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August 1993 - April 1994

BOSTON SYMPHONY ORCHESTRA SCRAPBOOK MICROFILMING PROJECT

Funded in part by

THE NATIONAL ENDOWMENT FOR THE HUMANITIES

Grant No. PS-20709-93

BOSTON SYMPHONY ORCHESTRA MICROFILMING PROJECT

A Cooperative Project Between the Boston Symphony Orchestra Archives and the Boston Public Library (August 1993 - April 1994)

The Microfilming Project incorporates two collections of scrapbooks housed in two separate repositories. The first set of scrapbooks (80 volumes) resides within the Allen A. Brown Collection of the Boston Public Library (BPL) Music Department. Their call number is **M.125.5. The second set of scrapbooks (132 volumes) resides within the Press Clippings collection of the Boston Symphony Orchestra (BSO) Archives. They have the designation Pres 56.

The BPL scrapbooks begin with the founding of the BSO in 1881 and continue, through 79 seasons, to 1960. Articles consist mainly of reviews and feature stories from Boston and New York newspapers. Occasionally, magazine articles and press releases are also included. The scrapbooks cover most aspects of the BSO.

The BSO scrapbooks run from 1889, the Orchestra's 9th season, to 1973. In addition to local reviews and features, the volumes contain articles culled from national and international publications. The scrapbooks document, in detail, all aspects of the BSO: The Symphony Orchestra (including subscription concerts, tours, and trips), the Boston Pops, the Tanglewood Festival, the Tanglewood Music Center, and Symphony Hall.

The two sets of scrapbooks have been filmed as two separate entities. Researchers wanting to look at specific seasons or subjects must examine both sets of films to ensure full coverage.

The scrapbooks do not represent the complete holdings of either location on the subject of the BSO.

Requests for positive microfilm copies of individual rolls, or of film sets, should be directed to the respective repository:

Music Department
Boston Public Library
Post Office Box 286
Boston, MA 02117

Boston Symphony Orchestra Archives
Symphony Hall
Boston, MA 02115

BOSTON SYMPHONY ORCHESTRA SCRAPBOOKS

1889 - 1973

132 VOLUMES

Source: Boston Symphony Orchestra Archives

FINDING AID

Boston Symphony Orchestra Scrapbooks (Series 56, Sub-Series 1)

Source: Press Office (Office of the Public Relations Director)

The BSO scrapbooks comprise part of one series in the BSO Archives. Series 56, Press Clippings, is divided by format into 3 sub-series: 1) Scrapbooks, 1889-1973 (132 volumes); 2) Loose Clippings, 1931-1991 (9 record cartons); and 3) Oversize Newspapers and Journals, 1919-1979 (1 oversize box). Each sub-series is arranged chronologically.

The scrapbooks contain concert notices and reviews, record reviews, and feature articles. Early scrapbooks may also contain programs, tickets, and subscription orders. Materials are organized by concert season into the following categories: BSO (including tours); Kneisel Quartet (and later Boston Symphony Chamber Players); Boston Pops (referred to in early years as Promenade concerts); and Tanglewood (including the Tanglewood Music Center, the Tanglewood Festival, Tanglewood-on-Parade, and the Fromm Festival of Contemporary Music).

Reviews and articles cover a wide range of subjects: Founder H.L. Higginson; BSO conductors, players, trustees, and other personnel; guest artists and composers; BSO and Pops performances and recordings; U.S. and overseas tours; BSO/Cecilia Society joint performances; open rehearsals; and special events connected to anniversary celebrations and fundraising.

Feature stories document changes in the size, composition, and location of the orchestra. Topics include the hiring of women and minorities; the unionization of players; controversies (such as the internment of conductor Karl Muck during World War II); the sale of the old Music Hall; and the construction of Symphony Hall and other structures (such as the Koussevitsky Music Shed at Tanglewood).

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Sub-series Name: **SCRAPBOOKS**
Sub-series Number: **1**
Sub-series Dates: **1889-1973**

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2	Loose Clippings	1931-1991
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Volumes 117-119

Tanglewood, BSO, Pops

1967-1969

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VOLUME 117

Tanglewood

1967

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PRE- SEASON

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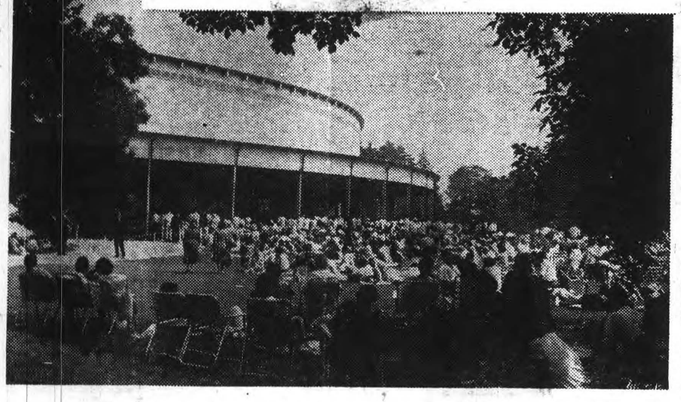
A Tanglewood Summer



TIMES (m)
NEW YORK, N. Y.
CIRC. 635,600

MAR 27 1967

New England Newsclip

Berkshire Festival: Their Calendar Says June

By R. E. KRIEGER

It may still be winter, but they're thinking summer in the offices of the Boston Symphony Orchestra, where they have just announced some of the program for the 1967 Tanglewood season at Lenox, Mass.

The eight - week Tanglewood season will begin on June 30 with an evening concert by the Boston Symphony with Erich Leinsdorf conducting.

There will be six guest conductors to share the conducting task with Mr. Leinsdorf over the 24-concert season, the 30th season of the orchestra in the Berkshires.

Mr. Leinsdorf will conduct the three programs of the Festival's opening week, with the first guest conductor, Jorge Mester, appearing on July 7.

Antonio Janigro will conduct on July 14 and will also be soloist at that concert, performing in Vivaldi's Cello Concerto.

Seiji Ozawa, also scheduled to conduct this summer at the Saratoga Performing Arts Center and at Lincoln Center, will make his fourth conducting appearance at Tanglewood on July 22. Mr. Ozawa is music director of the Toronto Symphony and the Rapinia Festival.

Rafael Kubelik, recent guest conductor of the Boston Symphony for a three-week period, will conduct at Tanglewood July 28 and 29.

William Steinberg, music director of the Pittsburgh Symphony, will conduct on Aug. 4 and 12.

★ ★ ★

THE NEWLY appointed president of the New England Conservatory, Gunther Schuller, will be guest conductor of Aug. 18. Mr. Schuller, head of contemporary music activities at the Berkshire Center, will include Ive's "Symphony No. 4" on his program.

Mr. Schuller will also be conducting at Lincoln Center this summer, where the American premiere of his opera "The Visitation" will be performed.

In a partial rundown of the Tanglewood program this summer, Mr. Leinsdorf has revealed that the season will open with three concerts by the entire orchestra, followed by two weeks of chamber music concerts devoted to Bach and Mozart.

This initial plan is similar to that of 1966.

On July 15, during Bach week, there will be a performance of the B Minor Mass, Mr. Leinsdorf conducting, and with Helen Boatwright, Beverly Wolff, Florence Kopleff, Gene Bullard and Tom Krause as soloists.

A concert version performance of the rarely heard original version of Beethoven's opera, "Fidelio," is scheduled for Aug. 5.

This follows a pattern Mr. Leinsdorf started in 1965 with similar versions of "Lohengrin" and "The Magic Flute."

Beethoven revised the opera twice, the first being immediately after its premiere, and the second some seven years later.

The cast for the original "Fidelio" will include the East German soprano Hanne-Lore Kuhse, Mary Ellen Pracht, George Shirley (familiar to Albany audiences), Nico Castel, Ara Berberian, Harold Enns and the Finnish baritone, Tom Krause, who sang in the premiere of Britten's "War Requiem" at Tanglewood in 1963.

★ ★ ★

VERDI'S "REQUIEM" will be performed on Aug. 19 and joining Mr. Leinsdorf and the Boston Symphony as soloists will be Martina Arroyo, Tatiana Troyanos, Michele Molese and Ezio Flagello.

At the final concert of the season on Aug. 20, Mr. Flagello will take part in an all-Wagner program and sing in Wotan's Farewell from "Die Walkure." Marilyn Horne will also be soloist in the Immolation Scene from "Die Gotterdammerung."

The Friday evening programs throughout the season will begin at 9 p.m., following the weekend preludes beginning at 7 p.m. The Saturday concerts will begin at 8 p.m. and Sundays at 2:30 p.m. Open rehearsals will take place each Saturday morning.

There will be two special concerts. Arthur Fiedler will conduct the Boston "Pops" on Aug. 8 and "Tanglewood on Parade" will be held on Aug. 18.

Further information on the festival at Tanglewood may be obtained by writing The Berkshire Festival, Symphony Hall, Boston, Mass., 02115.

WHISTON PRESS CLIPPING SERVICE
BUFFALO, N. Y.

Albany, N. Y.
Knickerbocker - News
047

Bostonians' Eight-Week Season At Tanglewood Opens June 30

The Boston Symphony Orchestra has announced that its 1967 Berkshire Music Festival at Tanglewood in Lenox, Mass., will begin on Friday, June 30, and will run for eight weeks through Aug. 20.

Two weeks, the second and third, will be devoted to music by Vivaldi, Bach and Mozart performed by a chamber orchestra composed of Boston Symphony musicians. Jorge Mester and Antonio Janigro will be guest conductors for one concert each during the chamber-orchestra weeks.

Guest conductors for full orchestra concerts will be Rafael Kubelik (July 28 and 29), Seiji Ozawa (July 22), Gunther Schuller (Aug. 18) and William Steinberg (Aug. 4 and 12). All the other concerts will be under the direction of Erich Leinsdorf, the permanent conductor of the Boston Symphony.

Among the special works and programs to be presented are Bach's Mass in B minor (July 15) and the 1805 version of Beethoven's "Fidelio" in concert form (Aug. 20), Verdi's Requiem (Aug. 19) and a Wagner program (Aug. 20).

Arthur Fiedler will lead the Boston Pops Orchestra in a Pension Fund benefit concert on Aug. 8 and in a "Tanglewood-on-Parade" concert on Aug. 17 to benefit the Berkshire Music Center.

Among the soloists listed are Malcolm Frager, Evelyne Crochet, Claude Frank, Eden and Tamir, Lillian Kallir, Theodore Lettvin, Van Cliburn and John Browning, pianists; Yehudi Menuhin, Shmuel Ashkenasi and Itzhak Perlman, violinists, and Marilyn Horne, Martina Arroyo and Helen Boatwright, sopranos.

Friday concerts will begin at 9 P.M., Saturday concerts at 8 and Sunday concerts at 2:30.

Before each Friday concert, the orchestra will offer Weekend Preludes at 7 P.M. for ticket holders of the regular Friday concerts.

A brochure with complete Berkshire Festival information may be obtained from the Festival Ticket Office, Symphony Hall, Boston, Mass., 02115.

TIMES UNION
ALBANY, N. Y.
D. 71,635 SUN. 122,607

FEB 19 1967

GUESTS AT TANGLEWOOD — Among the guests artists to be presented at Tanglewood during the 1967 summer season are, from left, bass Ara Berbarian, tenor Nico [illegible], soprano Beverly Wolff and conductor Seiji Ozawa. Berbarian and Castel will perform in a concert presentation of Beethoven's "Fidelio." Miss Wolff will be a soloist in Bach's B Minor Mass. Ozawa's program has not been announcer.

SIX CONDUCTORS, SOLOISTS IN '67 TANGLEWOOD SEASON

Six guest conductors will appear with the Boston Symphony Orchestra during the 1967 summer season at Tanglewood. The eight-week Berkshire Music Festival at Lenox, Mass., will open on June 30 with a full-orchestra concert under the direction of Erich Leinsdorf, music director.

Jorge Mester will be the first guest conductor of the season, appearing with the orchestra on July 7. Antonio Janigro will conduct the orchestra on July 14 when he will also appear as soloist in the Vivaldi Cello Concerto.

Seiji Ozawa will make his fourth appearance at Tanglewood in as many years on July 22. Rafael Kubelik will conduct on July 28 and 29 and William Steinberg, conductor of the Pittsburgh Symphony, will conduct concerts on Aug. 4 and 12.

Gunther Schuller, president of the New England Conservatory and head of contemporary music activities at Tanglewood, will conduct the concert of Aug. 18 including Charles Ives' Symphony No. 4.

The changes incorporated in the Tanglewood schedule last season will be retained this year. The Friday evening concerts will again begin at 9:00 p.m., preceeded by a Weekend Prelude which begins at 7:30. This plan met with great success last year.

The season will again open with the full orchestra present and the abbreviated chamber orchestra presenting the concerts of the second and third weekends which will feature the music of Bach and Mozart. The Bach week will include a performance of the B Minor Mass with soloists Helen Boatwright, Beverly Wolff, Florence Kopleff, Gene Bullard and Tom Krause.

This season's opera-in-concert form will be the original version of Beethoven's "Fidelio" which will be presented on Aug. 5. The cast will include Hanne-Lore Kuhse, Mary Ellen Pracht, George Shirley, Nico Castel, Tom Krause and Ara Berbarian.

The concluding week of the season will feature Verdi's Requiem on Aug. 19. The final concert on Aug. 20 will be devoted to Wagner, with Ezio Flagello singing Wotan's Farewell from "Die Walkure" and Marilyn Horne singing the solo in the Immolation Scene from "Die Gotterdammerung."

Two special concerts are scheduled in addition to the regular weekend performances. Arthur Fiedler will conduct the Boston Pops in the annual pension fund benefit on Aug. 8 and the "Tanglewood on Parade" benefit for the Berkshire Music Center will be presented on Aug. 18.

The full season's schedule will be announced shortly and may be obtained by writing Berkshire Festival, Symphony Hall, Boston, Mass.

SUNDAY HERALD TRAVELER
BOSTON, MASS.
CIRC. 310,000

APR 7 1968 New England Newsclip

2

Show Guide | MUSIC

Tanglewood Time Getting Closer

By McLAREN HARRIS

During usual years the arrival of an announcement of the forthcoming Tanglewood season at this point on the calendar seems like the most frivolous sort of wishful thinking.

As spring of 1968 makes its most auspicious entrance within recent memory, news of the 31st season of the Berkshire Festival appears as a proper item for consideration.

This summer's Berkshire Festival runs from July 5 through Aug. 25, following a long-standing tradition of entangling its first weekend with the July 4th holiday.

The Boston Symphony concert schedule follows the same pattern as the last two years: a weekend prelude of chamber music each Friday at 7 p.m., followed by the orchestra concert at 9; Saturday nights at 8:30; and Sunday afternoons at 2:30. And now there is even another series by the Ensembles of the Boston Symphany on Sunday mornings at 10:30 in the Tanglewood Theater. As in past years, open rehearsals will be held on Saturday mornings at 10:30, previewing the evening programs.

This, as you can see, is about as close to the saturation point as a weekend can come without exhausting the players, and one may speculate that if there yet exist free, non-musical moments here or there, Tanglewood officials will find them.

ERICH LEINSDORF will conduct 16 of the 24 Boston Symphony concerts. Guest conductors for the remaining eight will include a Pierre Monteux protege and director of the Netherlands Chamber Orchestra, David Zinman (July 12), Minneapolis Symphony conductor Stanislaw Skrowaczewski (July 19), San Francisco music director Josef Krips (July 28), Detroit Symphony dircetor Sixten Ehrling (Aug. 2), Pittsburgh conductor William Steinberg (Aug. 4), Charles Wilson, the BSO's assistant conductor (Aug. 9), former BSO music director Charles Munch (Aug. 17), and composer Aaron Copland (Aug.23).

It will be a good summer for the classic and romantic eras (aren't they all?). There will be three Mozart programs, two Beethoven programs, three Brahms programs and one program each for Mendelssohn, Berlioz and Wagner—plus, of course, programs of the mixed variety.

For the first pair of weekends, while the Pops entertains seagulls and Storrow Drive traffic on the Esplanade, the Symphony will present three Mozart programs under Leinsdorf, including vocal music sung by Beverly Sills (Saturday, July 6), and a Baroque-plus-Hayden weekend on July 12-14, with Haydn's compete Lord Nelson Mass on Satruday.

SKROWACZEWSKI will conduct the same Berlioz - Lutoslawski Dvorak program on July 19 which he led this past season at Symphony Hall; Van Cliburn will perform the Tchaikovsky First on July 20 and Grant Johannesen will be back for another Beethoven "Emperor" on July 21. Pianist Jorge Bolet (sound the "t," please) will appear on July 26 and Aug. 4; Malcolm Frager will play a version of the Schumann Piano Concerto on Aug. 3 which he himself discovered; Gina Bachauer will deliver two Rachmaninoff concerti, Nos. 3 and 2, respectively, on Aug. 9 and 10, then the Brahms Second on Aug. 11 (Thereafter, we may presume, she vacations on the Antilles).

"Special interest" programs? The Lord Nelson Mass, plus Bach's Cantata 51, "Jauchzet Gott," with Saramae Endich, on July 13; Brahms' Requiem on July 27; Berlioz, "Romeo and Juliet" on Aug. 17; Copland conducting 20th-century music on Aug. 23; Wagner's prelude to "Tristan," finale to "Rheingold" and "Die Walkuere," Act I, on Aug. 24; and the final program of works for chorus and orchestra, plus the Symphony No. 1, of Brahms.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,200

MAR 14 1967 New England Newsclip

Junior Choirs of Churches To Sing in Tanglewood Shed

A large-scale Junior Choir Festival will be held in the Shed at Tanglewood at 4 p.m. Sunday, June 18, it was announced today by the Berkshire chapter of the American Guild of Organists.

The junior choirs of Berkshire County churches will participate, under the direction of a nationally prominent choral conductor to be announced. A total of 750 singers have already been registered for the festival, and represents churches of all the major denominations, both Protestant and Catholic.

The program will follow the pattern set last June when the adult choirs of Berkshire County presented a festival under the same auspices. On that occasion, the massed choir numbered 400. An audience of more than 4,000 nearly filled the large shed. It will be called an Interfaith Festival of Hymns and Anthems, with the children's choir singing the anthems, and the audience joining in all the hymns. The hymns will be common to all the faiths, and area clergymen will participate.

Mrs. Kenneth D. Beardsley, organist at Grace Episcopal Church in Dalton, is general chairman, assisted by Mrs. Howard A. Fohrhaltz, choir director of the First Methodist Church.

Churches still may enter their choirs before the deadline of March 15 by contacting Mrs. Beardsley at 30 Pleasant St., Dalton. The program is open to the public, free of charge.

SUNDAY REGISTER
NEW HAVEN, CONN.
CIRC. 115,200

APR 2 1967 New England Newsclip

BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF
Music Director

Complete Programs For The 1967 Berkshire Festival

The Boston Symphony Orchestra's eight week Berkshire Festival opens on Friday evening, June 30 at the orchestra's summer home, Tanglewood (Lenox, Mass.), with a concert conducted by Music Director Erich Leinsdorf. Weekend concerts by the Boston Symphony Orchestra will be given on Fridays at 9 p.m., Saturdays at 8 p.m. and Sunday afternoons at 2:30 p.m. Prior to each of the Friday programs, the Orchestra will offer Weekend Preludes for those who arrive at Tanglewood early in the evening. The Preludes begin at 7 p.m. and many of the weekend soloists will perform at these programs which are provided at no extra cost to those holding tickets to the Friday evening Orchestra concert.

The second and third weeks of this summer's Festival will be performed by a chamber orchestra of Boston Symphony Orchestra musicians with music by Bach, Mozart, and Vivaldi scheduled for performance. As he has each summer since he announced the plan in 1963, Mr. Leinsdorf will continue the series of Mozart piano concertos. Guest conductors Jorge Mester (July 7) and Antonio Janigro (July 14) will each conduct one program during the chamber orchestra weeks.

Other guest conductors who will appear at Tanglewood this summer are Rafael Kubelik (July 28 and 29); Seiji Ozawa (July 22); Gunther Schuller (August 18); and William Steinberg (August 4 and 12).

On July 15 Mr. Leinsdorf will conduct Bach's B minor Mass and on August 5 the Music Director will conduct a concert performance of the original 1805 version of Beethoven's only opera, "Fidelio." In the closing weekend of the Tanglewood season Mr. Leinsdorf will conduct Verdi's Requiem on August 19 and an all-Wagner program August 20.

Two benefit events are scheduled for the summer at Tanglewood. Arthur Fiedler will conduct the Boston Pops Orchestra on August 8 for the Boston Symphony Pension Fund, and Tanglewood-on-Parade which benefits the Berkshire Music Center will be held on August 17.

Six programs of chamber music will be given on Tuesdays evenings.

A brochure with complete Berkshire Festival information may be obtained by writing: festival Ticket Office, Symphony Hall, Boston, Mass. 02115.

Friday, June 30, 9 p.m.
LEINSDORF
Prokofiev: Symphony No. 5
Beethoven: Violin Concerto
Yehudi Menuhin

Saturday, July 1, 8 p.m.
LEINSDORF
Beethoven: Symphony No. 4
Prokofiev: Lt. Kije Suite
David Clatworthy
Beethoven: Symphony No. 7

Sunday, July 2, 2:30 p.m.
LEINSDORF
Prokofiev: Scenes from Romeo and Juliet
Beethoven: Piano Concerto No. 4
Malcolm Frager

Friday, July 7, 9 p.m.
MESTER
Mozart Program :
Symphony No. 33
Piano Concerto, K. 466
Claude Frank
Adagio and Fugue, K. 546
Symphony No. 35

Saturday, July 8, 8 p.m.
LEINSDORF
Mozart Program:
March, K. 408
Piano Concerto, K. 456
Evelyne Crochet
Haffner Serenade

Sunday, July 9, 2:30 p.m.
LEINSDORF
Mozart Program:
Divertimento, K. 205
Piano Concerto, K. 491
Claude Frank
Symphony No. 40

Friday, July 14, 9 p.m.
JANIGRO
Vivaldi Program:
Sinfonia in C
Cello Concerto in C
Antonio Janigro
Flute Concerto
Doriot Dwyer
Concerto "Alla Rusticia"
Bassoon Concerto in E minor
Sherman Walt
Oboe Concerto in D minor
Ralph Gomberg
Piccolo Concerto in C minor
Lois Schaefer
Concerto Grosso in A

Saturday, July 15, 8 p.m.
LEINSDORF
Bach: B minor Mass
Helen Boatwright,
Beverly Wolff,
Florence Kopleff,
Gene Bullard,
Tom Krause,
Tanglewood Choir,
Berkshire Chorus

Sunday, July 16, 2:30 p.m.
LEINSDORF
Bach Program:
Suite No. 3
Wedding Cantata
Helen Boatwright
Violin Concerto in A minor
Joseph Silverstein
Cantata No. 174
Beverly Wolff,
Gene Bullard,
Tom Krause,
Tanglewood Choir

Friday, July 21, 9 p.m.
LEINSDORF
Mendelssohn: Midsummer Night's Dream Overture
Schuller: Diptych
Bartok: Concerto for Two Pianos and Percussion
Poulenc: Concerto for Two Piano Eden and Tamir
Strauss: Till Eulenspiegel

Saturday, July 22, 8 p.m.
OZAWA
Mendelssohn: Hebrides Overture
Takemitsu: Requiem for Strings
Ligeti: Atmosphere
Berlioz: Symphonie Fantastique

Sunday, July 23, 2:30 p.m.
LEINSDORF
Schumann: Symphony No. 1
Berg: Wozzeck Excerpts
Mendelssohn: Piano Concerto in G minor
Lilian Kallir
Stravinsky: Firebird Suite

Friday, July 28, 9 p.m.
KUBELIK
Haydn: Symphony No. 102
Martinu: Double Concerto
Franck: Symphony in D minor

Saturday, July 29, 8 p.m.
KUBELIK
Smetana: Moldau
Elgar: Violin Concerto
Shmuel Ashkenasi
Brahms: Symphony No. 4

Sunday, July 30, 2:30 p.m.
LEINSDORF
Webern: Six Pieces, Op. 6
Schubert: Symphony No. 9
Grieg: Piano Concerto
Van Cliburn

Friday, August 4, 9 p.m.
STEINBERG
Beethoven Program:
Symphony No. 8
Piano Concerto No. 3
Theodore Lettvin
Symphony No. 5

Saturday, August 5, 8 p.m.
LEINSDORF
Beethoven: "Fidelio"
(original version of 1805)
Hanne-Lore Kuhse, George Shirley, Tom Krause, Mary Ellen Pracht, Ara Berberian, Nico Castel, Harold Enns, Tanglewood Choir, Berkshire Chorus

Sunday, August 6, 2:30 p.m.
LEINSDORF
Brahms Program:
Academic Festival Overture
Symphony No. 3
Violin Concerto
Joseph Silverstein

Friday, August 11, 9 p.m.
LEINSDORF
Moussorgsky: Khovanchina Prelude
Tchaikovsky: Symphony No. 6
Sibelius: Violin Concerto
Itzhak Perlman

Saturday, August 12, 8:30 p.m.
STEINBERG
Glinka: Kamarinskaya
Borodin: Symphony No. 2
Tchaikovsky: Manfred Symphony

Sunday, August 13, 2:30 p.m.
LEINSDORF
Prokofiev: Piano Concerto No. 1
John Browning
Colgrass: As Quiet As
Rachmaninoff: Paganini Rhapsody
John Browning

Friday, August 18, 9 p.m.
SCHULLER
Dvorak: Othello, Overture
Schubert: Symphony No. 8
Ives: Symphony No. 4

Saturday, August 19, 8 p.m.
LEINSDORF
Verdi: Requiem
Martina Arroyo,
Tatiana Troyanos,
Michele Molese,
Ezio Flagello,
Tanglewood Choir,
Berkshire Chorus

Sunday, August 20, 2:30 p.m.
LEINSDORF
Wagner Program:
Die Meistersinger: Prelude
Die Walkure: Ride; Wotan's Farewell
Ezio Flagello
Gotterdammerung: Dawn, Rhine Journey,
Interludes, Siegfried's Death
Immolation Scene
Marilyn Horne

SUNDAY HERALD TRAVELER
BOSTON, MASS.
CIRC. 310,000

APR 7 1968

New England Newsclip

2

Show Guide | MUSIC

Tanglewood Time Getting Closer

By McLAREN HARRIS

During usual years the arrival of an announcement of the forthcoming Tanglewood season at this point on the calendar seems like the most frivolous sort of wishful thinking.

As spring of 1968 makes its most auspicious entrance within recent memory, news of the 31st season of the Berkshire Festival appears as a proper item for consideration.

This summer's Berkshire Festival runs from July 5 through Aug. 25, following a long-standing tradition of entangling its first weekend with the July 4th holiday.

The Boston Symphony concert schedule follows the same pattern as the last two years: a weekend prelude of chamber music each Friday at 7 p.m., followed by the orchestra concert at 9; Saturday nights at 8:30; and Sunday afternoons at 2:30. And now there is even another series by the Ensembles of the Boston Symphany on Sunday mornings at 10:30 in the Tanglewood Theater. As in past years, open rehearsals will be held on Saturday mornings at 10:30, previewing the evening programs.

This, as you can see, is about as close to the saturation point as a weekend can come without exhausting the players, and one may speculate that if there yet exist free, non-musical moments here or there, Tanglewood officials will find them.

ERICH LEINSDORF will conduct 16 of the 24 Boston Symphony concerts. Guest conductors for the remaining eight will include a Pierre Monteux protege and director of the Netherlands Chamber Orchestra, David Zinman (July 12), Minneapolis Symphony conductor Stanislaw Skrowaczewski (July 19), San Francisco music director Josef Krips (July 28), Detroit Symphony dircetor Sixten Ehrling (Aug. 2), Pittsburgh conductor William Steinberg (Aug. 4), Charles Wilson, the BSO's assistant conductor (Aug. 9), former BSO music director Charles Munch (Aug. 17), and composer Aaron Copland (Aug.23).

It will be a good summer for the classic and romantic eras (aren't they all?). There will be three Mozart programs, two Beethoven programs, three Brahms programs and one program each for Mendelssohn, Berlioz and Wagner—plus, of course, programs of the mixed variety.

For the first pair of weekends, while the Pops entertains seagulls and Storrow Drive traffic on the Esplanade, the Symphony will present three Mozart programs under Leinsdorf, including vocal music sung by Beverly Sills (Saturday, July 6), and a Baroque-plus-Hayden weekend on July 12-14, with Haydn's compete Lord Nelson Mass on Satruday.

SKROWACZEWSKI will conduct the same Berlioz - Lutoslawski Dvorak program on July 19 which he led this past season at Symphony Hall; Van Cliburn will perform the Tchaikovsky First on July 20 and Grant Johannesen will be back for another Beethoven "Emperor" on July 21. Pianist Jorge Bolet (sound the "t," please) will appear on July 26 and Aug. 4; Malcolm Frager will play a version of the Schumann Piano Concerto on Aug. 3 which he himself discovered; Gina Bachauer will deliver two Rachmaninoff concerti, Nos. 3 and 2, respectively, on Aug. 9 and 10, then the Brahms Second on Aug. 11 (Thereafter, we may presume, she vacations on the Antilles).

"Special interest" programs? The Lord Nelson Mass, plus Bach's Cantata 51, "Jauchzet Gott," with Saramae Endich, on July 13; Brahms' Requiem on July 27; Berlioz, "Romeo and Juliet" on Aug. 17; Copland conducting 20th-century music on Aug. 23; Wagner's prelude to "Tristan," finale to "Rheingold" and "Die Walkuere," Act I, on Aug. 24; and the final program of works for chorus and orchestra, plus the Symphony No. 1, of Brahms.

BERKSHIRE EAGLE (c)
PITTSFIELD, MASS.
CIRC. 29,200

MAR 14 1967

New England Newsclip

Junior Choirs of Churches To Sing in Tanglewood Shed

A large-scale Junior Choir Festival will be held in the Shed at Tanglewood at 4 p.m. Sunday, June 18, it was announced today by the Berkshire chapter of the American Guild of Organists.

The junior choirs of Berkshire County churches will participate, under the direction of a nationally prominent choral conductor to be announced. A total of 750 singers have already been registered for the festival, and represents churches of all the major denominations, both Protestant and Catholic.

The program will follow the pattern set last June when the adult choirs of Berkshire County presented a festival under the same auspices. On that occasion, the massed choir numbered 400. An audience of more than 4,000 nearly filled the large shed. It will be called an Interfaith Festival of Hymns and Anthems, with the children's choir singing the anthems, and the audience joining in all the hymns. The hymns will be common to all the faiths, and area clergymen will participate.

Mrs. Kenneth D. Beardsley, organist at Grace Episcopal Church in Dalton, is general chairman, assisted by Mrs. Howard A. Fohrhaltz, choir director of the First Methodist Church.

Churches still may enter their choirs before the deadline of March 15 by contacting Mrs. Beardsley at 30 Pleasant St., Dalton. The program is open to the public, free of charge.

SUNDAY REGISTER
NEW HAVEN, CONN.
CIRC. 115,200

APR 2 1967

New England Newsclip

Complete Programs For The 1967 Berkshire Festival

BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF
Music Director

The Boston Symphony Orchestra's eight week Berkshire Festival opens on Friday evening, June 30 at the orchestra's summer home, Tanglewood (Lenox, Mass.), with a concert conducted by Music Director Erich Leinsdorf. Weekend concerts by the Boston Symphony Orchestra will be given on Fridays at 9 p.m., Saturdays at 8 p.m. and Sunday afternoons at 2:30 p.m. Prior to each of the Friday programs, the Orchestra will offer Weekend Preludes for those who arrive at Tanglewood early in the evening. The Preludes begin at 7 p.m. and many of the weekend soloists will perform at these programs which are provided at no extra cost to those holding tickets to the Friday evening Orchestra concert.

The second and third weeks of this summer's Festival will be performed by a chamber orchestra of Boston Symphony Orchestra musicians with music by Bach, Mozart, and Vivaldi scheduled for performance. As he has each summer since he announced the plan in 1963, Mr. Leinsdorf will continue the series of Mozart piano concertos. Guest conductors Jorge Mester (July 7) and Antonio Janigro (July 14) will each conduct one program during the chamber orchestra weeks.

Other guest conductors who will appear at Tanglewood this summer are Rafael Kubelik (July 28 and 29); Seiji Ozawa (July 22); Gunther Schuller (August 18); and William Steinberg (August 4 and 12).

On July 15 Mr. Leinsdorf will conduct Bach's B minor Mass and on August 5 the Music Director will conduct a concert performance of the original 1805 version of Beethoven's only opera, "Fidelio." In the closing weekend of the Tanglewood season Mr. Leinsdorf will conduct Verdi's Requiem on August 19 and an all-Wagner program August 20.

Two benefit events are scheduled for the summer at Tanglewood. Arthur Fiedler will conduct the Boston Pops Orchestra on August 8 for the Boston Symphony Pension Fund, and Tanglewood-on-Parade which benefits the Berkshire Music Center will be held on August 17.

Six programs of chamber music will be given on Tuesdays evenings.

A brochure with complete Berkshire Festival information may be obtained by writing: festival Ticket Office, Symphony Hall, Boston, Mass. 02115.

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Prokofiev: Symphony No. 5
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Yehudi Menuhin

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LEINSDORF
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Prokofiev: Lt. Kije Suite
David Clatworthy
Beethoven: Symphony No. 7

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LEINSDORF
Prokofiev: Scenes from Romeo and Juliet
Beethoven: Piano Concerto No. 4
Malcolm Frager

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Mozart Program :
Symphony No. 33
Piano Concerto, K. 466
Claude Frank
Adagio and Fugue, K. 546
Symphony No. 35

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Mozart Program:
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Piano Concerto, K. 456
Evelyne Crochet
Haffner Serenade

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LEINSDORF
Mozart Program:
Divertimento, K. 205
Piano Concerto, K. 491
Claude Frank
Symphony No. 40

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JANIGRO
Vivaldi Program:
Sinfonia in C
Cello Concerto in C
Antonio Janigro
Flute Concerto
Doriot Dwyer
Concerto "Alla Rusticia"
Bassoon Concerto in E minor
Sherman Walt
Oboe Concerto in D minor
Ralph Gomberg
Piccolo Concerto in C minor
Lois Schaefer
Concerto Grosso in A

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Helen Boatwright,
Beverly Wolff,
Florence Kopleff,
Gene Bullard,
Tom Krause,
Tanglewood Choir,
Berkshire Chorus

Sunday, July 16, 2:30 p.m.
LEINSDORF
Bach Program:
Suite No. 3
Wedding Cantata
Helen Boatwright
Violin Concerto in A minor
Joseph Silverstein
Cantata No. 174
Beverly Wolff,
Gene Bullard,
Tom Krause,
Tanglewood Choir

Friday, July 21, 9 p.m.
LEINSDORF
Mendelssohn: Midsummer Night's Dream Overture
Schuller: Diptych
Bartok: Concerto for Two Pianos and Percussion
Poulenc: Concerto for Two Piano Eden and Tamir
Strauss: Till Eulenspiegel

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Ligeti: Atmosphere
Berlioz: Symphonie Fantastique

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LEINSDORF
Schumann: Symphony No. 1
Berg: Wozzeck Excerpts
Mendelssohn: Piano Concerto in G minor
Lilian Kallir
Stravinsky: Firebird Suite

Friday, July 28, 9 p.m.
KUBELIK
Haydn: Symphony No. 102
Martinu: Double Concerto
Franck: Symphony in D minor

Saturday, July 29, 8 p.m.
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Smetana: Moldau
Elgar: Violin Concerto
Shmuel Ashkenasi
Brahms: Symphony No. 4

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LEINSDORF
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Schubert: Symphony No. 9
Grieg: Piano Concerto
Van Cliburn

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STEINBERG
Beethoven Program:
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Piano Concerto No. 3
Theodore Lettvin
Symphony No. 5

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Beethoven: "Fidelio"
(original version of 1805)
Hanne-Lore Kuhse, George Shirley, Tom Krause, Mary Ellen Pracht, Ara Berberian, Nico Castel, Harold Enns, Tanglewood Choir, Berkshire Chorus

Sunday, August 6, 2:30 p.m.
LEINSDORF
Brahms Program:
Academic Festival Overture
Symphony No. 3
Violin Concerto
Joseph Silverstein

Friday, August 11, 9 p.m.
LEINSDORF
Moussorgsky: Khovanchina Prelude
Tchaikovsky: Symphony No. 6
Sibelius: Violin Concerto
Itzhak Perlman

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STEINBERG
Glinka: Kamarinskaya
Borodin: Symphony No. 2
Tchaikovsky: Manfred Symphony

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Rachmaninoff: Paganini Rhapsody
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SCHULLER
Dvorak: Othello, Overture
Schubert: Symphony No. 8
Ives: Symphony No. 4

Saturday, August 19, 8 p.m.
LEINSDORF
Verdi: Requiem
Martina Arroyo,
Tatiana Troyanos,
Michele Molese,
Ezio Flagello,
Tanglewood Choir,
Berkshire Chorus

Sunday, August 20, 2:30 p.m.
LEINSDORF
Wagner Program:
Die Meistersinger: Prelude
Die Walkure: Ride; Wotan's Farewell
Ezio Flagello
Gotterdammerung: Dawn, Rhine Journey,
Interludes, Siegfried's Death
Immolation Scene
Marilyn Horne

SUNDAY COURANT
HARTFORD, CONN.
CIRC. 182,650

MAR 26 1967

New England Newsclip

The Lively Arts —

Midst Snow and Ice

By T. H. Parker

The skiing must be good in the Berkshire hills right now, and at Tanglewood anyone stepping over from the big concert shed to the refreshment tent doubtless could use a pair of snowshoes.

Nevertheless, Erich Leinsdorf, conductor of the Boston Symphony Orchestra, has been doing a little early-birding and has laid out the general shape of things to come at the Berkshire Festival where the BSO will hold its annual eight-weeks summer season beginning June 30.

In the spirit of sharing and box office building, Mr. Leinsdorf announces that six guest conductors will spell him on the Tanglewood podium. Mr. Leinsdorf will get the Festival airborne by conducting the first three programs on the opening weekend, himself. Then Jorge Mester will have the orchestra on July 7, and Antonio Janigro will conduct on July 14. At that concert Mr. Janigro will also appear as soloist in the Vivaldi 'Cello Concerto.

★

On July 22, in the Festival's fourth week, Seiji Ozawa, music director of the Toronto Symphony and the Ravinia Festival, will make his fourth appearance as guest conductor in as many years. The following weekend of July 28 and 29, Rafael Kubelik, recent conductor of the Boston Symphony (he led the orchestra here in Hartford this winter) will be on the podium. William Steinberg of the Pittsburgh Symphony (also a Hartford visitor recently) will be the guest conductor for the August 4 and 12 concerts. Gunther Schuller, newly appointed president of the New England Conservatory, will take over the concert on August 18. Mr. Schuller is also head of the contemporary music activities at the Berkshire Music Center, and will include Ives' Symphony No. 4 on his program.

Mr. Leinsdorf has also indicated some of the major works he intends to perform during the upcoming season. As in 1966, the Berkshire Festival will open with three concerts by the entire orchestra, followed by two weeks of chamber concerts devoted to the music of Bach and Mozart. On July 15, during the Bach week, Mr. Leinsdorf will conduct the B Minor Mass with soloists Helen Boatwright, Beverly Wolff, Florence Kopleff, Gene Bullard and Tom Krause.

And following a pattern established in the summer of 1965, with the concert version of "Lohengrin," and last summer's "Magic Flute," Mr. Leinsdorf has scheduled the rarely-heard original version of Beethoven's opera "Fidelio." This will be given on Saturday evening, August 5.

★

The cast for the Boston Symphony "Fidelio" will include the East German soprano, Hanne-Lore Kuhse as Leonore; Mary Ellen Pracht as Marcelline; and George Shirley as Florestan. Nico Castel will sing Jaquino; Tom Krause will be heard as Pizarro; Ara Berbarian will be the Rocco and Don Fernando will be portraved by Harold Enns.

Verdi's Requiem will be given on the Saturday evening (August 19) of the Berkshire Festival's concluding week. Joining Mr. Leinsdorf, the orchestra and the festival chorus as soloists will be Martina Arroyo, Tatiana Troyanos, Michele Molese and Ezio Flagello.

At the final concert on Sunday afternoon, August 20, Mr. Flagello will take part in an all-Wagner program, and be heard in Wotan's Farewell, from "Die Walkuere." Marilyn Horne will sing the Immolation Scene from "Goetterdaemmerung."

The Philadelphia Inquirer
PHILADELPHIA, PA.
D. 522,941 SUN. 956,206

MAY 7 1967

Tanglewood offers 'Fidelio'

The Boston Symphony Orchestra's Tanglewood festival will open June 30 and offer 24 concerts in its eight-week season at Lenox, Mass.

Erich Leinsdorf will conduct the three opening week concerts before sharing programs with guest conductors Jorge Mester, Antonio Janigro, Seiji Ozawa, Rafael Kubelik, William Steinberg and Gunther Schuller.

Major works scheduled are Bach's Mass in B minor, July 15; Verdi's Requiem, Aug. 19; Ive's Symphony No. 4, Aug. 18. A performance of the original version of Beethoven's opera, "Fidelio" will be performed Aug. 5. Singers in this will be Hanne-Lore Kushe, Mary Ellen Pracht, George Shirley, Nico Castel, Tom Krause, Ara Berberian and Harold Enns.

The festival will close Aug. 20 with a Wagner program featuring singers Marilyn Horne and Ezio Flagello.

SUNDAY HERALD
BOSTON, MASS.
CIRC. 239,100

APR 23 1967

New England Newsclip

McLAREN HARRIS, Music Critic:

'Bigger Is Better' Hampers Festivals

This is spring, according to the calendar, and spring is followed by summer; and in this area of the Great Cultural Proliferation, as surely as the seasons change, summer will be accompanied by myriad music festivals, appearing like wildflowers across rural and urban America.

They are phenomena of the late 1950's and 1960's — latecomers and upstarts, think we Bostonians, who take pride in the Boston Symphony's Berkshire Festival at Tanglewood, scheduled to begin its fourth decade this summer in Lenox.

But most summer festivals, including Tanglewood, involve similar conditions — concerts by large ensembles in outdoor or semi-enclosed settings designed to hold audiences numbering in the thousands. And many festivals, again including Tanglewood, have encountered criticism from time to time for presenting bland, uninteresting programs, adjusted to the lowest common denominator of audience taste.

WE BROUGHT UP the situation recently with Erich Leinsdorf. "Has the hunt for repertoire been difficult?" we asked.

"Yes," said Mr. Leinsdorf. "To keep works from becoming old and stale, to keep things fresh : that is the greatest problem. We must not ignore the new, but we do not wish to forsake the old, either."

"Has there been any attempt to keep programs conservative because of audiences or conditions at Tanglewood?"

"No, I would not say that we stress conservatism," Mr. Leinsdorf responded, "or that we rely too much upon the standard repertoire. But the conditions suggest certain types of programming. The Music Shed seats 6500 people, and add many more who sit on the lawn; it was not built for Baroque music. We are generally better off performing works written for large places.

"When facilities are built for a certain capacity," he continued, "one has an obligation, perhaps, to aim for that capacity. Large places are an outgrowth of tourism and an increase of leisure for our audiences as well as an expansion of musical activity; they are not wholly inspired by commercialism. But much of the music we play was composed for smaller places, too.

"OF COURSE we cannot ignore audieuce tastes," Mr. Leinsdorf went on, "but we cannot sit still with our programs. As music progresses a conductor must find a bridge between audiences and composers. This is particularly necessary in the 20th century, for the composer of the last 50 years is like the scientist: he writes for experts — those who have the training to analyze his materials and intents.

"This was not so in the 18th and 19th centuries," he added. "Except for certain Bach works and late Beethoven the music was immediately accessible.

"But there has been absolutely no pressure on programming from the trustees," Mr. Leinsdorf asserted. "I remember an occasion when Mr. Cabot (Henry B. Cabot, president) even returned a donation from a person who expressed a strong wish that the orchestra play no more modern music. That was a rare and extreme case, however."

THE SYMPHONY conductor mentioned several highlights of the coming Tanglewood season: the opening Beethoven-Prokofiev weekend, June 30-July 2; the all-Vivaldi program, Antonio Janigro conducting, on July 14; Bach's B minor Mass on July 15; a concert performance of Beethoven's "Fidelio" on Aug. 5; and Verdi's Requiem on Aug. 19.

"We are doing the original version of 'Fidelio,' " he said, "and in this version it seems to be an American premiere. The original score has existed in publication since 1905, and Richard Strauss once conducted it in Europe. At least half the pages are different from the revised 'Fidelio,' and upon study you become aware of the deficiencies of the new score."

Back on the audience-program issue, we couldn't help dropping an acid remark, not directed at Mr. Leinsdorf or Tanglewood, about certain promoters who seem more entranced with audience figures than with performance excellence, and how this appears in line with prevailing philosophies of eternal expansion — "bigger and better" becomes "bigger is better."

"The quantitative theory is a melancholy thing," he lamented, then chuckled, "but if you keep this up we shall both be in front of the House Committee on Un-American Activities for making treasonable statements."

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,200

APR 18 1967

New England Newsclip

Tanglewood Seeks Young Talent

Boston University, the Boston Symphony Orchestra and the Berkshire Music Center have pooled their academic and musical talents for the second summer, to offer a program aimed specifically at high school juniors who are gifted instrumentalists.

Toward Degree

The courses at Tanglewood, which can be applied toward a bachelor of music degree at Boston University, will include applied music, music theory and orchestra and chamber music.

The faculty will be drawn from the Boston University School of Fine and Applied Arts and from the ranks of the Boston Symphony Orchestra.

Tanglewood faculty members from the Boston Symphony also teach at the school of fine and applied arts.

The program extends from June 25 through Aug. 20 and will be held on the grounds at Tanglewood.

"We hope to provide an atmosphere of challenge from which will come the fullest realization that musicians are artists by offering an intensive and protracted contact with actual performance on the highest level," is a description of the program given by Erich Leinsdorf, conductor of the Boston Symphony Orchestra and a director of the Music Center.

Further information on the program for high school juniors may be obtained from, Dr. Wilbur Fullbright, Boston University School of Fine and Applied Arts, 855 Commonwealth Ave., Boston.

TIMES (e)
HARTFORD, CONN.
CIRC. 132,250

MAY 18 1967

New England Newsclip

Itzhak Perlman In New Britain

By GEORGE W. STOWE

There is no denying the phenomenal talents of Itzhak Perlman, the young Israeli violinist who played the Sibelius Concerto with the New Britain Symphony last night in Welte Auditorium.

Not since Heifetz was playing this demanding work regularly has anyone performed it with the technical poise and solidity that Perlman brings to it. From the lyrical opening of the first movement to the bravura finale he was always in perfect command of his instrument and of the music.

* * *

The standing ovation at the end was the spontaneous, instantaneous reaction of the audience to a remarkable performer (Perlman has the handicap of playing seated because of paralysis) and a remarkable performance. Incidentally, Perlman will be playing this same concerto with the Boston Symphony at Tanglewood this summer.

For many (and that includes this reviewer) this was the most interesting program by the orchesrta under Etzel Wilhoit this season. It was an all-Sibelius program, which in itself is something one seldom encounters these days. Despite his popularity in the Thirties and early Forties the Finnish composer is relatively neglected today (except for the Violin Concerto).

The ubiquitous "Finlandia," of course, has its currency on "pops" programs and this was the opening selection at last night's concert. I must say that it was a relief to not have a ponderous chorus in the background.

In the composer's First Symphony Wilhoit admirably captured the craggy grandeur of this romantic score, although there was not too much finesse or careful melding of the various choirs of the orchestra. The woodwinds had an off night and there were several noticeable miscues but the general orientation and warmth of the performance were commendable.

* * *

Wilhoit must be commended for bringing to our attention the fact that Sibelius at his best left a musical heritage that deserves more attention from conductors. While the current interest in the Danish Carl Nielsen is welcome, his Finnish compatriot still speaks with considerable eloquence.

For this final event in the New Britain concert series the hall was better filled than it has been for any program I have attended. We hope this augurs well for the success of next season's series at Central Connecticut College.

The Hartford Times
Saturday, March 25, 1967
18

The Arts

Tanglewood, Saratoga, Newport Prepare for Festive Summer

WITH the arrival of spring, the performing arts festivals of the East are announcing completion of summer schedules for Tanglewood, Saratoga and Newport. And for those who can go to Montreal, Expo, 67 offers a tremendous range of opportunity to hear the great orchestras, opera, ballet and theater companies of five continents.

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George Balanchine reports he is choreographing a new ballet to music by Greek composer Iannis Xenakis which is scored for 60 strings, providing opportunity for the 60 strings of the Saratoga Performing Arts Center's new music school, the Congress of Strings, in addition to the ballet company's regular orchestra.

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SUNDAY COURANT
HARTFORD, CONN.
CIRC. 182,650

MAR 26 1967

New England Newsclip

The Lively Arts —

Midst Snow and Ice

By T. H. Parker

The skiing must be good in the Berkshire hills right now, and at Tanglewood anyone stepping over from the big concert shed to the refreshment tent doubtless could use a pair of snowshoes.

Nevertheless, Erich Leinsdorf, conductor of the Boston Symphony Orchestra, has been doing a little early-birding and has laid out the general shape of things to come at the Berkshire Festival where the BSO will hold its annual eight-weeks summer season beginning June 30.

In the spirit of sharing and box office building, Mr. Leinsdorf announces that six guest conductors will spell him on the Tanglewood podium. Mr. Leinsdorf will get the Festival airborne by conducting the first three programs on the opening weekend, himself. Then Jorge Mester will have the orchestra on July 7, and Antonio Janigro will conduct on July 14. At that concert Mr. Janigro will also appear as soloist in the Vivaldi 'Cello Concerto.

★

On July 22, in the Festival's fourth week, Seiji Ozawa, music director of the Toronto Symphony and the Ravinia Festival, will make his fourth appearance as guest conductor in as many years. The following weekend of July 28 and 29, Rafael Kubelik, recent conductor of the Boston Symphony (he led the orchestra here in Hartford this winter) will be on the podium. William Steinberg of the Pittsburgh Symphony (also a Hartford visitor recently) will be the guest conductor for the August 4 and 12 concerts. Gunther Schuller, newly appointed president of the New England Conservatory, will take over the concert on August 18. Mr. Schuller is also head of the contemporary music activities at the Berkshire Music Center, and will include Ives' Symphony No. 4 on his program.

Mr. Leinsdorf has also indicated some of the major works he intends to perform during the upcoming season. As in 1966, the Berkshire Festival will open with three concerts by the entire orchestra, followed by two weeks of chamber concerts devoted to the music of Bach and Mozart. On July 15, during the Bach week, Mr. Leinsdorf will conduct the B Minor Mass with soloists Helen Boatwright, Beverly Wolff, Florence Kopleff, Gene Bullard and Tom Krause.

And following a pattern established in the summer of 1965, with the concert version of "Lohengrin," and last summer's "Magic Flute," Mr. Leinsdorf has scheduled the rarely-heard original version of Beethoven's opera "Fidelio." This will be given on Saturday evening, August 5.

★

The cast for the Boston Symphony "Fidelio" will include the East German soprano, Hanne-Lore Kuhse as Leonore; Mary Ellen Pracht as Marcelline; and George Shirley as Florestan. Nico Castel will sing Jaquino; Tom Krause will be heard as Pizarro; Ara Berbarian will be the Rocco and Don Fernando will be portrayed by Harold Enns.

Verdi's Requiem will be given on the Saturday evening (August 19) of the Berkshire Festival's concluding week. Joining Mr. Leinsdorf, the orchestra and the festival chorus as soloists will be Martina Arroyo, Tatiana Troyanos, Michele Molese and Ezio Flagello.

At the final concert on Sunday afternoon, August 20, Mr. Flagello will take part in an all-Wagner program, and be heard in Wotan's Farewell, from "Die Walkuere." Marilyn Horne will sing the Immolation Scene from "Goetterdaemmerung."

The Philadelphia Inquirer
PHILADELPHIA, PA.
D. 522,941 SUN. 956,206

MAY 7 1967

Tanglewood offers 'Fidelio'

The Boston Symphony Orchestra's Tanglewood festival will open June 30 and offer 24 concerts in its eight-week season at Lenox, Mass.

Erich Leinsdorf will conduct the three opening week concerts before sharing programs with guest conductors Jorge Mester, Antonio Janigro, Seiji Ozawa, Rafael Kubelik, William Steinberg and Gunther Schuller.

Major works scheduled are Bach's Mass in B minor, July 15; Verdi's Requiem, Aug. 19; Ive's Symphony No. 4, Aug. 18. A performance of the original version of Beethoven's opera, "Fidelio" will be performed Aug. 5. Singers in this will be Hanne-Lore Kushe, Mary Ellen Pracht, George Shirley, Nico Castel, Tom Krause, Ara Berberian and Harold Enns.

The festival will close Aug. 20 with a Wagner program featuring singers Marilyn Horne and Ezio Flagello.

SUNDAY HERALD
BOSTON, MASS.
CIRC. [illegible]

APR 23 1967

England Newsclip

McLAREN HARRIS, Music Critic:

'Bigger Is Better' Hampers Festivals

This is spring, according to the calendar, and spring is followed by summer; and in this area of the Great Cultural Proliferation, as surely as the seasons change, summer will be accompanied by myriad music festivals, appearing like wildflowers across rural and urban America.

They are phenomena of the late 1950's and 1960's — latecomers and upstarts, think we Bostonians, who take pride in the Boston Symphony's Berkshire Festival at Tanglewood, scheduled to begin its fourth decade this summer in Lenox.

But most summer festivals, including Tanglewood, involve similar conditions — concerts by large ensembles in outdoor or semi-enclosed settings designed to hold audiences numbering in the thousands. And many festivals, again including Tanglewood, have encountered criticism from time to time for presenting bland, uninteresting programs, adjusted to the lowest common denominator of audience taste.

WE BROUGHT UP the situation recently with Erich Leinsdorf. "Has the hunt for repertoire been difficult?" we asked.

"Yes," said Mr. Leinsdorf. "To keep works from becoming old and stale, to keep things fresh : that is the greatest problem. We must not ignore the new, but we do not wish to forsake the old, either."

"Has there been any attempt to keep programs conservative because of audiences or conditions at Tanglewood?"

"No, I would not say that we stress conservatism," Mr. Leinsdorf responded, "or that we rely too much upon the standard repertoire. But the conditions suggest certain types of programming. The Music Shed seats 6500 people, and add many more who sit on the lawn; it was not built for Baroque music. We are generally better off performing works written for large places.

"When facilities are built for a certain capacity," he continued, "one has an obligation, perhaps, to aim for that capacity. Large places are an outgrowth of tourism and an increase of leisure for our audiences as well as an expansion of musical activity; they are not wholly inspired by commercialism. But much of the music we play was composed for smaller places, too.

"OF COURSE we cannot ignore audience tastes," Mr. Leinsdorf went on, "but we cannot sit still with our programs. As music progresses a conductor must find a bridge between audiences and composers. This is particularly necessary in the 20th century, for the composer of the last 50 years is like the scientist: he writes for experts — those who have the training to analyze his materials and intents.

"This was not so in the 18th and 19th centuries," he added. "Except for certain Bach works and late Beethoven the music was immediately accessible.

"But there has been absolutely no pressure on programming from the trustees," Mr. Leinsdorf asserted. "I remember an occasion when Mr. Cabot (Henry B. Cabot, president) even returned a donation from a person who expressed a strong wish that the orchestra play no more modern music. That was a rare and extreme case, however."

THE SYMPHONY conductor mentioned several highlights of the coming Tanglewood season: the opening Beethoven-Prokofiev weekend, June 30-July 2; the all-Vivaldi program, Antonio Janigro conducting, on July 14; Bach's B minor Mass on July 15; a concert performance of Beethoven's "Fidelio" on Aug. 5; and Verdi's Requiem on Aug. 19.

"We are doing the original version of 'Fidelio,' " he said, "and in this version it seems to be an American premiere. The original score has existed in publication since 1905, and Richard Strauss once conducted it in Europe. At least half the pages are different from the revised 'Fidelio,' and upon study you become aware of the deficiencies of the new score."

Back on the audience-program issue, we couldn't help dropping an acid remark, not directed at Mr. Leinsdorf or Tanglewood, about certain promoters who seem more entranced with audience figures than with performance excellence, and how this appears in line with prevailing philosophies of eternal expansion — "bigger and better" becomes "bigger is better."

"The quantitative theory is a melancholy thing," he lamented, then chuckled, "but if you keep this up we shall both be in front of the House Committee on Un-American Activities for making treasonable statements."

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,200

APR 18 1967

New England Newsclip

Tanglewood Seeks Young Talent

Boston University, the Boston Symphony Orchestra and the Berkshire Music Center have pooled their academic and musical talents for the second summer, to offer a program aimed specifically at high school juniors who are gifted instrumentalists.

Toward Degree

The courses at Tanglewood, which can be applied toward a bachelor of music degree at Boston University, will include applied music, music theory and orchestra and chamber music.

The faculty will be drawn from the Boston University School of Fine and Applied Arts and from the ranks of the Boston Symphony Orchestra.

Tanglewood faculty members from the Boston Symphony also teach at the school of fine and applied arts.

The program extends from June 25 through Aug. 20 and will be held on the grounds at Tanglewood.

"We hope to provide an atmosphere of challenge from which will come the fullest realization that musicians are artists by offering an intensive and protracted contact with actual performance on the highest level," is a description of the program given by Erich Leinsdorf, conductor of the Boston Symphony Orchestra and a director of the Music Center.

Further information on the program for high school juniors may be obtained from, Dr. Wilbur Fullbright, Boston University School of Fine and Applied Arts, 855 Commonwealth Ave., Boston.

TIMES (e)
HARTFORD, CONN.
CIRC. 132,250

MAY 18 1967

New England Newsclip

Itzhak Perlman In New Britain

By GEORGE W. STOWE

There is no denying the phenomenal talents of Itzhak Perlman, the young Israeli violinist who played the Sibelius Concerto with the New Britain Symphony last night in Welte Auditorium.

Not since Heifetz was playing this demanding work regularly has anyone performed it with the technical poise and solidity that Perlman brings to it. From the lyrical opening of the first movement to the bravura finale he was always in perfect command of his instrument and of the music.

* * *

The standing ovation at the end was the spontaneous, instantaneous reaction of the audience to a remarkable performer (Perlman has the handicap of playing seated because of paralysis) and a remarkable performance. Incidentally, Perlman will be playing this same concerto with the Boston Symphony at Tanglewood this summer.

For many (and that includes this reviewer) this was the most interesting program by the orchesrta under Etzel Wilhoit this season. It was an all-Sibelius program, which in itself is something one seldom encounters these days. Despite his popularity in the Thirties and early Forties the Finnish composer is relatively neglected today (except for the Violin Concerto).

The ubiquitous "Finlandia," of course, has its currency on "pops" programs and this was the opening selection at last night's concert. I must say that it was a relief to not have a ponderous chorus in the background.

In the composer's First Symphony Wilhoit admirably captured the craggy grandeur of this romantic score, although there was not too much finesse or careful melding of the various choirs of the orchestra. The woodwinds had an off night and there were several noticeable miscues but the general orientation and warmth of the performance were commendable.

* * *

Wilhoit must be commended for bringing to our attention the fact that Sibelius at his best left a musical heritage that deserves more attention from conductors. While the current interest in the Danish Carl Nielsen is welcome, his Finnish compatriot still speaks with considerable eloquence.

For this final event in the New Britain concert series the hall was better filled than it has been for any program I have attended. We hope this augurs well for the success of next season's series at Central Connecticut College.

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AMSTERDAM, N. Y.
RECORDER & DEMOCRAT
D. 13,500

MAR 28 1967

Tanglewood Will Open On June 30

The Boston Symphony Orchestra's eight-week Berkshire Festival will open Friday evening, June 30, at Tanglewood, Massachusetts, with a concert conducted by Music Director Erich Leinsdorf.

Weekend concerts by the Boston Symphony Orchestra will be given on Fridays at 9 p.m., Saturdays at 8 p.m., and Sunday afternoons at 2:30 p.m.

Prior to each of the Friday programs, the orchestra will offer weekend preludes for those who arrive at Tanglewood early in the evening. The preludes begin at 7 p.m. and many of the weekend soloists will perform at these programs which are provided at no extra cost to those holding tickets to the Friday evening Orchestra concert.

The second and third weeks of this summer's festival will be performed by a chamber orchestra of Boston Symphony musicians with music by Bach, Mozart, and Vivaldi scheduled for performance. As he has each summer since he announced the plan in 1963, Mr. Leinsdorf will continue the series of Mozart piano concertos. Guest conductors Jorge Mester (July 7) and Antonio Janigro (July 14) will each conduct one program during the chamber orchestra weeks.

Other guest conductors who will appear at Tanglewood this summer are Rafael Kubelik (July 28 and 29); Seiji Ozawa (July 22); Gunther Schuller (Aug. 18); and William Steinberg (August 4 and 12).

On July 15, Mr. Leinsdorf will conduct Bach's B minor Mass and on Aug. 5 the Music Director will conduct a concert performance of the original 1805 version of Beethoven's only opera, "Fidelio." In the closing weekend of the Tanglewood season Mr. Leinsdorf will conduct Verdi's Requiem on Aug. 19 and an all-Wagner program Aug. 20.

Two benefit events are scheduled for the summer at Tanglewood. Arthur Fiedler will conduct the Boston Pops Orchestra on Aug. 8 for the Boston Symphony Pension Fund, and Tanglewood-on-Parade which benefits the Berkshire Music Center will be held on Aug. 17.

Six programs of chamber music will be given on Tuesday evenings.

A brochure with complete Berkshire Festival information may be obtained by writing: Festival Ticket Office, Symphony Hall, Boston, Mass. 02115.

SUNDAY GLOBE
BOSTON, MASS.
CIRC. 532,600

MAR 5 1967

New England Newsclip

Can Summer Be Far Away?

The Boston Symphony has announced several highlights of its 30th Berkshire Festival at Tanglewood. The eight-week season will begin Friday evening, June 30, and conclude Sunday afternoon, Aug. 20.

A concert performance of Beethoven's first version of "Fidelio" will be given Saturday evening, Aug. 5. Verdi's Requiem is planned for Saturday evening, Aug. 19, and the next day, there will be an all-Wagner program of scenes from "Die Walkure" and "Die Gotterdammerung."

Erich Leinsdorf, music director of the Boston Symphony, and six guest conductors will share the Tanglewood podium. Twenty-four concerts are again on the schedule, Fridays at 9, Saturdays at 8 and Sundays at 2:30. Week-end Preludes, chamber concerts of an hour's duration, again will precede the Friday concerts, beginning at 7.

Leinsdorf will conduct the opening week-end, June 30-July 2. Then come two week-ends of the "Bach-Mozart" series for chamber orchestra. Jorge Meister will be guest conductor July 7 and Antonio Janigro will be conductor and soloist July 14 in the Vivaldi Cello Concerto.

Conductors Seiji Ozawa will appear July 22, Rafael Kubelik July 28-29, William Steinberg Aug. 4 and 12, and Gunther Schuller Aug. 18. Schuller, president-elect of the New England Conservatory, is head of contemporary music activities at the Berkshire Music Center and will conduct the Ives Symphony No. 4.

The Bach week-end will include a performance of the B minor Mass. Soloists will be Helen Boatwright, Beverly Wolff, Florence Kopleff, Gene Bullard and Tom Krause.

Beethoven's "Fidelio," in manuscript called "Leonore," had its premiere in 1805. Two revisions followed, one shortly after the premiere, and the other, more familiar version, about seven years later.

The cast for the 1805 version of "Fidelio" will include the East German soprano Hanne-Lore Kuhse as Leonore, Mary Ellen Precht as Marcelline, George Shirley as Florestan, Nico Castel as Jaquino, Tom Krause as Pizarro, Ara Berberian as Rocco and Harold Enns as Don Fernando.

Under Leinsdorf's direction, the Berkshire Festival has in its last two seasons presented opera in concert. Wagner's "Lohengrin" was spread over a whole week-end in 1965 and Mozart's "The Magic Flute" was done last season.

Soloists in the Verdi Requiem will be Martina Arroyo, Tatiana Troyanos, Michele Molese and Ezio Flagello. Flagello also will be heard in the Wagner program in Wotan's Farewell from "Die Walkure." On that program Marilyn Horne will do the Immolation Scene from "Die Gotterdammerung."

Two special concerts also will be part of the 1967 festival. On Aug. 8 Arthur Fiedler will conduct the annual Boston Pops concert. And on Aug. 18, "Tanglewood on Parade," the annual benefit for the Berkshire Music Center, will be held.

The New York Times
NEW YORK, N. Y.
D. 835,000 SUN. 1,500,000

MAY 7 1967

Along the Culture Trail Up in the Berkshire Hills

By MICHAEL STRAUSS

PITTSFIELD, Mass. — Nothing elates a resort owner more than a heavy influx of reservations before the vacation season even opens. This appears to be the happy situation Berkshire County hotel operators and innkeepers face as they apply the final touches to their preparations for the coming summer.

John V. Geary, executive director of the Berkshire Hills Conference, an organization dedicated to generating visitor interest in this area, is already proclaiming the weekend of July 28-30 as a sure sellout. One reason is the appearance, at Tanglewood, of Van Cliburn and the Boston Symphony Orchestra.

Annual Attractions

Mr. Geary adds that the increasing appeal of Berkshire entertainment staples, such as the Tanglewood concerts, the Jacob's Pillow Dance Festival and the Berkshire Playhouse's theatrical offerings, are doing much to produce advance hotel and motel reservations.

A prosperous summer appears to be such a sure thing at this stage that Mr. Geary has been searching for an added explanation. He places part of the credit on Expo 67, pointing out that U.S. 7, which passes through such Berkshire communities as Sheffield, Great Barrington, Stockbridge, Lenox and Williamstown, as well as Pittsfield, is one of the direct routes to Montreal.

Music Festival

The Boston Symphony Orchestra's appearances at the Berkshire Festival in Tanglewood, near Lenox, will last eight weeks. The main cultural attraction in the area for the last 31 years, the forthcoming season will run from June 30 to Aug. 20.

The Jacob's Pillow Dance Festival, the Williamstown Summer Theater and the Berkshire Theater Festival at the Berkshire Playhouse in Stockbridge again will provide visitors with entertainment from late June through August.

Innkeepers and motel owners in the Berkshires believe they will be able to handle the increasing business with more ease than in the past, for additional sleeping, recreation and dining facilities will be available this summer.

One new hostelry is the Berkshire Motor Inn, on U.S. 7 in Great Barrington. A three-section complex, it replaces the venerable Berkshire Inn, which was destroyed by fire in 1965. The new two-story, 64-unit motel is set back from Great Barrington's tree-lined Main Street; its facilities include a glass-enclosed swimming pool and a 500-seat restaurant.

The inn's developers have preserved the 207-year-old William Cullen Bryant House as part of the complex. It was in this cottage that the famous poet married Frances Fairchild in 1821.

A Key Attraction

The frame building has been moved twice in recent years, but never by more than a few dozen yards. It remains a key sightseeing attraction, and some say it will benefit, rather than suffer, from the proximity of the new inn.

One of the Berkshires' most noted eating places, The Springs in New Ashford, is undergoing the most ambitious expansion in its 37-year history. The new addition completely surrounds the old structure. It increases the dining room area to three rooms, and provides a new cocktail lounge, also with facilities for dining, and a fireplace lounge. A 10-unit addition to the motel at The Springs is also new.

Guests in the new unit are afforded spectacular views of the Berkshire Mountains. To the southwest is Brodie Mountain, and to the northeast is 3,491-foot-high Mount Greylock, the highest point in Massachusetts.

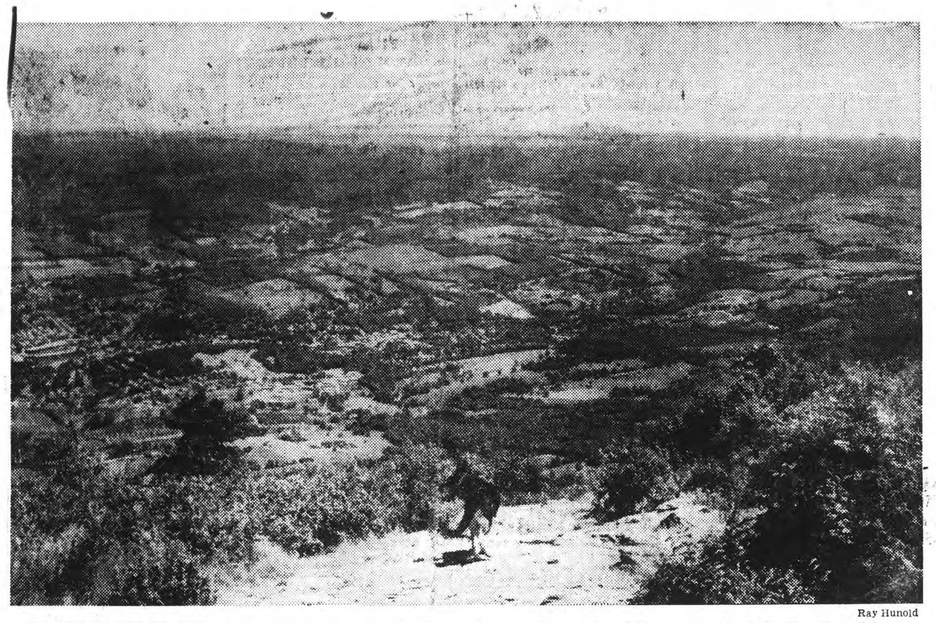
The Oak n' Spruce resort in the South Lee Valley recently completed a modernization program. When the hotel was founded two decades ago, it consisted of a barn, a main building and two large dormitories that accommodated 64 guests.

Modern motel units were added several years ago, and this summer will mark the end of the hotel's "bunk room" and "bunk bed" era. The dormitories have been converted into rooms with twin beds.

Hotel Renovated

At the Eastover in Lenox, the main guest house, once the home of a millionaire, has been renovated. The hotel's owner, George Bisacca, also plans to erect three plantation-style motel buildings.

Jug End at South Egremont, the largest and southernmost resort hotel in Massachusetts, has added two more structures to its 35-building complex. The new buildings, which offer accommodations for 40 guests, have large picture windows and shady porches that command views of the resort's golf course and trout pond.



Ray Hunold

PATCHWORK QUILT—Alsatian dog surveys the scene from the summit of Mount Greylock in the Berkshires.

UNION (m)
SPRINGFIELD, MASS.
CIRC. 79,350

JUN 15 1967

New England Newsclip

Westover News

Air Force Band To Perform At Tanglewood

WESTOVER AFB — The U. S. Air Force Band from Washington, D. C., will perform the 22d at Tanglewood Amphitheater in Lenox, base officials announced Wednesday.

The concert, which marks the band's first appearance at the shed, begins at 8 p. m.

Lt. Col. Arnold D. Gabriel will conduct the concert as a tribute to the Lenox bicentennial year.

The shed is the summer home of the Boston Symphony Orchestra, which also features star musicians.

The U. S. Air Force Singing Sergeants will also appear in the concert which marks the first time a military band has been invited to appear at the Tanglewood Festival, officials said.

Included in the program will be A Lincolnshire Posy, Grainger; Variations on a Korean Folk Song, Chance; and the Strategic Air Command March, Williams; being performed in honor of the 20th anniversary of the U. S. Air Force.

The program is open to the public without charge.

* * *

MAJOR ASSIGNED

Maj. Alvin I. Opolinsky has been assigned to the base weather station as detachment commander of Det. 10, 8th Weather Sqdn., Military Air Command, officials said.

He replaced Lieutenant Col. Raymond J. Dengler who has been reassigned as detachment commander of Det. 15, 8th Weather Sqdn., Ramey AFB, Puerto Rico.

He was special projects officer in Headquarters 8th Weather Sqdn., here before assuming his present position.

* * *

MEDAL PRESENTED

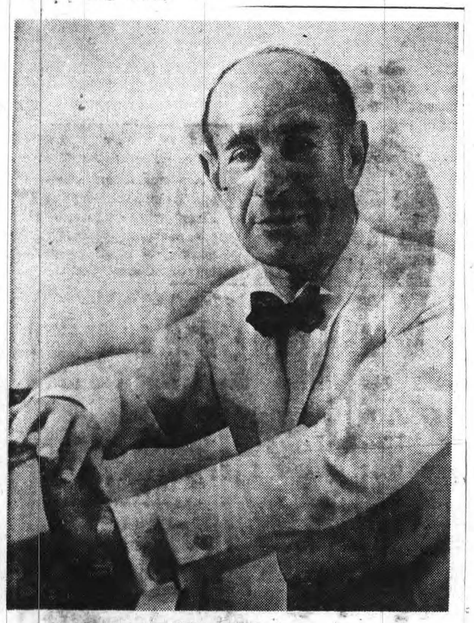
At a recent special ceremony at the 57th Air Div. office, Col. Wallace Wall, Jr 57th Air Div. commander presented the Air Gallantry Medal to Col. Kenneth E Wehrman, newly named 99th Bomb Wing vice-commander.

The medal (equivalent to the Air Force Air Medal) was awarded to Col. Wehrman for his outstanding achievement as director of operations 4133rd Bomb Wing (Provisional), Andersen, AFB, Guam, from April 1 to Oct. 1, 1966.

During this period, he rendered outstanding service to the Republic of South Vietnam through direct support and participation in combat operational missions against the opposing force of the Vietnamese people and flew 30 combat missions as airborne commander, officials said.

Courier EXPRESS
BUFFALO
Western New York's Greatest Newspaper
D. 158,172 SUN. 299,377

JUN 25 1967



Erich Leinsdorf

TO CONDUCT AT TANGLEWOOD—Erich Leinsdorf, music director of the Boston Symphony Orchestra, will conduct the orchestra in music by Beethoven and Prokofiev Friday, Saturday and next Sunday at the opening of the 30th Berkshire Festival in Lenox, Mass. The festival continues through August 20. Featured works will be Bach's B Minor Mass (July 15), Beethoven's "Fidelio" (Aug. 5) and Verdi's Requiem (Aug. 19).

TIMES UNION
ALBANY, N. Y.
D. 71,635 SUN. 122,607

JUN 25 1967

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

TROY TIMES RECORD
Monday, June 12, 1967

Elnora School To Sponsor Special Course

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The program provides opportunity for students to attend area music, drama, art, dance and science activities that occur only during the summer months. While most of the experiences will be outside of the classroom, each event will be formally previewed and reviewed.

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Only 40 students can be handled in this program. These students will meet in a formal class situation three days a week to listen to lectures and group discussions, see films and slide demonstrations in the lively arts area. In addition, time will be devoted to library work. The other two days of the week students will visit such places as the Saratoga Performing Arts Center, Tanglewood Festival, Berkshire Festival, Williamstown Museum, Stratford-Shakespeare Festival, Jacob's Pillow Dance Festival, Rensselaerville Science Institute, Lake George Opera Co. and the Glens Falls Museum.

Provision is being made for students to take both driver education and the program in the lively arts. Students who wish to register for the lively arts program should do so in the high school office before the close of school.

THE OHIO NEWS BUREAU COMPANY
Cleveland 15, Ohio
First Clipping Bureau In Ohio

TRANSCRIPT (e)
NORTH ADAMS, MASS.
CIRC. 13,500

JUN 19 1967

New England Newsclip

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The Boston Symphony Orchestra will open the 1967 Berkshire Festival with a concert under the direction of Music Director Erich Leinsdorf on Friday evening, June 30. Concerts will be given each weekend throughout the eight week Festival which closes Sunday, August 20. The Berkshire Music Center, the orchestra's summer center for the advanced study of music, will open on Sunday afternoon, June 25.

Once the Festival concerts have begun the daily hours for the festival ticket office will remain 9 a.m. to 6 p.m. and on concert nights through intermission. Sunday hours will be 10 a.m. through the intermission of the afternoon concert.

Information pertaining to the Berkshire Festival tickets and programs may be obtained from the Festival Ticket Office, Tanglewood, Lenox, Mass. 01240.

JOURNAL & PRESS
SOMERVILLE, MASS.
WEEKLY CIRC. 12,600

JUN 22 1967

New England Newsclip

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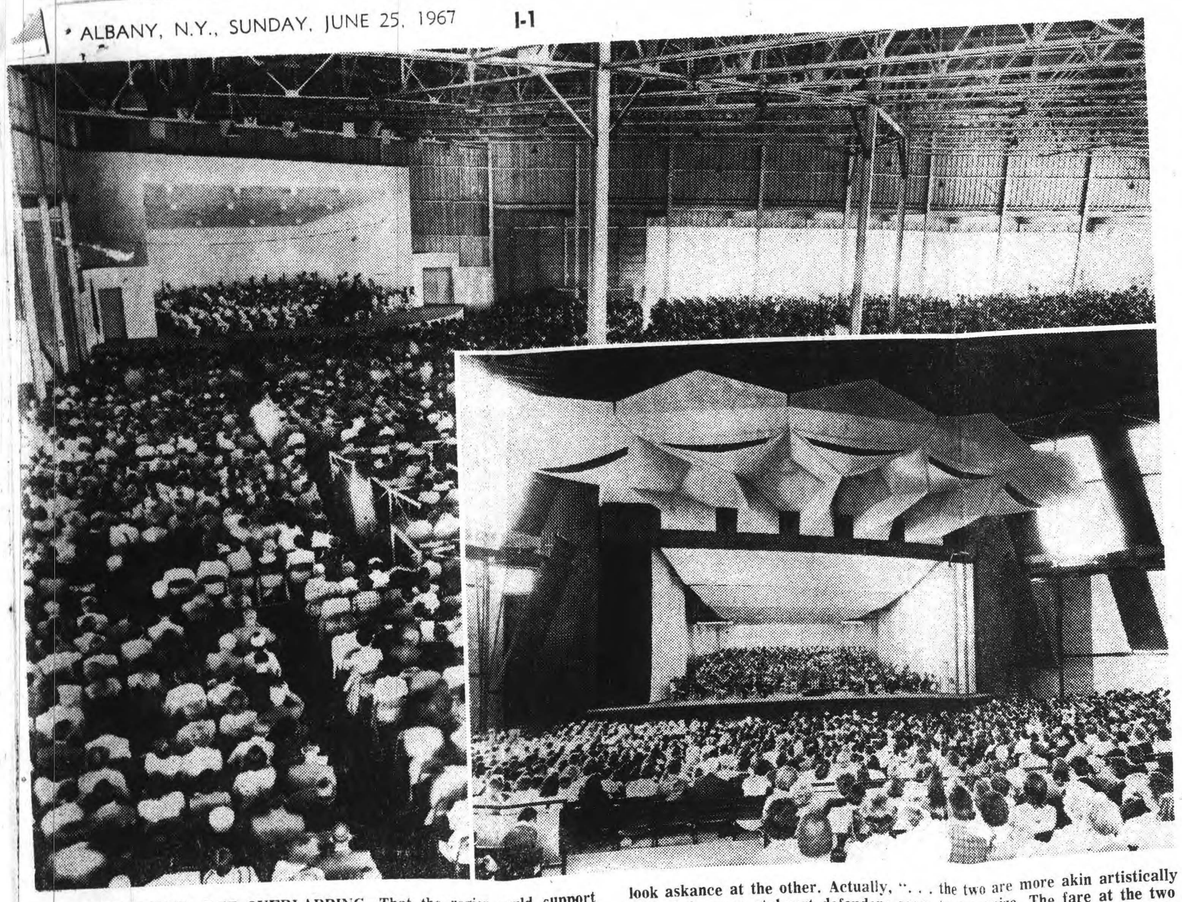
To inaugurate the Festival Friday, June 30, Erich Leinsdorf conducts Prokofiev's Symphony No. 5 and Beethoven's Concerto in D for Violin and Orchestra. Yehudi Menuhin will be soloist in the Beethoven concerto.

Saturday, July 1, at 8 p.m., Leinsdorf has chosen Symphony No. 4 by Beethoven, Prokofiev's "Lieutenant Kiji Suite" (David Clatworthy, baritone), and Beethoven's Symphony No. 7.

JUN 25 1967
ALBANY, N.Y., SUNDAY, JUNE 25, 1967 I-1



NOT COMPETING, BUT OVERLAPPING—That the region could support two major music festivals, Tanglewood and Saratoga (inset), was proven at the box office last summer, although some hard-core fans of each still look askance at the other. Actually, ". . . the two are more akin artistically than their more stalwart defenders seem to recognize. The fare at the two overlaps considrably, it is simply done up in different wrappings . . ."

Tanglewood Versus Saratoga? Not Really

By JOAN SIMMONS

The final settling of the books for the 1966 summer season put everyone's mind at ease as to whether or not the area could support two major music festivals.

This may have soothed the business managers and all personnel directly connected with either Tanglewood or the Saratoga Performing Arts Center, but it did little to placate the hard-core fans of either establishment who know what they like and are ready to argue its relative merits at the drop of a hat.

But what either party may find hard to believe is that both are right simply by taking into consideration the quite distinct and equally valuable personalities of the two centers.

Depending on who you listen to Tanglewood is either tasteful and refined or just plain stuffy. On the other hand SPAC is either more liberal and varied or terribly commercial.

Mean The Same . . .

In either case all adjectives mean the same thing. Compared with SPAC Tanglewood may not be exactly "stuffy" but it is certainly more conservative — 36 years of tradition alone would indicate a leaning in this direction. It developed in a time when a music festival was a more aristocratic pasttime and many of its current supporters date back to the original festival.

SPAC is a creation of the 1960's, with no traditions, and of a time when the music center is the property of the people and even subsidized by public funds. Therefore it of necessity must be more sensitive to what a larger portion of the people want.

(Neither place, it should be noted, is the property af any particular age group, as both draw equally from all age groups from the cradle up.)

From the other side of the fence, SPAC bears up well against charges of being commercial, although it must put more emphasis on money since it is still paying its original bills. Tanglewood has long since ceased to worry about the financial problems just now facing the Saratoga management. After all it was Koussevitzky, the single most influential person in the development of Tanglewood, who also originated the Boston Pops (and nobody can accuse them of being stuffy) for quite commercial reasons.

In discussing his program for the opening season at Saratoga Eugene Ormandy avoided calling his selections "popularized" but preferred the world "conservative" pointing out that even the artist must be realistic when it comes to the establishment of a new market. Therefore he picked what he considered to be some of the most popular of the good music literature.

And that is the key to all the thinking about programming at Saratoga, whether it is the Philadelphia Orchestra, the New York City Ballet or the overall balance of scheduling for the coming season. "Stars and Stripes" and "Swan Lake" are frequent

See TANGLEWOOD, Page I-5.

TANGLEWOOD

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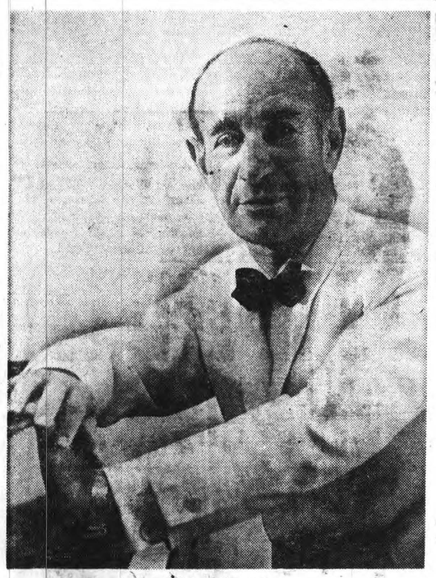

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JOURNAL & PRESS
SOMERVILLE, MASS.
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THE OHIO NEWS BUREAU COMPANY
Cleveland 15, Ohio
First Clipping Bureau In Ohio

MARK I BOMB SIMULATOR'
evastating it gets . . .

ning This Week

Tanglewood Versus Saratoga?

Continued from Page I-1.

program choices for more than just their artistic value.

Further Than Tanglewood . . .

Similarly in widening the area of representation to folk and popular music the management has gone to the best in the field, with such names as Harry Belafonte, Theodore Bikel and Herb Alpert lined up for this season.

Of course in allowing folk music, Saratoga has gone further than Tanglewood would consider. Even its own Boston Pops appear only once a season and then at a special concert rather than during the regular weekend series. And there are those who are aligned with Tanglewood who think this is once too often but reconcile themselves to the fact that this concert draws the largest single crowd all season. (It even outdraws Van Cliburn who is regarded in much the same light and tolerated for the same reason by some at both centers . . . he appeared at both last year and will be returning to both this season.)

More Scholarly . . .

The air at Tanglewood is a bit richer in the scholarly approach to music, a natural outgrowth of its resident music school which boasts many of the best composers and performers of the mid-20th Century as either students or instructors. These student musicians present their own complete summer schedule of concerts as well as being obviously in attendance at all BSO performances. (There is something about sitting next to a bearded young man intently following the score which gives a more intellectual feel to a concert.)

But the instructional phase is not being overlooked by Saratoga. It too is aiming at the student but, as in everything else, with a difference.

SPAC's first major educational project was aimed at the public grade school children in two experimental sessions last year and in weekly programs this coming season. Also added this year are courses in ballet and stringed instruments, both aimed at the developing professional.

And while SPAC does not, as yet anyway, have Tanglewood's courses in composition, conducting, etc., it has opened up to a wider field, even sponsoring a course in high school horse riding, which may seem a bit too far afield. Nevertheless it is sponsored by the American Dressage Institute, which is run by individuals quite prominent in the areas of dance and music professionally. Besides can you think of a better place to set up shop during the summer?

In capsule form, the two establishments are more akin artistically than their more stalwart defenders seem to recognize. The fare at the two centers overlaps considerably, it is simply done up in different wrapping.

Artistically one is full grown, the other a mere neophyte. But socially there is a difference. SPAC is a burst of new society in the center of very old society complete with full dress openings and champagne receptions, all very thick with the air of being "now," just another aspect of its being of the 60's.

Tanglewood may put forth its musicians in black tie but you will never find one in the audience. Being quite devoid of an elegant restaurant or bar the grounds boast only a snack bar and picnic tables combined with a long tradition of picnic lunches before the performance.

All of which only understates the more reserved "establishment" outlook of the festival which places entertainment in the realm of the private party of a more traditional society.

This is not to directly associate either center with a particular segment of Society. Tanglewood's private parties come in rags and designer originals as do Saratoga's more festive supporters.

The physical plants are quite similar in size and beauty of grounds. While Tanglewood is rustic, Saratoga derives a more elegant air from its new building and the old Hall of Springs. There is just one big difference: Tanglewood has harder seats.

Youngstown Vindicator
Youngstown, O.
P.M. - circ. 99,070
Sun. - circ. 155,590

JUN 1 2 67

Tanglewood to Launch 27th Year Next Sunday

TANGLEWOOD, Lenox, Mass. — The Berkshire Music Center, the Boston Symphony Orchestra's summer center for the advanced study of music, will begin its 27th session here Sunday June 25, with opening exercises at 2:30 p.m. in the Theatre.

During the week some 250 musicians will register for the eight-week session held in conjunction with the Orchestra's Berkshire Festival. Two programs inaugurated last year are being continued and expanded so as to bring the total enrollment to more than 400.

Boston University's School of Fine and Applied Arts and the New England Conservatory will include music courses for college credit at the Berkshire Music Center and a theater program carried on in association with the Berkshire Theater Festival in their operations at Tanglewood. In addition, Boston University will inaugurate an eight-week program in painting and drawing this summer.

Leinsdorf to Talk

Erich Leinsdorf will deliver the principal address at the June 25 exercises which include the traditional singing of Randall Thompson's "Alleluia." This work written especially for the opening of the Music Center in 1940 and subsequently sung each year, will be conducted by Paul Calloway, organist and choirmaster of the Washington Cathedral and a member of the Berkshire Music Center faculty for the past three summers.

Of the music center's total enrollment 125 will be members of the fellowship program. The fellowship program is directed at those young musicians who have completed their training and are active performers. The program is designed to emphasize chamber music for advanced instrumentalists, singers and composers.

The Tanglewood Institute consisting of three seminars, each with an informational focus for its members, provides a program for the musical layman teacher, student and nonperforming musician in an environment where he may broaden his musical horizons.

Throughout the summer the participants in the music center will take part in more than 30 concerts and programs which are open to the Friends of the Berkshire Music Center, those who make voluntary contributions for the support of the Center's activities. Sunday's exercises are open to the public and tea will be served in the Tanglewood garden immediately following the ceremonies.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

Albany Knickerbocker News
Monday, June 26, 1967

TANGLEWOOD

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This work written especially for the opening of the Music Center in 1940 and subsequently sung each year, will be conducted by Paul Calloway, organist and choirmaster of the Washington Cathedral and a member of the Berkshire Music Center faculty for the past three summers.

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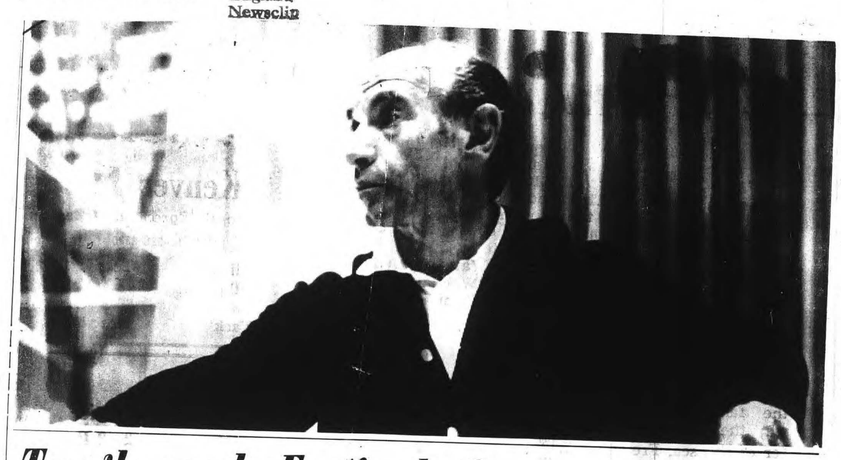
SUNDAY REPUBLICAN
SPRINGFIELD, MASS.
CIRC. 116,000

JUN 25 1967 New England Newsclip

JOURNAL
LAKEVILLE, CONN.
WEEKLY CIRC. 3,500

JUN 29 1967 New England Newsclip



Tanglewood Festival Opens Tomorrow

The Boston Symphony Orchestra will begin its thirtieth season in the Berkshires with a weekend of concerts of music by Beethoven and Prokofiev (June 30, July 1, 2) Erich Leinsdorf, Music Director of the Boston Symphony Orchestra, will conduct all three concerts.

Mr Leinsdorf will open the Friday evening (June 30, 9:00 p.m.) program with Prokofiev's Symphony No. 5. Yehudi Menuhin will be soloist for the Beethoven Violin Concerto. The concert will be preceded by the Weekend Prelude (7 p.m.) Malcolm Frager will perform piano music of Beethoven and Prokofiev.

On Saturday evening (July 1 8 p.m.) Mr. Leinsdorf will conduct Beethoven's Symphonies No. 4 and No. 7. The program will also include Prokofiev's Lt. Kije Suite with David Clatworthy as soloist.

Sunday afternoon (July 2 2:30 p.m.) the Orchestra will perform Scenes from Prokofiev's Romeo and Juliet and, with Malcolm Frager as soloist, Beethoven's Piano Concerto No. 4.

The concerts at Tanglewood this summer will mark thirty-one years since the Boston Symphony Orchestra first performed in the Berkshires at "Holmwood" in 1936. The gift of Tanglewood to the Orchestra by Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan in the autumn of 1936 gave a permanent summer home to which it has returned each summer save two during World War II.

The first Open Rehearsal for the benefit of the Boston Symphony Orchestra Pension Fund will be held Saturday morning (July 1) at 10:30. These rehearsals will take place each Saturday morning throughout the Tanglewood season. Ticket information on the Berkshire Festival concerts and the rehearsals may be obtained from the Festival Ticket Office, Tanglewood, Lenox, Massachusetts 01240.

YEHUDI MENUHIN—Soloist at Tanglewood's opening weekend.

Tanglewood Season to Open

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Tomorrow at 2:30 p.m. the Berkshire Music Center, the Boston Symphony Orchestra's summer center for the advanced study of music, will hold its traditional opening exercises. Following the exercises in the Tanglewood Theater, tea will be served in the formal gardens. Tomorrow's events at Tanglewood are open to the public.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

Albany Knickerbocker News
Saturday, June 24, 1967

6

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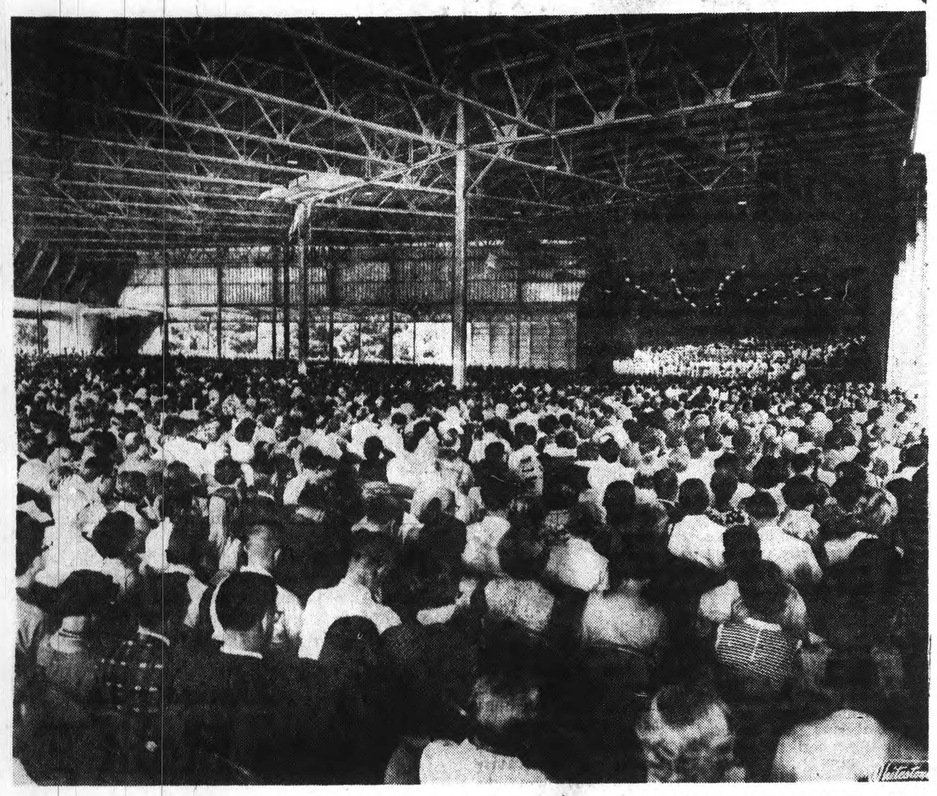

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Of the Music Center's total enrollment 125 will be members of the Fellowship Program which is directed at those young musicians who have completed their training and are active performers.

The program is designed to emphasize chamber music for advanced instrumentalists, singers and composers.

The Tanglewood Institute consisting of three seminars, each with an informational focus for its members, provides a program for the musical layman teacher, student and non-performing musician in an environment where he may broaden his musical horizons.

Throughout the summer the participants in the Music Center will take part in more than 30 concerts and programs which are open to the Friends of the Berkshire Music Center, those who make voluntary contributions for the support of the Center's activities.

The exercises are open to the public and tea will be served in the Tanglewood garden immediately following the ceremonies.

SUNDAY REPUBLICAN
SPRINGFIELD, MASS.
CIRC. 116,000

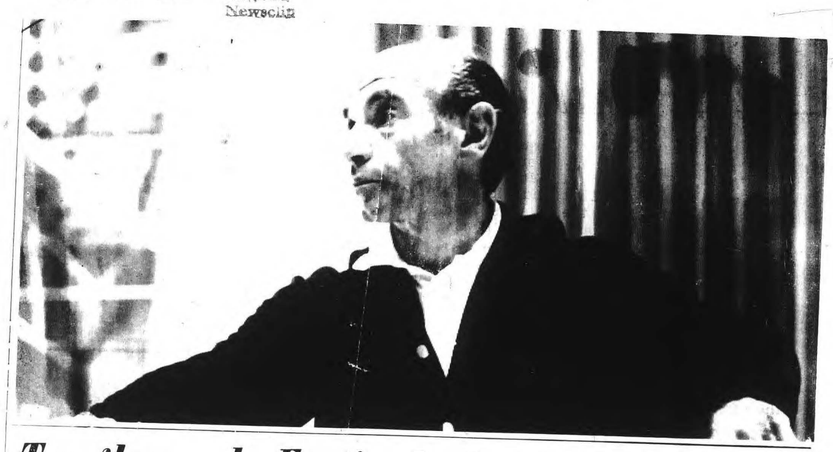
JUN 25 1967

New England Newsclip

JOURNAL
LAKEVILLE, CONN.
WEEKLY CIRC. 3,500

JUN 29 1967

New England Newsclip



Tanglewood Festival Opens Tomorrow

The Boston Symphony Orchestra will begin its thirtieth season in the Berkshires with a weekend of concerts of music by Beethoven and Prokofiev (June 30, July 1, 2) Erich Leinsdorf, Music Director of the Boston Symphony Orchestra, will conduct all three concerts.

Mr Leinsdorf will open the Friday evening (June 30, 9:00 p.m.) program with Prokofiev's Symphony No. 5. Yehudi Menuhin will be soloist for the Beethoven Violin Concerto. The concert will be preceded by the Weekend Prelude (7 p.m.) Malcolm Frager will perform piano music of Beethoven and Prokofiev.

On Saturday evening (July 1 8 p.m.) Mr. Leinsdorf will conduct Beethoven's Symphonies No. 4 and No. 7. The program will also include Prokofiev's Lt. Kije Suite with David Clatworthy as soloist.

Sunday afternoon (July 2 2:30 p.m.) the Orchestra will perform Scenes from Prokofiev's Romeo and Juliet and, with Malcolm Frager as soloist, Beethoven's Piano Concerto No. 4.

The concerts at Tanglewood this summer will mark thirty-one years since the Boston Symphony Orchestra first performed in the Berkshires at "Holmwood" in 1936. The gift of Tanglewood to the Orchestra by Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan in the autumn of 1936 gave a permanent summer home to which it has returned each summer save two during World War II.

The first Open Rehearsal for the benefit of the Boston Symphony Orchestra Pension Fund will be held Saturday morning (July 1) at 10:30. These rehearsals will take place each Saturday morning throughout the Tanglewood season. Ticket information on the Berkshire Festival concerts and the rehearsals may be obtained from the Festival Ticket Office, Tanglewood, Lenox, Massachusetts 01240.

YEHUDI MENUHIN—Soloist at Tanglewood's opening weekend.

Tanglewood Season to Open

The Boston Symphony Orchestra will begin its thirtieth season in the Berkshires with a weekend of concerts of music by Beethoven and Prokofiev (June 30, July 1, 2). Erich Leinsdorf, music director of the Boston Symphony Orchestra, will conduct all three concerts.

Mr. Leinsdorf will open the Friday at 9 p.m. program with Prokofiev's Symphony No. 5. Yehudi Menuhin will then be soloist for the Beethoven Violin Concerto. The concert will be preceded by the weekend prelude at 7 p.m. Malcolm Frager will perform piano music of Beethoven and Prokofiev.

At 9 p.m. Saturday Mr. Leinsdorf will conduct Beethoven's Symphonies No. 4 and No. 7. The Program will also include Prokofiev's Lt. Kije Suite with Davidd Clatworth as soloist.

At 2:30 p.m. July 2, the orchestra will perform Scenes from Prokofiev's Romeo and Juliet and, with Malcolm Frager as soloist, Beethoven's Piano Concerto No. 4.

★ ★ ★

THE CONCERTS at Tanglewood this sumer will mark 31 years since the Boston Symphony Orchestra first performed in the Berkshires at "Holmwood" in 1936. The gift of Tanglewood to the orchestra by Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan in the autumn of 1936 gave a permanent summer home to which it has returned each summer, save two during World War II.

The first open rehearsal for the benefit of the Boston Symphony Orchestra Pension Fund will be held Saturday at 10:30 a.m. These rehearsals will take place each Saturday at 10:30 throughout the Tanglewood season. Ticket information on the Berkshire Festival concerts and the rehearsals may be obtained from the festival ticket office, Tanglewood, Lenox Mass. 01240.

Tomorrow at 2:30 p.m. the Berkshire Music Center, the Boston Symphony Orchestra's summer center for the advanced study of music, will hold its traditional opening exercises. Following the exercises in the Tanglewood Theater, tea will be served in the formal gardens. Tomorrow's events at Tanglewood are open to the public.

CAPITAL CITY NEWS BUR.
ALBANY, N.Y.
NEWSPAPER
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STATE SERVICE

Albany Knickerbocker News
Saturday, June 24, 1967

FIRST WEEK - JUNE 30 - JULY 1 - 2

7

PATRIOT-LEDGER (e)
QUINCY, MASS.
CIRC. 58,900
JUL 3 1967
New England Newsclip

The Sound of Music

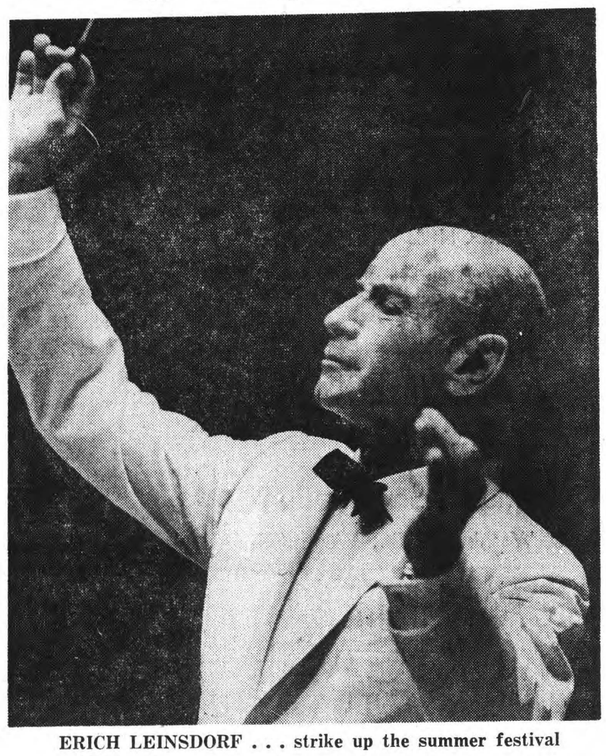
A Tanglewood Opening For Two

By Peter M. Knapp

LENOX — Tanglewood, glistening and green from an abundance of early summer moisture, is again the focus of attention for Boston Symphony fans, thousands of whom attended the opening concerts over the weekend here of the 1967 Berkshire Music Festival.

The next two weekends will see smaller ensembles for the Mozart-Bach series, but the full orchestra was on hand for the three opening programs. Music Director Erich Leinsdorf devoted them entirely to music by Prokofiev and Beethoven.

Yesterday, 6,218 came on a muggy afternoon for gilt-edged performances of scenes from Prokofiev's "Romeo and Juliet" ballet score, and Beethoven's Piano Concerto No. 4 in which Malcolm Frager was soloist.



ERICH LEINSDORF . . . strike up the summer festival

Emotional Heat

In the Prokofiev, Leinsdorf turned on the emotional heat for this dramatic and evocative music. With its much-admired melodies, skillful use of a wide range of instrumental effects, and piquant harmonies, "Romeo and Juliet" is ideal festival music.

The performance was far superior to that early this year in Symphony Hall, ardent and taut. The Beethoven concerto rounded out the successful afternoon with a restrained and poetic interpretation by Frager — for some years now a Tanglewood favorite. Beethoven's G major concerto invites introspection rather than bravura. This suits Frager perfectly, since he is that kind of pianist.

His playing, and Leinsdorf's careful accompaniment, created an atmosphere of thoughtfulness and repose. Frager is inclined to understate the first movement (and yesterday to use more pedal than necessary), but his playing still had eloquence and grace. The dialogue of the brief second movement, and the cadenza of the first, were notes transformed into poetry.

Frager's perceptive playing demonstrates how exciting music can be from an artist who values refinement, articulation and sensitivity above overwhelming technique.

Saturday Delights

Fair weather and splendid orchestral playing graced Saturday night's concert, which attracted 7,040. In his maroon festival jacket, Leinsdorf directed the Beethoven Fourth and Seventh Symphonies and Prokofiev's "Lieutenant Kije" Suite.

Both Beethoven symphonies received strong, and often eloquent, treatment. Leinsdorf whipped up the finales of each with great momentum; the driving conclusion of the Seventh brought down the house.

The slow movements of both symphonies were exceptionally beautiful, immaculate in detail, finally modeled, and with a good sense of forward movement. The orchestral texture in these sections reflected the high level of individual and collective musicianship the Symphony players have achieved. One recalls with pleasure Gino Cioffi's clarinet work in the Fourth Symphony and the clarity of the fugal section of the Seventh.

If the Fourth Symphony had its share of propulsion, the mighty rhythms of the Seventh in Leinsdorf's conception accumulated tremendous power. It was performance of raw energy, one which tested the ability of the musicians to keep up with his tempo while preserving the decisive rhythmic patterns.

Rousing Finale

The finale, perhaps, became too pressed for comfort, but it was exciting. The pressure also showed somewhat on the musicians in the coda of the first movement when the brass strayed from pitch, and toward the end of the scherzo, when the orchestral tune seemed awry.

Leinsdorf observed repeats in both symphonies where they are often omitted — for example, in the expositions of the first movements and the trios of the scherzi. This practice costs him in the general forward thrust of a symphonic movement, whatever the arguments of tradition or structural balance.

The "Lieutenant Kije" Suite, background music Prokofiev wrote in 1933 for a movie, is a sure-fire crowd-pleaser. For this Tanglewood performance, Leinsdorf went back to Prokofiev's original version with solos in the Romance and Troika sections sung in a strong and attractive baritone by David Clatworthy. He was best in the Romance; the vocal solo doesn't carry as well in the sleigh-ride of the Troika as Prokofiev's later purely instrumental arrangement.

The performance of this brilliantly orchestrated score went very well, with expert trumpet solos by Armando Ghitalla. The coarse dances of Kilje's wedding night have had more of a flexible "swing."

Damp Opener

Friday night's opener was dampened somewhat by the weather, cool and moist with the haze softening the lighting of the grounds. A gathering of 4,783 huddled inside the shed to hear Prokofiev's Symphony No. 5 and the Beethoven Violin Concerto, for which Yehudi Menuhin was soloist.

Though it was not a night for lively sonic effects (the timpani produced sodden thuds), Menuhin overcame the atmospheric hazards in producing a tone that seemed to become increasingly voluptuous. Menuhin caressed the larghetto, in a slow and dreamy pacing, with extraordinary purity and graceful phrasing.

In the outer movements, the soloist played with a patrician refinement, carefully sculpting each line. It was not a "big", robust, dramatic performance — that was evident from the first entrance. Rather, it was gentle, deliberate in tempo with a number of passages broadening out. It might even be called "feminine" in a positive sense, in contrast to the driving, bold masculinity one usually associates with Beethoven.

During the first movement, Menuhin had his problems with pitch, but by the end of the section had his considerable technique under control for the Kreisler cadenza's punishing demands. And his trills were breathtaking in their evenness and variation of intensity.

The Prokofiev symphony, which the BSO premiered in this country several months after its first hearing in Moscow, is one of the more familiar symphonic scores of the Russian composer.

Though written toward the end of the war, in the summer of 1944, it has only occasional somber overtones. Certainly the Sixth Symphony is a more deeply-felt, tragedy-laden composition. Only in the adagio does Prokofiev really turn solemn, and the material here is not really profound enough to be called tragic.

Symphonic Survey

The symphony in a way is a survey of Prokofiev's strengths and weaknesses. It has interesting thematic content in the first movement, especially in the rising first theme which recurs in the finale, and the continual movement and interplay of voices (the brass having prominent parts in the countermelodies) invite attention. The perky second movement, propelled by an insistent rhythm, is typical of the Prokofiev scherzo style — sardonic, witty, acerb.

As a whole, however, the Fifth Symphony seems to outlast its material and Leinsdorf did not succeed in giving it a completely unified point. While the performance was usually tidy and the climaxes were impressive enough, it was not entirely compelling.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900
JUL 3 1967
New England Newsclip

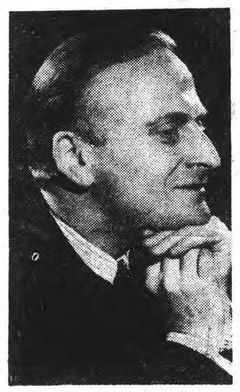
Music Review

Opening at Tanglewood

By JAY C. ROSENFELD

ALL THREE programs of the first Tanglewood weekend were divided ~~fairly~~ evenly between Beethoven and Prokofieff, a choice which allowed the Boston Symphony Orchestra and its music director Erich Leinsdorf ample opportunity to show their rich resources in every respect.

A soloist for each concert further illuminated the generally brilliant programs. Yehudi Menuhin, making his Tanglewood debut, played the Beethoven violin concerto Friday night, baritone David Clatworthy had opportunities in two sections of the Prokofieff "Lieutenant Kije" suited Saturday night and yesterday afternoon Malcolm Frager was welcomed back in the Beethoven fourth piano concerto.



Yehudi Menuhin

* * *

THERE IS sufficient contrast between the two composers to maintain variety and in most cases compelling interest. Leinsdorf eased off occasionally and allowed the impact of the performances to become dull-edged, a situation understandably possible after the reassembly of the orchestra after the end of its regular Boston season.

The distinction between the two composers and the two eras became progressively more apparent as the weekend unfolded, Beethoven, even in his most boisterous moments, refined, and Prokofieff, in between many moving episodes, the brash-to-infectiously vulgar extrovert.

* * *

FRIDAY NIGHT, the Soviet composer's fifth symphony came through harsh and loud. True, he requisitions a very wide complement of instruments including an excessive percussion section. He has the special faculty of giving his slow movements a compelling forward urge and the more agitated ones a spirit of delirious abandon. These all were conveyed by the orchestra.

Menuhin's performance of the Beethoven was loftily poetic. He took extreme liberties with details in which sometimes the conductor followed at an approximate distance, but it was a different and entirely warranted reading of the masterpiece. From the poise and respectful dignity he maintained during the long orchestral introduction, during which he never once fussed with the pegs to tune nor flexed his finger muscles for minor setting-up exercises, he played of a musical majesty. He spun phrases to wisp-thin tenuousness, an accomplishment Leinsdorf might well have emulated in other situations, and painted other details with the last millimeter of his bow with telling endearment.

* * *

THERE MAY BE violinists who can ascend the opening octave passages with greater precision, or whose bow may never waver, but there are very, very few who can sing as did Menuhin that evening. He used his marvellous bow to shape phrases, and did not shape his phrases by the limitations of his bow. The slow movement was ethereally beautiful, the finale slower than I have ever heard it, but who can protest that allegro can mean cheerful? We are too conditioned by the manner of the conservatory graduate who fidgets during the introduction and, by the time he reaches the finale, thinks he is on a speedway. Menuhin made lovely, unforgettable music.

It was thus doubly interesting to hear Frager yesterday afternoon when he, too, played with leisurely deliberation, trespassing into the recherche at times. One cannot dispute him his version of allegro moderato but it does become difficult to retain consistency when he still chooses almost a same approach in the andante con moto.

* * *

THE BEETHOVEN Fourth Symphony Saturday night never soared above the horizon. What could Beethoven have envisaged when he asked the violins to play widely separated quavers in the introduction? Was he marking time or was there a suggestion of a gasp or the expectation of an aspiration? Surely he didn't intend a routine set of highway markers, played with alternate bow strokes.

And why must the opening theme of the adagio be broken into two bows, thus maintaining tonal strength from the 18 violins, when the flute, with the same phrase later, blows it so limpidly and fragilely in one beautiful line, and with one breath?

The "Kije" scenes and the "Romeo and Juliet" suites are very similar, full of romanticism, graphic humor, much comic opera, and bits of many other things. They were highly enjoyable, being played with color and vigor and the various solos allotted to the principals within the orchestra came off brilliantly. The matter of orchestral balance often goes unregarded when the music moves on hellbound for leather but that neither affects nor reduces the excitement engendered in the performances.

* * *

THE BARITONE solos in the Kije suite were sung by David Clatworthy with a splendid voice and complete grasp of the humor and spirit of two assignments. The weather played its entire repertory, from a drizzle on Friday night, a fair evening Saturday and uncertain skies yesterday afternoon. Nevertheless the audiences totaled just short of 20,000.

The Hartford Times July 1, '67

Tanglewood Music Heard

By GEORGE W. STOWE

Yehudi Menuhin, whose growing fame as a conductor has obscured the fact he first achieved renown as a violinist, was the soloist for the opening program at Tanglewood last night.

And his vehicle was the familiar Beethoven Concerto, something he has performed and recorded many times. Needless to say, the collaboration with the Boston Symphony under the direction of Erich Leinsdorf was enough to make the opening of the Berkshire Festival more than ordinarily absorbing.

* * *

Francescatti's patrician elegance or Heifetz uncanny technical control were not to be found in Menuhin's interpretation last night. However, there was a gentle warmth to the performance that was most affecting in the slow movement, something I have not heard since the legendary Fritz Kreisler was in his heyday.

To be sure, the weather was hardly conducive to the best results. The damp and drizzly atmosphere at Lenox must have interfered with Menuhin's playing. His tempi in the first and last movement were a little more deliberate than usual. The middle movement, however, was something to store away in fond memory.

Leinsdorf and the Bostonians were a bulwark of strength in the concerto, giving the soloist the opportunity to mold his interpretation and yet keeping the orchestral profile in sharp focus.

Incidentally, the violinist at 50 still looks so youthful that I could not help thinking of his early career as a child prodigy. At the end of the concerto he received thunderous applause from the audience.

* * *

Prokofiev's 5th Symphony remains his most powerful work in this form and Leinsdorf is one of its most eloquent interpreters. Many will recall that this conductor is in the process of recording a Prokofiev cycle for RCA Victor and that his recording is perhaps the finest reading.

At any rate, the orchestra was in prime form last night for the Prokofiev. The first movement had a monolithic strength that inspired a spontaneous scattering of applause, the motoric scherzo was beautifully set forth, and even the rather meandering finale came off with surprising conviction.

The drizzle outside kept the audience down to a little over 3,000, one of the smallest turnouts for a Tanglewood opening.

Rain Curbs Attendance At Tanglewood Concert

By JAY C. ROSENFELD

Everything but the weather favored the first concert of the 1967 Tanglewood season last night. Despite misty skies, there were 4,783 in the audience.

Erich Leinsdorf, music director of the Boston Symphony Orchestra, divided his program, as he will the two others to come this weekend, between Beethoven and Prokofiev. The soloist of the evening was violinist Yehudi Menuhin, making his Tanglewood debut.

The Prokoviev fifth symphony has special significance for the Tanglewood Shed. It was written in the last twelve-month of World War II and is redolent of the victorious atmosphere which was nearing a climax at that time.

Serge Koussevitsky, then the incumbent Boston conductor, lost no time in letting American audiences hear the symphony after its first performance in Moscow in 1945. The work was first played in this country in November of that year and at Tanglewood the following August.

The symphony has been a favorite of conductors as well as audiences. The record shows that it has been played in this area, not always in the Shed, by Mitropoulos, Bernstein, Ormandy and Leinsdorf as well as Koussevitsky.

The Wunderkind

Menuhin, at 51, has been front and center on the musical platform during the life time of most concertgoers.

The Wunderkind, as he was known from his earliest performances, has become a mature artist. He has shed the technical wizardry which first astonished audiences in this country and in Europe and has become a strong interpreter and a painter of tone-color.

Menuhin has been playing the Beethoven concerto for 40 years.

He is in this country with an ensemble he has organized in England, where he lives for most of the year. He and his group will do the circuit from Expo 67 to the Berkshire Festival, Saratoga and other way stations. Menuhin performs sometimes as a soloist and sometimes with the enemble.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900
JUL 1 1967
New England Newsclip

8

NEWS (e)
SPRINGFIELD, MASS.
CIRC. 98,600
JUL 1 1967
New England Newsclip

Menuhin Superb

Memorable Tanglewood Opening

By ARTHUR T. ANDREWES

Despite mist and rain the opening concert by the Boston Symphony Orchestra at Tanglewood proved to be an event greater than nature had the power to dampen.

When two musical giants such as Conductor Erich Leinsdorf and violin virtuoso Yehudi Menuhin join talents with one of the world's finest orchestras then a bit of rain is little enough price to pay for the privilege of listening.

The program opened with Prokofiev's Symphony Number 5 Opus 100. On previous occasions we have heard the work delivered with a shocking, brassy, almost jagged force that delighted many in the audience. Mr. Leinsdorf, with his usual gentle strength, brought about a more pleasing rendition. The work was aggressive without being audacious.

It is more than likely that the spirit and emotional countenance created by Mr. Leinsdorf is more in keeping with the composer's original score. Much of the cacophony found in today's modern music is the result of exhibitionist conductors who have no respect for the composer's initial concept. Mr. Leinsdorf has this respect and the resulting music is phenomenal.

The themes of Prokofiev's work are richly adventuresome, noble and passionate, but never boring. His approach to the music made this pieee an artistic image of his own feelings and emotions spurred by the war which surrounded him as he composed.

After a brief intermission, the Tanglewood audience (having swelled to 4783) listened in silent admiration as Beethoven's Concerto for Violin in D Major was performed with brilliant sensitivity by Yehudi Menuhin.

Appearing for the first time at Tanglewood, Mr. Menuhin seemed to be totally unaware of the forbidding tale that "rain is bad for violinists." If he was forced to make any adjustments on his instrument they were made by his compensating fingering and without interruption in the flow of the music.

During the cadenzas, in the silence when only the sound of his instrument enriched the air and when displaying the fullest range potential of the violin, Mr. Menuhin created a warm excitement that dispelled any thought of the weather.

The audience's response to the Beethoven Concert was a standing ovation that brought conductor and soloist to the podium repeatedly during four minutes of steady applause.

It was only when the house lights flooded the shell did we become concious of the idea that the concert was over and that the memory of the music was the only thing we could hope to carry through the mist to the parking lot.

However, none of us could deny that a bit of permanent warmth would be carried as long as our memories could retain Yehudi Menuhin Erich Leinsdorf, and the Boston Symphony Orchestra opening the 1967 season at Tanglewood.

UNION (m)
SPRINGFIELD, MASS.
CIRC. 79,350
JUL 1 1967
New England Newsclip

Yehudi Menuhin Is Ideal For Opening of Tanglewood

By R. C. HAMMERICH

LENOX—The cold drizzle at Tanglewood seemd to have contrasting effects on the opening concert of the Boston Symphony Orchestra's 1967 Berkshire Music Festival.

Audience of 4783

It kept the audience down to 4783 but didn't dampen the spirits of the listeners huddled under topcoats and blankets.

It took some of the gleam off the celebrated tone of the Boston strings, a circumstance which, in my view, helped the Beethovn Violin Concerto and hindered the Prokofiev Symphony No. 5.

Yehudi Menuhin was the soloist for the concerto, and it is difficult to imagine anyone giving it a more loving and appropriate performance.

Gentle and Caressing

His manner was gentle and caressing, his technique gracefully liquid and his tone warm and mellow. It was a combination ideally fitted for his most famous of concertos.

The orchestra, as may be expected under the guidance of Erich Leinsdorf provided a support almost perfectly placed under the light, lyrical level of the solo violin.

It was Menuhin's first performance at Tanglewood.

The Prokofiev Fifth Symphony, which opened the program, is a big, grand daydreamer, but the usual Prokofievian tonal brilliance seemed to be dulled.

Shine Off Strings

The shine was off the strings, and the brass was brightly dramatic only during the fourth movement. But the second movement was strongly propulsive and rhythmically biting, and the contrasting, flowing melodies and grinding thrusts were carefully balanced.

This is a symphony of breadth and grandeur, and Leinsdorf showed a high respect for its large-scale structure.

Its first performance in the United States was by the Boston Symphony Orchestra in 1945.

Audience Doubles

There were about a thousand listeners in the shed at 7 to hear the start of the prelude program by Malcolm Frager, pianist, and Doriot Anthony Dwyer, the orchestra's principle flute. There were about 2000 at the end.

Frager is a young man at home with many piano styles and he again gave evidence of his versatility Friday.

He played Beethoven's F Major Sonata, Op. 10, No. 2, with an appropriately delicate, Mozartean sensitivity, and three pieces by Prokofiev with a strongly-evident sense of the percussive brilliance and rhythmic pulse characteristic by Prokofiev.

Frager Sunday

With Miss Dwyer he played sections from Beethoven's "Six Themes with Variations," Op. 105, and "Ten Themes with Variations,' Op. 107.

It was a nice collaboration. The players were equally expressive although occasionally not exactly together and there were passages during which the low register flute was overpowered by the piano. But the music was sweetly pleasant.

Frager is scheduled to play the solo part of Beethoven's piano Concerto No. 4 with the Boston Symphony Orchestra Sunday afternoon.

Tonight David Clatworthy, baritone, will be soloist for Prokofiev's "Lieutenant Kije" suite. Also on the program will be Beethoven's Symphonies No. 4 and No. 7.

CAPITAL CITY NEWS BUREAU
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ALBANY TIMES UNION
Sunday, July 2, 1967

047

Tanglewood Music Lovers Return for 30th Opening

By ROBERT J. BARBER

Erich Leinsdorf, Yehudi Menuhin, Beethoven and Prokofiev teamed up at Tanglewood over the weekend to open the 30th season of the Berkshire Music Festival.

More than 10,000 music lovers braved unpredictable weather to hear the Boston Symphony Orchestra Friday and Saturday evenings.

Friday's presentation of Beethoven's only violin concerto, D Major, Op. 61, was played by Mr. Menuhin was a magnificence that could only come from a man who first performed it as a boy of 10.

His presentation was the final of the evening and was greeted by the audience with a standing ovaton.

Friday night's program opened with Prokofiev's Symphony No. 5, Op. 100, a monumental work written in Russia in a single month during the summer of 1944.

He stated at the time that he intended it as a "hymn to free and happy man, to his mighty powers, his pure and noble spirit."

But he added, later, "I cannot say that I deliberately chose this theme. It was born in me and clamored for expression. The music matured within me. It filled my soul."

And it was obvious that the music did the same for the Friday night audience, just as it did in January of 1945 in Moscow and in November of the same year when Serge Koussevitzky and the Boston Symphony introduced it to America.

Saturday evening, The Boston Symphony again turned to Beethoven and Prokofiev. Baritone David Clatworthy performed with the orchestra in Prokofiev's Lieutenant kije.

This afternoon, Mr. Leinsdorf will conduct Prokofiev's Scenes from Romeo and Juliet and Beethoven's piano Concerto No. 4 in G Major played by Mr. Frager in first performance in this version at the Festival concerts.

SUNDAY TELEGRAM
WORCESTER, MASS.
CIRC. 107,550
JUL 2 1967
New England Newsclip

Menuhin Sensational In Tanglewood Opener

By RAYMOND MORIN
Telegram Music Critic

LENOX — Yedhudi Menuhin gave the 30th Berkshire Music Festival at Tanglewood a sensational start Friday night with his performance of the Beethoven violin concerto.

This has been a Beethoven-Prokofiev weekend. Erich Leinsdorf is conductor of the full-sized Boston Symphony Orchestra. During the next two weekends, about half of the orchestra will be in Boston to perform the Esplanade Concerts under Arthur Fiedler.

Music suitable for a smaller orchestra will be performed at Tanglewood.

Friday night, the orchestra gave a sensitive, sonorous, sometimes clangorous performance of Prokofiev's Symphony No. 5, Opus 100. Menuhin brought the audience to rousing enthusiasm with the Beethoven.

It was one of those rare occasions of total agreement between soloist, conductor, and orchestra. Leinsdorf was not an arbitrator, but rather the influence in power that welded components.

The broad orchestral introductions of the concerto made a reliable prediction of the soloists's style and intentions. It was a clear course from the start.

Although he was by no means an infallible technician — we've rarely known Menuhin to be so thoroughly imbued with the task at hand — it was pure Beethoven, devoid of unessential visual or tonal affectation.

Bowing was strong and relaxed. Some foreign tones were heard but the playing was essentially brilliant. Tone was smooth, vibrating, and richly textured.

The first movement had nobility along with sentiment, rebellion and vitality. A tender dialogue was carried on in the slow movement.

The concluding rondo was jovial, somewhat long-winded, but audibly dashing.

Overall impression was deep concern with the work's valid, truthful qualities. Long and persistent applause was not for the man but his performance of the Beethoven.

The beauty of listening to Prokofiev's Fifth Symphony is that you can interpret it as you please. About all the composer had to offer was that "it is a symphony about the spirit of man." That covers a multitude of virtues and vices.

Except in the lingering, languorus slow movement, Leinsdorf sought virtuosic effect and some shock treatment. In spots it was bombastic.

All of it was superbly played. The symphony itself is liberally peppered with murky harmonies, zigzagging melodies, pompous proclamations and ingenious use of instruments.

Leinsdorf kept a firm hand over these massive materials and maintained fine balances. Outlay of rhythmic energy in the finale was remarkable and enhanced by the music shed's acoustics.

Malcolm Frager played music by Beethoven and Prokofiev for Friday night's "Weekend Prelude." The recital would have petered out without the Prokofiev.

He gave a loosely romantic version of Beethoven's Sonata in F Major, Opus 10, No. 2. The first movement was fragile clean, methodical workmanship.

Excerpts from Beethoven's trivial variations, Opus 105 and Opus 107, were played by Frager and Doriot Anthony Dwyer, first flutist with the Boston Symphony. In spite of his heavy-handedness, the flutist's crystaline tone and phrase elegance could be discerned. But the music itself was so much nonsense and would have been long since interred if Beethoven's name wasn't affixed to it.

Frager vindicated himself with brilliant performances of a prelude, march, and Sonata No. 3 by Prokofiev.

Newsday
GARDEN CITY, N. Y.
D. 400,124
JUL 3 1967

Berkshire Opening: Beethoven With Birds

By Al Cohn
Newsday Staff Correspondent

Lenox, Mass.—One of these summers, Erich Leinsdorf is going to do something about getting the starlings that nest in the Tanglewood Music Shed to shriek in tune with his orchestra. Then the Berkshire Festival will have just about achieved perfection.

Until then, the outdoor music lovers up here will have to punt up with discordant birds chirping along with the precision Boston Symphony, a situation that left no one complaining yesterday at the close of the 30th annual festival's opening weekend. An estimated 18,000 in all were on hand for concerts Friday and Saturday nights and yesterday afternoon, and each occasion was ripe with reason for satisfaction.

From a weather standpoint, the season got off to a dismal start Friday night. A misty rain and cold temperatures (in sharp contrast to last year's Fourth of July weekend temperatures in the 100s) kept a relatively small crowd off the sprawling lawn, huddled under the shed to listen to a brief program of Prokofiev and Beethoven, the composers of the weekend. The dankness seemed accentuated by Prokofiev's Symphony No. 5, with its piercing scherzo and the general ominous theme of the World War II work. Then came Yehudi Menuhin and Beethoven's "Violin Concerto," and it wouldn't have mattered if it had started snowing.

The climate gave an old-recording type quality to the performance, but this almost made it more interesting, like listening to an ancient disk of Caruso or Galli-Curci. Playing with what appeared to be a minimum of exertion, Menuhin interpreted the concerto with typical understatement and the clear, beautiful tone that is unmistakably his own. Those interested in a close-up of his technical skills were more than satisfied by specially arranged credenzas in the first and third movements. Menuhin flashed through these passages with a power and diversity that suggested the output of four violins, rather than one.

Both music and weather were lovely Saturday night. The shed and lawn were filled with the largest crowd of the weekend, 7,000, and even the compulsive gin-rummy players had to stop to take in the beauty of two Beethoven symphonies and a Prokofiev suite, easing daylight along to nightfall. Leinsdorf was right on target with the symphonies, bringing the quiet excitement out of the Fourth and all of the majesty and gradually swelling power out of the Seventh. The "Lieutenant Kije Suite," fire movements describing the life of an imaginary Russian officer, was alternately lively and quietly provocative. David Clatworthy was a fine baritone soloist.

All ended well yesterday, despite occasional clouds that frustratd the sun-worshippers. The concert opened with scenes from Profofiev's music for the ballet "Romeo and Juliet." This was the lengthiest offering of the weekend, including infrequently performed portions of the original ballet score. The orchestra did well in handling the shift from lyrical to dissonant themes. Soloist Malcom Frager concluded with a sensitive reading of the lovely Beethoven Concerto for Piano and Orchestra No. 4. The starlings were as off-key as usual, but it is a long season.

Westbury Republic July 5th 1967

Berkshire Festival Under Way

The 30th Berkshire Festival of the Boston Symphony at its Tanglewood summer home, opened Tuesday with a musical program combining Prokofiev and Beethoven, brilliantly conducted by the Boston's Musical Director, Erich Leinsdorf.

Friday evening began with a Prelude Concert of lesser-known works by the two composers, with soloists Malcolm Frager, pianist, and Doriot Dwyer, flute.

Friday's major concert featured the Prokofiev Symphony No. 5, and the Beethoven Violin Concerto in D major. Despite the inclement weather, a devoted crowd of 4,783, gathered in the Shed to hear Yhudi Menuhin in his first appearance at Tanglewood. He rendered a most triumphant performance of the concerto, and offered the audience a rare treat. Menuhin has been playing this concerto for 40 years, first as a child prodigy, then as a mature musician. Menuhin is presently occupied as artistic director of two music festivals in his adopted countries, England and Switzerland.

He is also conductor of the Bath Festival Orchestra, and concertizes very little in the United States. His rendering of the Beethoven Concerto was sensitive, his tone quality singing. The playing was brilliant in parts, always melodic and lovely.

Prokofiev and Beethoven are certainly opposites, yet the programs combined the works of these two composers with interesting and even exciting results. Saturday's program featured the Prokofiev Lieutenant Kije Orchestral Suite, as well as two Beethoven Symphonies, the fourth and the seventh. The program was superbly balanced. The earlier Beethoven Fourth, a pastoral and placidly contemplative symphony and the later Beethoven Seventh with its grander scope and insistent rhythmic patterns in each movement, were delightfully and almost satirically contrasted with the droll Lieutenant Kije Orchestra Suite.

The Kije Suite was first composed for a motion picture. It is written in five sections, depicting the life of an imaginary military hero, from his birth to his funeral. It is vaguely reminiscent of Wagner in the strains of the first section, Birth of Kije. The music almost subverts itself, achieving a tongue-in-cheek irony as it progresses through the illusionary Romance, Wedding, Troika, and Burial of Kije.

The Boston's premiere Tanglewood performance of the Suite employed Prokofiev's original arrangement, with a baritone solo sung by David Clatworthy. This solo is usually played by the tenor saxophone, but when sung the words and intonation of the song lend a colorful and almost folk-song quality to the work.

The weekend concerts concluded on Sunday afternoon with a delightful performance of Prokofiev's Scenes from Romeo and Juliet, Op. 64. This was the first performance of this work at Tanglewood. It was first composed in 1935 as ballet music for the Bolshoi Theatre in Moscow. The music is composed in a leit-motif style, with specific musical themes portraying Juliet, Romeo, and Tybalt.

The music is simple yet poignant, as the orchestra spins out the tragic Shakespeare story, told so well in Prokofiev's score. The Boston's performance was a truly memorable one. The sensitivity of the drama was felt with every note the orchestra played.

The concluding work of Sunday's program was the Beethoven Piano Concerto No. 4, in G major, Op. 58, with Malcolm Frager at the piano. Well-known to Tanglewood audiences for the past five years, Mr. Frager has literally matured at the Festival's Steinway pianos. His performance this year of this piano concerto was a combination of musicianship and poetic perfection, an eloquent artistic statement.

Menuhin Uniquely Beautiful at Tanglewood

By MICHAEL STEINBERG
Globe Music Critic

LENOX — At Friday evening's Boston Symphony concert at Tanglewood, the season's first, Yehudi Menuhin gave the most beautiful performance of Beethoven's Violin Concerto that I have ever heard. It was not the most perfect: intonation was often strange, and in the finale the rhythm was sometimes puzzling, too. At the same time, there were things about the violin playing as such that were really masterful: control of articulation, for example (and Menuhin makes severe demands on himself in that matter), and the lovely tone, which is delicate without being small or mincing, sweet and full without being heavy and blowzy, and concentrated even in the low register.

It was, though, the musical character of the playing that conveyed so well the breadth of form and the serenity of the work, and that made Menuhin's performance uniquely beautiful. For once the first movement development, and especially the moving passage in G minor, remained part of the composition instead of becoming a self-indulgent, pathetic and essentially irrelevant episode.

Menuhin played Kreisler's cadenza, itself a remarkable combination of virtuoso writing and compositional intelligence. Most violinists who play it — and I am thinking particularly of Isaac Stern's performance in Boston a couple of years ago — communicate only its virtuosity, and the famous passage when the two themes are played simultaneously becomes merely the climax of a series of outrageous technical difficulties.

When Menuhin played it with his greater maturity about relating local events to larger ones, it was clear that the heightened compositional density of this passage made it the cadenza's structural climax. Altogether, indeed, he showed how the cadenza continues, comments on, wraps up Beethoven's ideas, how, in other words, it is part of the concerto rather than an intrusion upon it.

Always when I have heard others play the Beethoven, the cadenza has become such an aggressive and detached display piece that audiences have taken its ending as the signal to relax and cough, thus spoiling Beethoven's beautiful stroke of bringing the lovely second theme back once more when the orchestra enters. With Menuhin, the cadenza was so obviously part of the piece, its ending open, and the orchestral entrance a continuation, rather than a break, that the hush remained, and for the first time in a public concert I could hear not only this magic moment but, as it were, the whole movement through to the end.

I am convinced that Rudolf Kolisch is right in insisting that Beethoven's markings for the second movement imply a faster tempo than the conventional one at which Menuhin, too, played it. Nevertheless, Menuhin's playing was the most engrossing I have experienced of this Larghetto because of the anti-sentimental, noble lyricism of the phrasing, the refinement of the sound itself, and the improvisatory fantasy with which the decorations to the theme were "spoken."

And for all this, Erich Leinsdorf provided a framework that started with a somewhat neutral playing of the first ritornello and became, with the soloist's entrance, stronger in character, sensitive, and finely integrated in detail as well as in large dimensions.

The concert began with Prokofiev's Symphony No. 5, played rather roughly, but with pleasing energy. Soggy weather kept the audience below 5000.

MORNING GLOBE
BOSTON, MASS.
CIRC. 234,100

JUL 3 1967 New England Newsclip

MONITOR (e)
BOSTON, MASS.
CIRC. 102,400

JUL 3 1967 New England Newsclip

Malcolm Frager plays at Tanglewood opening

By Clifford Barnes

Lenox, Mass.

It was cool and misty at Tanglewood's Music Shed as pianist Malcolm Frager walked on stage Friday night, rubbing his hands against the chill. The audience response to his one-hour recital, prelude to the opening weekend of the Berkshire Music Festival, supplied the warmth that was lacking. In turn, the pianist warmed up the large crowd assembled to hear music director Erich Leinsdorf conduct the Boston Symphony Orchestra.

The first of eight weekends for this 30th season in the Berkshires was devoted entirely to the music of Beethoven and Prokofiev. The only reason for pairing these two seems to be that their works are strong points in Mr. Leinsdorf's repertoire. More Beethoven is scheduled for the sixth week.

The prelude recital was appealing because Mr. Frager programed some music that isn't often heard. Beethoven's two sets of themes with variations, Op. 105 and 107, were written for piano solo, or piano with flute or violin. Flutist Doriot Anthony Dwyer joined in playing five excerpts that sparkled with guileless charm.

Sensitive to mood

One theme was a variant of "The Last Rose of Summer," another was the Russian folksong "Minka." The variations for the second set are more imaginative and longer. Mr. Frager crouched over the keyboard with glee, or sat seriously straight, befitting the mood of the music.

There was the Beethoven F-major Sonata (Op. 10, No. 2), the Prelude and March from Prokofiev's Opus 12, and Prokofiev's Third Sonata (Op. 28). The pianist deftly brought out left hand melodies. Each work was polished, and the Prokofiev built to a tempestuous finale.

Mr. Frager played the Beethoven Piano Concerto No. 4 with the orchestra on Sunday afternoon. The "run-through" at Saturday morning's open rehearsal displayed an interpretation of extraordinary sensitivity.

Yehudi Menuhin was soloist in the Beethoven Violin Concerto for the opening concert Friday night. After 44 years on the concert stage, he knows how to produce a tone that is vibrant and full-bodied. His fingers, however, did not always hit the exact spot for perfect intonation. Surprisingly enough, this occurred in rapid passage-work as well as slower legato.

The cadenzas for the first and last movements were his best moments—even though the ones he used, by Kreisler, at times seemed inappropriate to Beethoven. Conductor and orchestra worked together with the soloist to produce a performance that had the audience cheering.

Sang with gusto

The surprise on Saturday night's concert was hearing Prokofiev's "Lieutenant Kijé" Suite with the baritone solos restored from the original film score. David Clatworthy sang in Russian the "Romance" and "Troika" with great gusto. Martin Hoherman left his first-chair place in the cello section to contribute orchestral coloring on a saxophone. Armando Ghitalla played the opening and closing cornet solos off stage.

The purely symphonic works varied in quality on Friday and Saturday. On both evenings the orchestral sound in the Music Shed was rich and resonant. The musicians could not be heard to better advantage anywhere. The crowd sitting or reclining on the lawns around the shed seemed delighted.

The Prokofiev Fifth Symphony was given an audience-stirring performance, and justly so. The composer's inspiration caught the imagination of the conductor and his musicians. Even the war-like cannon shots on the timpani were not over-done.

Beethoven's Fourth Symphony was marked by finely shaped phrases and carefully controlled dynamics. The long flowing melodies were particularly well played in the second and third movements, especially as contrasted with the syncopated accents in the third.

The Seventh Symphony was a different matter. With each successive movement, the expressions on the faces of the orchestra (from where I sat) showed less interest and involvement with the task at hand. It became a task, in spite of Mr. Leinsdorf's conducting.

Yet he whipped up such a storm with the last movement that the audience gave it a rousing ovation.

GAZETTE (e)
WORCESTER, MASS.
CIRC. 94,350

JUL 1 1967 New England Newsclip

Tanglewood Series

Leinsdorf Begins His Fifth Season

By JOHN F. KYES
Gazette Music Critic

LENOX — Erich Leinsdorf began his fifth summer at Tanglewood last night by conducting the Boston Symphony Orchestra in a program which fascinatingly balanced the vigor of Prokofiev against the gentler moments of Beethoven.

To the latter, the Violin Concerto in D Major, Op. 61, Yehudi Menuhin brought the aristocratic technical skill and warmth of tone which expressed a personality long devoted to music and his fellow man.

Gazette Review

The weather, for the most part avoiding outright rain, but dampening everything, limited the throng but did not curb the many enthusiastic recalls.

Weekend Prelude

The 9 o'clock concert was preceded by a Weekend Prelude at 7, again the music of Beethoven and Prokofiev, with Malcolm Frager as pianist, at times assisted by Mrs. Doriot Anthony Dwyer, Boston Symphony first flutist.

This motif will prevail tonight, as Leinsdorf conducts the Beethoven Fourth and Seventh Symphonies and an orchestral suite from Prokofiev's music for "Lt. Kije." Sunday's 2:30 concert will bring Frager in the Beethoven Piano Concerto No. 4 in G major, and an orchestral fare scenes form Prokofiev's "Romeo and Juliet."

The Prokofiev Fifth last night was a splendid festival opener, vital outgoing music, cloaking technical skills under dashing forms. This was a Boston Symphony showcase in reverse; instead of spotlighting individual instruments it revealed their many gorgeous composite colors.

Tremendous Drive

The movements brought in turn tremendous drive, a droll but insatiably driven scherzo, grief ranging from placid acceptance to frantic struggle, and an "Allegro giocoso" whose humor was often on the grim side.

The Beethoven concerto, a sizable piece orchestrally, brought in the violin first as a sensitive obbligato, than as a full partner in the tenderness of the "Larghetto." In last night's fine version, the solo never lost its poise, and the orchestra, though carefully balanced, never seemed suppressed.

HERALD (m)
BOSTON, MASS.
CIRC. 158,700

JUL 3 1967 New England Newsclip

MUSIC

Beethoven Vies With Prokofiev

By MCLAREN HARRIS
Music Critic

LENOX—The Boston Symphony Orchestra spends but eight weeks of each year in the Berkshires. For residents of the area and travelers from other locales, however, this can amount to an entire seanon; audiences totalling 18,000 attended the three weekend concerts conducted by Erich Leinsdorf which opened the Tanglewood season, and judging from the reception they are determined to squeeze 24 weeks' applause into these eight.

The programs, on the surface, reflected a departure from the romantic-spiced offerings which usually characterize holiday week-ends: only Beethoven and Prokofiev were represented. Even so the works were selected for general consumption and included Beethoven's Fourth and Seventh Symphonies, the Violin Concerto and the Fourth Piano Concerto; and Prokofiev's Symphony No 5, the "Lieutenant Kije" suite and scenes from "Romeo and Juliet."

Beethoven Better

In truth Beethoven was better represented than Prokofiev, the latter's conservative Fifth Symphony is often looked upon as a retreat from the forward beauty of the violin concertos and the Scythian Suite, as well as an artistic sellout to the Soviet regime.

The "Lieutenant Kije" is generally accepted for what it is — incidental music for a motion picture comedy—but in "Romeo" fingers are more frequently pointed at the banalities and obviousness of the movements than at their structural and orchestral expertise.

Neither Leinsdorf nor the orchestra was in an apologetic mood, however, and Prokofiev's bombast, wit, and either mock or genuine tenderness in "Kije" and "Romeo" were delivered with full-throated brilliance; the symphony's straightforward melodic approaches and fanfare were accorded equal respect.

Full Maturity

The two soloists, Yehudi Menuhin and Malcolm Frager, were of particular interest. Menuhin is 51 this year, though it may seem as if he should be older, having been a celebrated performer for as long as I can remember. His violin work on Friday bespoke full maturity and assurance, but without presumption.

The phrases of the Beethoven Concero's larghetto were sustained in gentle, tapered legatos without losing the flow of a cantilena; his placement and intonation appeared unshakably accurate. True, he had a tendency to rush through passages of bravura in the finale, but not so much as to break the thread of continuity or overrun his colleagues. If there is such a quality as performance integrity, Menuhin possesses it.

Malcolm Frager was soloist on Sunday for the Beethoven Piano Concerto No. 4, a work which often finds itself bypassed between the direct charm of No. 3 and magnificence of the "Emperor." If anyone has the sense to treat the fourth as pure music Frager does, and did.

Whole Manner

His whole manner was basically introspective, as has been observed before; moments of pianistic quietude emerged unhurried, soulful and memorable, while the ornamental work, such as the arpeggios concluded the finale, took on an ethereal sparkle. I wonder if, at another time, I would find this performance lacking in muscle; but Sunday, ending a weekend of large Beethoven and Prokofiev, I was gratified.

The orchestra's performances were robust, not to say dynamically heavy, for most of the weekend. This appeared to be what audiences wanted: for the big-voiced Beethoven symphonies, framing the "Lieutenant Kije" on Saturday, were received with enthusiam (the Seventh's performance was graced with flourishes by the third-desk cellos).

There was some longing for quiet, however, evidenced by the sudden hush and attention which descended over the mandolin-accompanied morning serenade from Prokofiev's "Romeo" on Sunday. That movement, as others, came in for spontaneous applause.

10

TELEGRAM (m)
WORCESTER, MASS.
CIRC. 62,350

JUL 3 1967 New England Newsclip

Attendance at Berkshire Festival Is Disappointing

By RAYMOND MORIN
Telegram Music Critic

LENOX — The first weekend of Berkshire Music Festival concerts at Tanglewood fared well artistically with music by Beethoven and Prokofiev but was only moderately successful audience-wise.

Total attendance for the three days, including the Saturday morning open rehearsal, was 19,965. This is not an impressive figure for a Tanglewood weekend by the full Boston Symphony Orchestra.

For the next two weekends, the orchestra will be curtailed to half size so that some of its members can perform in the Boston Esplanade concerts. Next weekend, the Berkshire programs are all-Mozart.

Beethoven Concerto

Yesterday afternoon, 32-year-old pianist Malcolm Frager gave an intensely musical performance of Beethoven's Concerto No. 4 in G major, Opus 58, with the Boston Symphony conducted by Erich Leinsdorf.

It was anything but "razzle-dazzle." The pianist was totally engrossed with beauty of sound, and truth, There wasn't a pounded chord or a lacy passage that lacked a note.

Leinsdorf abided by the unusually slow tempo set by the pianist in his eight-measure introduction. The pages of orchestral matter that followed didn't waver an iota. Some may have found it unduly conservative.

Everything was conscientious in Frager's playing — technique, nuances, restrained volume, and not a particle of flamboyance.

The slow movement was a compelling dialogue between subdued keyboard and assertive orchestra. The concluding rondo was fluent, incisive and brilliant.

Frager responded to four curtain calls.

Yesterday's performance of Prokofiev's two "Romeo and Juliet" suites was affluent in sound with instantaneous, clear-cut patterns of rhythm and dynamics.

Most memorable was the strenuous, stentorean "Dance of the Knights," the score's most vital music. Other landmarks were the gorgeous Romeo theme in low strings and brass, gossamer lightness of the "Interlude," and clattering swells of volume in the final sequences.

The work takes 55 minutes to play. Leinsdorf conducted it from memory, including usually unused sections from the original score.

Saturday night's concert, also conducted by Leinsdorf, was efficient but only modestly exciting. It should have been infinitely more so, since it included Beethoven's Seventh Symphony.

Direction and effect in the Beethoven Seventh were tailored to the "grand manner." Leinsdorf made plenty of room for lyricism. Big moments were enforced by fine work in brasses.

The Funeral March had an active pace giving it nobility rather than mournful sobriety. The finale was energetic but created problems for horns.

Sunny-dispositioned Fourth Symphony by Beethoven ran true to form. After a drawlingly slow introduction, it finally achieved bursting spirit.

The slow movement sounded almost matter-of-fact. The minuet was vitalized and the rondo was full-speed without tonal casualties or shabby phrasing.

Saturday night's "Lieutenant Kije" suite by Prokofiev was more effectual programming.

Soloist for 'Kije" was the richly voiced young American baritone, David Clatworthy. Singing in Russian, he brought lyrical contours to the "Romance," and verve to "Troika," although the latter got off to a shaky orchestral start.

UNION (m)
SPRINGFIELD, MASS.
CIRC. 79,350

JUL 3 1967 New England

At Tanglewood

Frager Virtuosity Finds BSO Able Collaborator

By C. HAMMERICH

LENOX — Immediately after Malcolm Frager and the Boston Symphony Orchestra played Beethoven's Piano Concerto No. 4 at Tanglewood Sunday afternoon it was impossible to believe that it might have been played more beautifully.

Welcome Blend

Music seldom seems as sensational in retrospect as it does at the moment of hearing and many things conspired Sunday to make that performance special.

First, the setting was ideal. A warm, lazy, sunny summer afternoon amid the green serenity of Tanglewood is exactly right for the dream-wold created by the graceful melodies and benevolence of this concerto.

Second, Frager's style and talent were equal to the test. He had the virtuosic technique needed to sail through the intricate runs and delicate filigree with seeming ease and he had the sensitivit y and insight of a first-rate chamber musician needed to express the intimacy that is the essence of this concerto.

Oneness

Third, conductor Erich Leinsdorf's superb sense of timing and the Boston musicians' incredible unity helped establish a beautifully balanced and perfectly coordinated collaboration with the piano.

This report is beginning to sound overweight with superlatives, but it may turn out that Sunday's concerto will be one of the two or three most beautiful moments of the orchestra's 24 Tanglewood concerts this summer.

But that was only half of the concert prepared for the 6218 listeners.

"Romeo and Juliet"

The first half was taken up with a collection of excerpts from Prokofiev's "Romeo and Julliet" ballet, Op. 64.

It was an entertaining sequence of 16 short pieces strung so closely together it was impossible for anyone not thoroughly acquainted with the music to keep track of them. music to keep track of them.

The pieces were organized by Leinsdorf from the ballet score and probably, although the program notes do not specifically acknowledge it, from one or more of the three suitis Prokofiev made from the ballet score.

Musical Tendons

It is a work held together rigorously by the plot of the Shakespeare play and loosely by the system of leitmotivs the composer invented for each of the major characters.

It is continuously and delightfully melodic, has a minimum of the brilliant clash and clangor that appears in some of Prokofiev's early work, presents scenes of beauty and tragedy, sudden drama and gaiety as well as touches of humor.

It was very popular with the audience Sunday, which broke into the sequence a couple of times to applaud.

Next weekend is the annual Mozart weekend. Scheduled are three symphonies, three piano concertos, four miscellaneous works and some solo piano.

SUNDAY REPUBLICAN
SPRINGFIELD, MASS
CIRC. 115,950

JUL 2 1967 New England Newsclip

At Tanglewood

Substance and Spice In Beethoven, Prokofiev

By R. C. HAMMERICH

LENOX — Beethoven and Prokofiev made a nice match Saturday night at Tanglewood.

Leinsdorf Conducts

Erich Leinsdorf led the Boston Symphony Orchestra through a quietly but thoroughly satisfying performance of Beethoven's Symphonies No. 4 and 7 and Prokofiev's "Lieutenant Kije" Suite, Opus 60.

The suite provided a brightly spicy middle for a program that began and ended with symphonies of substance. It also provided music much less familiar than the symphonies, although the style of Prokofiev no longer offers surprises.

The suite was expanded from incidental music Prokofiev wrote for a comic movie in 1933. It was a movie about an imaginary lieutenant unknowingly invented by the czar when nervous about calling attention he misread an official report.

Salt and Pepper

The czar's subordinates were to his mistake, so they perpetuated the error by creating fake papers and imaginary events so that there would be "somebody" to represent the czar's mistake.

The suite has five parts, two of which call for songs sung by a baritone soloist (often performed by a tenor saxophonist).

The suite is light and piquant, full of salt and pepper. There are bright piccolo passages, sessions of rapid drum taps, staccato themes from the brass in dense chords and frequent lively melodies from cornet and trumpet.

Clatworthy Strong

It is a continuously entertaining, although not brilliantly dramatic, piece.

David Clatworthy sang the vocal solos with a youthful vigor and open-throated, brightly clear resonance. His manner was assured and strong.

The symphonies were predictably profound.

Leinsdorf paced them with careful deliberation and, as usual, with special care for structural balance and distinct phrasing.

Strings Have Sheen

The strings seemed to have regained the barely perceptible loss of sheen (because of excess humidity) noticed Friday, and the beauty of orchestral sonority equaled the seemingly faultless precision and clarity.

There were 7040 listeners, and although there may have been a few on the spacious lawns who weren't listening intensely, there were no voices raised in complaint.

TIMES UNION
ALBANY, N. Y.
D. 71,635 SUN. 122,607

JUL 3 1967

Tanglewood 'Immense Success'

By ROBERT J. BARBER

Probably the most popular works of Beethoven are the Symphonies 3, 5 and 9 and his Piano Concerto No. 5.

The fact that Erich Leinsdorf, conductor of the Boston Symphony, did not open Tanglewood's 27th season with these seemed to make no difference to his admirers.

It was a weekend of Prokofiev and Beethoven starting Friday evening, climaxing Sunday afternoon. The program featured soloists Yehudi Menuhin, violinist; Malcolm Frager, pianist; and David Clatworthy, baritone.

Saturday evening's Symphony No. 7 was the most exciting and proved again that Mr. Leinsdorf and the Boston Orchestra are incomparable when it comes to presenting a relatively unfamiliar program and making it a great success.

The voice of young Mr. Clatworthly is magnificent and his rendition of Prokofiev's "Lieutenant Kije" was delivered in such a casual manner as to lead one to believe anyone could sing it.

Sunday afternoon, Mr. Leinsdorf presented Prokofiev's "Scenes from Romeo and Juliet" to the delight of the thousands in the theater and on the lawn.

Mr. Frager, who has played with the Albany Symphony in past seasons, received an enthusiastic reaction in Beethoven's Piano Concerto No. 4.

The orchestra and the soloists were splendid — as was expected, so a word about Sunday's musical background. Prokofiev composed "Romeo and Juliet" in 1935 for the Bolshoi Theater in Moscow. But it was first performed in 1938 at Brno, Czechoslovakia.

The idea of putting Shakespeare's masterpiece to music for a ballet horrified many at the time but Prokofiev was able to project the emotions of the two principals in a manner which still stuns audiences.

His "Lieutenant" and "Romeo and Juliet" were both commissioned works and he said at the time:

"When I am asked to write music for a ballet or a film, I rarely consent immediately, even if I know the text of the work, for it takes me from five to ten days to 'see' it, that is, to visualize the characters, their emotions and their actions in terms of music."

When the ballet was completed, no one would produce it because the dancers found rythms istricate and those who heard the music were dismayed.

Yesterday's performance and those of the past have proved Prokofiev knew what he was doing. Mr. Leinsdorf used portions of the original ballet, some of which do not appear in any of the various suites.

Beethoven offered his Fourth Piano Concerto for publication in 1806 and it was an immediate success — like many of the revolutionary compositions of the great composer.

The Concerto remained for many years comparatively unknown and was almost totally forgotten.

Its revival was due to Mendelssohn, who, as conductor of the Gewandhaus Concerts at Leipzig, seized the opportunity to reintroduce the concerto and many other works that might have gathered dust.

The opening weekend of Tanglewood was an immense success—musically if not at the box office — and the presentation of the music of Mozart this week should offset any financial setbacks suffered in the opening week.

ENTERPRISE (e)
LEOMINSTER, MASS.
CIRC. 4,600

JUL 1 1967 New England Newsclip

First Performances Mark Berkshire Music Festival

Nine events at Tanglewood are listed on the Berkshire Festival's second week calendar. In addition to the three weekend concerts by the Boston Symphony Orchestra the second week's program includes the first concert in the Tuesday evening Berkshire Festival Chamber Music series and the first performances by the members of the Berkshire Music Center.

The Boston Symphony Orchestra's concerts will be devoted to the music of Mozart. Erich Leinsdorf, Music Director of the Boston Symphony Orchestra, has invited Jorge Mester to be guest conductor for the 9 p.m. July 7 concert. The concert will begin with the Symphony No. 33. Claude Frank will be soloist for the Piano Concerto, K.466: and the concert will conclude with the Adagio and Fugue, K. 546, and the Symphony No. 35.

The evening Weekend Prelude 7 p.m. July 7, will feature Evelyne Crochet who will give a recital of Mozart's piano music.

Miss Crochet will also be the soloist for the 8 p.m., July 8, when Erich Leinsdorf conducts the Boston Symphony Orchestra in the Mozart Piano Concerto, K. 456. The program will also include the March, K. 408 and the Haffner Serenade.

At 2:30 p.m. July 9, the concert will have Claude Frank as its soloist. He will perfrom the Mozart Piano Concerto, K. 491, with the Boston Symphony Orchestra, Erich Leinsdorf conducting. Mr. Leinsdorf will also conduct the Divertimento, K. 205 and the Symphony No. 40.

The Boston Symphony Chamber Players will give their first concert in the United States following a six week tour of the Soviet Union at 8 p.m. July 4, as the first concert in the Berkshire Festival Chamber Music series are Phyllis Curtin, so-composed of the principal players of the Boston Symphony Orchestra, will present a second concert in this series on July 25. Other artists to appear in this series are Phyllis Curtin, so prano, July 11; The Zimbler Sinfonietta, July 18; Igor Kipnis, harpsichord, and Roman Totenberg, violin, Aug. 2.

NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

Albany Knickerbocker News
Saturday, July 1, 1967

Krieger

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A Saratoga Preview at Tanglewood

By R. E. Krieger

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MR. LEINSDORF has a new podium this year. Between he and the audience there is now a metal rail and the podium is covered with deep-pile red carpeting. It's gorgeous.

As is usual on Friday nights the main concert was preceded beginning at 7 p.m. by works of Prokofiev and Beethoven performed by pianist Malcolm Frager, who appeared with the Albany Symphony last season.

He will perform in concert with the Boston Symphony tomorrow beginning at 2:30 p.m. in Beethoven's Fourth Piano Concerto.

The orchestra will also be heard in scenes from Prokofiev's "Romeo and Juliet" and it will be the first performance in this version at Tanglewood.

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LEINSDORF ON STAGE: Erich Leinsdorf, music director of Tanglewood, strides on stage at the Boston Symphony Orchestra's summer home to open the 31st season of weekend concerts.

With Mr. Menuhin at Saratoga will be his sister Hepzibah, a talented concert pianist, and harpsichordist George Malcolm.

Then on Monday and Tuesday the first annual folk festival opens at Saratoga with Theo Bikel, Ian and Sylvia, Tom Paxton and Paul Butterfield and his Blues Band scheduled for Monday.

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DAVID CLATWORTHY — The baritone will perform the Prokofiev "Lt. Kije Suite" at the Tanglewood concert tonight. The Orchestra's other works will be Beethoven's Symphonies No. 4 and 7.

PRELUDE TO PERFORMANCE: Marlcolm Frager, left, appeared with Erich Leinsdorf at the Berkshire Festival Weekend Prelude last night, and will be soloist tomorrow afternoon in Beethoven's Piano Concerto No. 4.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900
JUL 7 1967
New England Newsclip

11

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Crochet To Play

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In addition, the regular open rehearsal for the benefit of the orchestra's pension fund will be held Saturday at 10 a.m.

Information on all Tanglewood events may be obtained by contacting the Tanglewood Festival ticket office in Lenox.

SUNDAY TELEGRAM
WORCESTER, MASS.
CIRC. 107,550
JUL 2 1967
New England Newsclip

July 2, 1967

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Schenectady Union-Star
SCHENECTADY, N. Y.
D. 30,615
JUL 5 1967

Music

Berkshire Festival To Feature Mozart

By RAYMOND MORIN
Telegram Music Critic

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Their popularity has increased to such an extent that they are now performed in the Music Shed with 6,500 seats and an overflow audience extends to the surrounding grounds.

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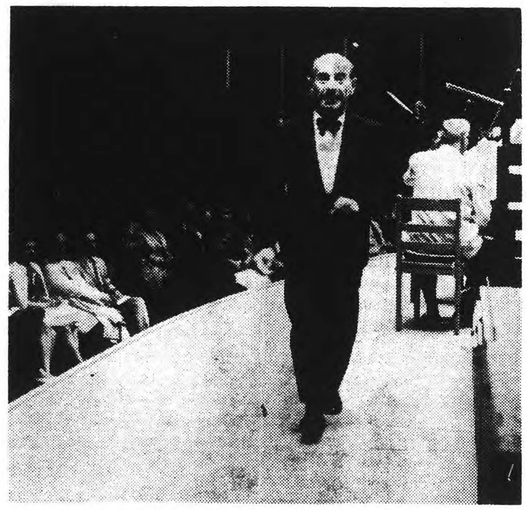

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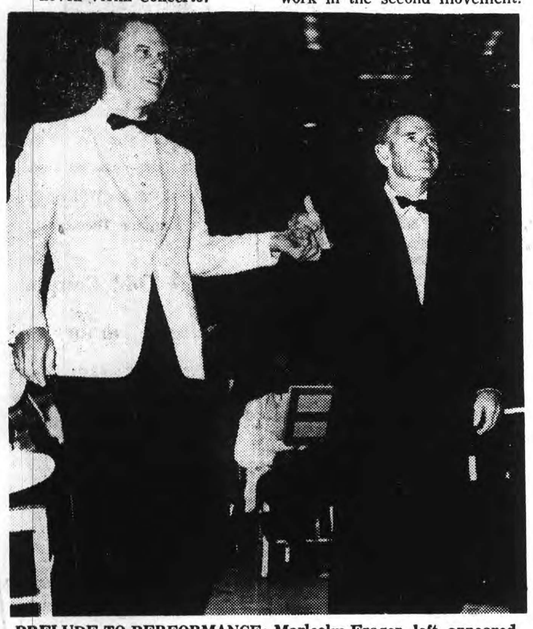

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Works by Mozart Set at Tanglewood

Schenectady Union-Star
SCHENECTADY, N. Y.
D. 30,615
JUL 5 1967

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BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900
JUL 7 1967
New England Newsclip

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SUNDAY TELEGRAM
WORCESTER, MASS.
CIRC. 107,560
JUL 2 1967
New England Newsclip

July 2, 1967

Music

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By RAYMOND MORIN
Telegram Music Critic

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12

SECOND WEEK - JULY 7, 8 & 9

SUNDAY REPUBLICAN
SPRINGFIELD, MASS.
CIRC. 115,950

JUL 2 1967 New England Newscip

Tanglewood Offers Nine Events For Second Week of Festival

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Mozart Music

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Sunday Soloist

Sunday afternoon's Sunday Soloist concert 2.30 p. m., the 9th will have Claude Frank as its soloist. He will perform the Mozart Piano Concerto, K. 491, with the Boston Symphony Orchestra, Erich Leinsdorf conducting. Mr. Leinsdorf will also conduct the Divertimento, K. 205 and the Symphony No. 40.

The Boston Symphony Chamber Players will give their first concert in the United States following a six week tour of the Soviet Union on Tuesday evening the 4th, 8 p. m. as the first concert in the Berkshire Festival Chamber Music series.

Boston Symphony Chamber Players will give their first concert in this country at Tanglewood on Tuesday at 8 p. m. following a seven week international tour. The Chamber Players were heard in England, the Soviet Union and West Germany. Tuesday's concert at Tanglewood will be the opening program of the Berkshire Festival Chamber Music series.

The Chamber Players, composed of the principal players of the Boston Symphony Orchestra, will present a second concert in this series on the 25th. Other artists to appear in this series are Phyllis Curtin, soprano, on the 11th; The Zimbler Sinfonietta, on the 18th; Igor Kipnis, harpsichord, and Roman Totenberg, violin, Aug. 2.

Open Rehearsal

The regular Open Rehearsal for the benefit of the Boston Symphony Orchestra's Pension Fund will be held on Saturday at 10 a. m.

Friends of the Berkshire Music Center are invited to three events at Tanglewood next week. Charles Wilson, assistant conductor of the Boston Symphony Orchestra, will conduct the first concert of the Berkshire Music Center Orchestra on Wednesday evening at 8 p. m. in the Theater.

On Thursday evening at 8 p. m. a concert of Baroque Music will be presented by members of the Center.

There will be four concerts of Baroque Music during the present season (the 6th, 20th, Aug. 3, 16th) under the general direction of Igor Kipnis.

On Sunday morning (the 9th, 10 a. m.) there will be a concert of chamber music by members of the Center. The Friends of the Berkshire Music Center are those who make voluntary contributions to aid in reducing the Center's deficit. In addition to providing funds for the Music Center, the Friends also provide an audience for young musicians in keeping with the Center's basic philosophy of training performers through performance.

This afternoon's Boston Symphony Orchestra program at 2.30 p. m. contains music of Prokofiev and Beethoven. Malcolm Frager will be soloist for the Beethoven Piano Concerto No. 4. The balance of the program will be Scenes from Prokofiev's Romeo and Juliet.

The Aisle Seat

Eighty-seven of the administrative and music staff at Tanglewood showed up over the weekend to hear the Yehudi Menuhin concerts at the Saratoga Performing Arts Center. Coals to Newcastle or a reciprocal trade agreement?

★ ★ ★

It's an all Mozart weekend at Tanglewood this Friday, Saturday and Sunday with pianist Claude Frank as principal soloist. Which also reminds us that Lincoln Center, for the second consecutive year will present a Mozart Festival at Philharmonic Hall during the month of August.

★ ★ ★

Is it true that one of the areas' more aggressive and fearless acting groups, the Galaxy Players, is folding? The reason given is no money and no men.

★ ★ ★

Rod Steiger's dream, we learn from an informant, is to do poetry readings with his wife, Claire Bloom.

stars

Beatrice Straight, star of the highly acclaimed "Phedre" in New York and London last year, will be playing Blanche DuBois in "A Streetcar Named Desire," the next production at the Berkshire Theater Festival beginning on July 11. It will be her first crack at the role. Miss Straight is the winner of a "Tony" award for best actress in "The Crucible."

★ ★ ★

The Capital Area Modern Dance Council will hold a special series of modern dance classes, to be taught by New York choreographer and dancer Paul Sanasardo, July 24-28 at Old Chapel, Union College. For information contact Pat Peterson, RD 3, Ballston Spa.

stars

The Berkshire Music Barn at Lenox, Mass., opens its 13th season Saturday and Sunday with Indian musician Ravi Shankar and folk singer Judy Collins.

R.E.K.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

Albany Knickerbocker News
Wednesday, July 5, 1967

HAMPSHIRE GAZETTE (e)
NORTHAMPTON, MASS.
CIRC. 14,250

JUL 11 1967 New England Newscip

All Mozart Weekend At Tanglewood

Music of Mozart highlighted all three of the second weekend's concerts in the Berkshire Festival at Tanglewood, with two piano soloists featured at each, Evelyne Crochet and Claude Frank.

Friday evening's program at 9:00 was preceded by the usual now-established Bonus Prelude recital, at 7:00 in the Big Shed, performed by Miss Crochet. We heard only part, missing the Fantasy in C minor, K475 and the first movement of Mozart's Dmajor Sonata, K. 311, the latter a subject of debate by musicologists as to whether the composer had his musician friend Cannabich's daughter in mind when he wrote it.

The Andante is a tender movement, and Miss Crochet made it so, but we were disappointed in the third movement and the following Aminor Sonata, finding little style or flavor in either. Again, Miss Crochet's forte seemed to be in the slower movement, much more dramatic than the Dmajor, but even here the nuances were not pronounced, and the pianist herself seemed unhappy about the sounds being produced. Her technique is ample and all-encompassing, but her touch much of the time lacked a certain gentility and responsiveness to dynamic changes.

An award winner in Geneva and Moscow's Tschaikowsky Competition, Miss Crochet has been heard in Boston, with and without the orchestra, last winter playing Mozart's B-flat major Concerto, K. 456, with the BSO in Providence, New York and Boston, and she also performed Saturday evening at the Festival, to repeated applause under Erich Leinsdorf's direction. This concert began with March No. 3 in Cmajor, K408 and ended with the "Haffner" Serendae in Dmajor, K. 250, Joseph Silverstein concertmaster playing the solo violin, with his dependable virtuosity and achingly swet tone, receiving thunderous acclaim after the brilliant Rondo section.

Guest conductor for Friday's concert was the youthful Jorge Mester, newly appointed to the Louisville Symphony Orchestra. Born in Mexico City of Hungarian parents, Mr. Mester's musical sensitivity was apparent after the first few phrases had been struck by an orchestra that received and responded to his directions with warmth and unswerving attention.

The program opened with Mozart's B flat Symphony, No. 33 K. 319, composed in 1779 in Salzburg, intentionally not demanding for its players, light and happy, with a preponderance of turns and grace notes. Mr. Mester carves phrases with great plasticity, using his left hand almost entirely, after a suggestion of pulse with his right. He knows the BSO musicians will carry on without specifics for each section and directed most of his attention to the violins, with the most felicitous results. seconds and firsts sounding like one perfect instrument, the titillating rhythms when called for, exactly that every nuance and dynamic exploited with the greatest care ranging from delicate grace to crisp strength. It was an excellent introduction for this talented young conductor's first Tanglewood concert.

Mozart's Piano Concerto No 20 in D Minor, K466, brought together the always empathic artistry of Claude Frank with the reciprocal sensitivity of Jorge Mester, both strongly individual but in their approach to music having the same intense probing of the composer's deepest meanings. Mester didn't have to look at Frank; exchange was tacit but electric. Frank played through the orchestra to the audience, keeping closely attuned with intermittent shadow play over the keys, flowing into each statement without a breath. It was a splendidly achieved reading by all concerned, as the listeners were quick to acknowledge. Throughout the concert, Mester did not acknowledge applause without the orchestra, except for this work when he allowed the soloist to take first place.

Ater intermission, young Mester conducted Mozart's excellently conceived Adagio and Fugue in C minor for Strings, K. 546, definitely Bach-ish in the fullness of the Fugue, which was a bit hurried in tempo but nonetheless clearly presented. We almost didn't stay for the final "Haffner" Symphony in D major, No. 35, K. 385, but were delighted we did. The first movement, whose phrases are heard through the others, was played without repeats, the whole work given its proper stature.

Sunday's concert directed by Erich Leinsdorf, started with the Divertimento in D major, K. 205, composed in 1773, full of the most delightful musical surprises, with Joseph Silverstein again in virtuoso solo, and with Burton Fine, principal viola, in a gentle duo with lightly touched bass accompaniment. Claude Frank again charmed with the C minor Concerto, K. 491. Mr. Leninsdorf in understanding accord with the orchestra and soloist. The great G minor Symphony was played with all its inherent incisiveness, and moving beauty, as directed by Mr Leinsdorf and submitted by his quite incomparable musicians.

M. deB.B.

BERKSHIRE COURIER
GT. BARRINGTON, MASS.
WEEKLY CIRC. 3,400

JUL 13 1967 New England Newscip

Mozart Featured At Tanglewood This Weekend

LENOX – This weekend the Boston Symphony Orchestra's concerts will be devoted to the music of Mozart. Jorge Mester will be guest conductor Friday evening at 9. The concert will begin with the Symphony No. 33. Claude Frank will be soloist for the Piano Concerto, K.466; and the concert will conclude with the Adagio and Fugue, K. 546, and the Symphony No. 35.

The Friday evening weekend prelude at 7 will feature Evelyne Crochet giving a recital of Mozart's piano music.

Miss Crochet will also be the soloist Saturday evening at 8 in the Mozart Piano Concerto, K. 456. The program will also include the March, K. 408 and the Haffner Serenade.

Sunday afternoon at 2:30 Claude Frank will soloist perform the Mozart Piano Concerto, K. 491, with the BSO. Leinsdorf will also conduct the Divertimento, K. 205 and the Symphony No. 40.

The Boston Symphony Chamber Players will give their first concert in the United States following a six-week tour of the Soviet Union on Tuesday evening as the first concert in the Berkshire Festival Chamber Music series. The Chamber Players, composed of the principal players of the BSO, will present a second concert in this series on July 25. Other artists to appear in this series are Phyllis Curtin, soprano, July 11; The Zimbler Sinfonietta, July 18; Igor Kipnis, harpischord, and Roman Totenberg, violin, August 2.

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SECOND WEEK - JULY 7, 8 & 9

Tanglewood Offers Nine Events For Second Week of Festival

Nine events at Tanglewood are listed on the Berkshire Festival's second week calendar. In addition to the three weekend concerts by the Boston Symphony Orchestra the second week's program includes the first concert in the Tuesday evening Berkshire Festival Chamber Music series and the first performances by the members of the Berkshire Music Center.

Mozart Music

The Boston Symphony Orchestra's concerts will be devoted to the music of Mozart. Erich Leinsdorf, music director of the Boston Symphony Orchestra, has invited Jorge Mester to be guest conductor for the 9 p. m. Friday evening concert.

The concert will begin with the Symphony No. 33. Claude Frank will be soloist for the Piano Concerto, K.466; and the concert will conclude with the Adagio and Fugue, D 546, and the Symphony No. 35.

The Friday evening Weekend Prelude at 7 p. m. will feature Evelyne Crochet who will give a recital of Mozart's piano music.

Miss Crochet will also be the soloist for the Saturday evening 8 p. m. program when Erich Leinsdorf conducts the Boston Symphony Orchestra in the Mozart Piano Concerto, K. 456. The program will also include the March, K. 408 and the Haffner Serenade.

Sunday Soloist

Sunday afternoon's Sunday Soloist concert 2.30 p. m., the 9th will have Claude Frank as its soloist. He will perform the Mozart Piano Concerto, K. 491, with the Boston Symphony Orchestra, Erich Leinsdorf conducting. Mr. Leinsdorf will also conduct the Divertimento, K. 205 and the Symphony No. 40.

The Boston Symphony Chamber Players will give their first concert in the United States following a six week tour of the Soviet Union on Tuesday evening the 4th, 8 p. m. as the first concert in the Berkshire Festival Chamber Music series.

Boston Symphony Chamber Players will give their first concert in this country at Tanglewood on Tuesday at 8 p. m. following a seven week international tour. The Chamber Players were heard in England, the Soviet Union and West Germany. Tuesday's concert at Tanglewood will be the opening program of the Berkshire Festival Chamber Music series.

The Chamber Players, composed of the principal players of the Boston Symphony Orchestra, will present a second concert in this series on the 25th. Other artists to appear in this series are Phyllis Curtin, soprano, on the 11th; The Zimbler Sinfonietta, on the 18th; Igor Kipnis, harpsichord, and Roman Totenberg, violin, Aug. 2.

Open Rehearsal

The regular Open Rehearsal for the benefit of the Boston Symphony Orchestra's Pension Fund will be held on Saturday at 10 a. m.

Friends of the Berkshire Music Center are invited to three events at Tanglewood next week. Charles Wilson, assistant conductor of the Boston Symphony Orchestra, will conduct the first concert of the Berkshire Music Center Orchestra on Wednesday evening at 8 p. m. in the Theater.

On Thursday evening at 8 p. m. a concert of Baroque Music will be presented by members of the Center.

There will be four concerts of Baroque Music during the present season (the 6th, 20th, Aug. 3, 16th) under the general direction of Igor Kipnis.

On Sunday morning (the 9th, 10 a. m.) there will be a concert of chamber music by members of the Center. The Friends of the Berkshire Music Center are those who make voluntary contributions to aid in reducing the Center's deficit. In addition to providing funds for the Music Center, the Friends also provide an audience for young musicians in keeping with the Center's basic philosophy of training performers through performance.

This afternoon's Boston Symphony Orchestra program at 2.30 p. m. contains music of Prokofiev and Beethoven. Malcolm Frager will be soloist for the Beethoven Piano Concerto No. 4. The balance of the program will be Scenes from Prokofiev's Romeo and Juliet.

The Aisle Seat

Eighty-seven of the administrative and music staff at Tanglewood showed up over the weekend to hear the Yehudi Menuhin concerts at the Saratoga Performing Arts Center. Coals to Newcastle or a reciprocal trade agreement?

★ ★ ★

It's an all Mozart weekend at Tanglewood this Friday, Saturday and Sunday with pianist Claude Frank as principal soloist. Which also reminds us that Lincoln Center, for the second consecutive year will present a Mozart Festival at Philharmonic Hall during the month of August.

★ ★ ★

Is it true that one of the areas' more aggressive and fearless acting groups, the Galaxy Players, is folding? The reason given is no money and no men.

★ ★ ★

Rod Steiger's dream, we learn from an informant, is to do poetry readings with his wife, Claire Bloom.

stars

Beatrice Straight, star of the highly acclaimed "Phedre" in New York and London last year, will be playing Blanche DuBois in "A Streetcar Named Desire," the next production at the Berkshire Theater Festival beginning on July 11. It will be her first crack at the role. Miss Straight is the winner of a "Tony" award for best actress in "The Crucible."

★ ★ ★

The Capital Area Modern Dance Council will hold a special series of modern dance classes, to be taught by New York choreographer and dancer Paul Sanasardo, July 24-28 at Old Chapel, Union College. For information contact Pat Peterson, RD 3, Ballston Spa.

stars

The Berkshire Music Barn at Lenox, Mass., opens its 13th season Saturday and Sunday with Indian musician Ravi Shankar and folk singer Judy Collins.

R.E.K.

HAMPSHIRE GAZETTE (e)
NORTHAMPTON, MASS.
CIRC. 14,250
JUL 11 1967
New England Newsclip

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M. deB.B.

BERKSHIRE COURIER
GT. BARRINGTON, MASS.
WEEKLY CIRC. 3,400
JUL 13 1967
New England Newsclip

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CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
Albany Knickerbocker News
Wednesday, July 5, 1967

SUNDAY TELEGRAM
WORCESTER, MASS.
CIRC. 107,550
JUL 9 1967 New England Newsclip

Mexican Conductor Mester Makes Tanglewood Debut

LENOX — The tuneful, precisely designed music of Mozart has been holding forth at Tanglewood this weekend.

Acoustical panels are installed on the Music Shed stage to make a compact area for the 50 players, about half of the Boston Symphony Orchestra.

Mexican conductor Jorge Mester led the orchestra in the opening concert of the Berkshire Music Festival's second weekend on Friday night.

It was a Boston Symphony debut for the personable young director. Mester has attracted widespread attention by conducting buffoon concerts and recordings of music attributed to the imaginative and satiric "P.D.Q. Bach."

CLAUDE FRANK

'Rave' Applause

Friday night's highly successful debut and his approaching post as the Louisville Symphony's regular conductor counteract any idea that Mester is not to be taken seriously.

Soloist with the orchestra was Claude Frank in Piano Concerto in D minor, No. 20.

Orchestral program was Symphony No. 33, in B flat major; Adagio and Fugue for Strings; Symphony No. 35, in D major, "Haffner," .385.

If we were reviewing applause, Frank's reception after the concerto would compel a "rave."

Fine Passagework

In most respects, his performance was sensitive in tone and animated with elan. Mester and the orchestra gave Frank tailored musianship to suit his style and fully expose his fluent passagework.

Frank's Mozart was by no means fragile. The two cadenzas and most of the last movement indulged in a bravura style that was quite out of keeping with the rest.

The young pianist has a collection of irrelevant mannerisms that either look picturesque or ridiculous. The accelerated speed set by the pianist for the finale didn't faze the orchestra. The conductor saw to it that it ended in a tie.

Spirited Dance

Mester is a sensibly energetic conductor. He instigates mood and style, and doesn't merely reflect them from the orchestra. He has efficiency and a sound knowledge of detail.

Symphony No. 33 was in the best "sing-song" Mozart tradition. Tempos were astutely selected to keep the two allegro movements vivacious and the slow one emotional. The minuet was in the style of a light, spirited dance.

The orchestra gave it a dutifully precise performance, rather than meaningful.

Rich intonation was heard in the adagio, (especially in low strings), and the accompanying fugue was expertly engineered and disciplined.

The "Haffner" was the better played of the two symphonies. It was vigorous, well-marked with contrasts and polished filigree. Tonal porcelain was produced in the slow movement. The minuet was aristocratic with grace and dignity, and the rondo brought the concert to a sparkling close.

Fantasy in C

Friday night's "Weekend Prelude" was Mozart piano music played by the Parisian Evelyn Crochet. Her program was Fantasy in C minor; Sonata in D major; Sonata in A minor.

Miss Crochet's technical equipment was equal to her highly developed sense of muscianship.

As shown in the fantasy, Miss Crochet has a mind of her own and the courage to stick by her convictions. The work was heavily engraved with romantic traits.

But Miss Crochet was a marvel at distinguishing between the carefree mood of the D major sonata and the stern indignation that pervades the one in A minor.

R.M.

At Tanglewood

Boston Symphony's Weekend Features Mozart Programs

By R. E. Krieger

LENOX, Mass. — It's all Mozart this weekend at Tanglewood, the initial concert last night featuring pianist Claude Frank in a superb performance of Mozart's Piano Concerto in D Minor, No. 20, K.466.

Krieger

Written by Mozart in 1785 it is one of his most emotional works and Frank, certainly one of the very best pianists that we know of, measured up to the demands admirably.

His coloration, his technique, his emotional concepts were at all times sparkling and immensely valid.

The Boston Symphony Orchestra last night was under the direction of 32-year-old Jorge Mester, the newly appointed conductor of the Louisville Symphony and he, too, was admirable in all respects.

★ ★ ★

THE EVENING opened with the Symphony No. 33 and it was immediately evident that not only was Mr. Mester enjoying himself immensely but that he held a remarnably fluid control over the orchestra.

Three encores greeted him after this work and set the evening's emotion for the ensuing piano concerto with Frank.

Frank, a familiar figure a Tanglewood, has performed with all the major orchestras. . . the New York, Pittsburg, Cincinnati, Chicago, Detroit, Denver, and orchestras all throughout Europe.

We feel that he is on the threshhold of international reknown. He is so well thought of by Erich Leinsdorf that it was his piano playing you heard during the television story of Beethoven's life done last year with Leinsdorf and the Boston Symphony.

★ ★ ★

AFTER HIS playing of the concerto last night he and Mester were called back again for five curtain calls and even then the applause splattered on.

After intermission it was the Adagio and Fugue for Strings, a splendid lead-in to the Symphony No. 35 in D Major, commonly known as The "Haffner"

It was written, on order, for a soiree at the home of Burgomaster Sigmund Haffner of Salzburg, hence the name. It shouldn't be confused with the "Haffner Serenade."

It was beautifully done last night especially the final movement that whirls along leaving one breathless at the conclusion.

★ ★ ★

THIS evening beginning at 8:30 p. m. Evelyne Crochet is piano soloist in the Piano Concerto No. 18 and that's also when you'll be able to hear the Haffner Serenade that we mentioned above with concertmaster Joseph Silverstein as soloist.

Tomorrow at 2:30 p.m. Mr. Frank returns again as soloist in the Piano Concerto No. 24 and the symphony work will be the No. 40 in G Minor.

Both tonight's and tomorrow's concerts will be conducted by Erich Leinsdorf.

Of special note is the Berkshire Festival Chamber Music Series which will feature soprano Phyllis Curtin at 8 p.m. Tuesday and then next Saturday a concert that many have been looking forward to . . . the Bach B Minor Mass.

PHYLLIS CURTIN—The operatic soprano will be featured Tuesday at the 8 p.m. Chamber Music Concert at Tanglewood. The first half of the all-French program will consist of song-settings for six poems of Verlaine, done by Debussy and Faure. Faure's "Chanson d'Eve" will comprise the second half of the program.

CLAUDE FRANK—The pianist is solo performer with the Boston Symphony Orchestra at Tanglewood in an all-Mozart program tomorrow afternoon.

ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
Albany Knickerbocker News
Saturday, July 8, 1967

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900
JUL 8 1967 New England Newsclip

Mozart Program Opens Festival's Second Week

The concert at Tanglewood last night was the first of the Berkshire Festival second weekend. All three programs are to be devoted solely to Mozart, a plan devised by Serge Koussevitzky at the 1944 Berkshire Festival which has become a tradition upheld by all the subsequent music directors of the Boston Symphony Orchestra.

Last night's concert also marked the Tanglewood debut of a young guest conductor, the first of this season, Jorge Mester. There were two symphonies, No. 33 (K319) in B Flat Major and No. 35 (K385) in D Major. The strings alone played the Adagio and Fugue (K546) written originally for string quartet but which is so demanding and expansive that it benefits enormously from the added weight of the fortified voices.

The piano concerto No. 20 (K466) was played by Claude Frank who will also be heard in another of the Mozart concertos Sunday afternoon. Mlle. Evelyne Crochet will be the soloist Saturday evening in the piano concerto No. 18 (K456).

Fewer Strings

Mozart wrote for what today would be considered little more than a chamber orchestra and so the full complement of strings is neither required nor utilized in this weekend's programs. Furthermore, Mozart wrote for few wind instruments in his symphonies, a fact made more conspicuous when a symphony of his is placed adjacent to a symphony of the later half of the 19th century. For instance in last night's symphony in B flat he wrote for only two oboes, two bassoons and two horns, in addition to the strings, of course. And in the D major these same winds are used but there are also parts for two trumpets and kettledrums.

There can be no more noticeable facet of the change and progress in music between Mozart's day and that of recent years than to note what personnel is required to play, as last week, for example Prokofieff, or Mahler and Strauss. But mere multiplication of forces still does not deprive Mozart of his unique appeal.

MORNING GLOBE
BOSTON, MASS.
CIRC. 234,100
JUL 10 1967 New England Newsclip

Tanglewood's Mozart Weekend

By MICHAEL STEINBERG
Globe Music Critic

LENOX—The past weekend at Tanglewood was devoted to Mozart, with Jorge Mester and Erich Leinsdorf conducting the Boston Symphony, and Claude Frank and Evelyne Crochet as piano soloists.

Frank, sensitive and intelligent, was at his best in the D minor Concerto. K.466, on Friday night. There was much to admire also in his playing of the C minor Concerto K.491, on Sunday afternoon, but orchestra and piano were so far separated in pitch that the performance became a torment to listen to. It should, in fact, have been stopped for general tuning after the piano's first entrance, and I'm sorry that soloist and conductor, neither of them deaf, thought more of decorum than of Mozart, and went ahead with their sour travesty.

Mester, who has been active in New York as string player and conductor, and who takes over the Louisville Symphony this Fall, is a musical and vivacious conductor. His interpretations of the Symphonies No. 33 in B Flat and No. 35 in D, "Haffner," had appealing energy, warm phrasing of the lyric melody, a few tricks, and rather a heavy sound. He is a melody line conductor, devoted to the first violins no matter what they are doing. His impulses, unsupported by a striking interpretative intelligence, produced pleasant, if hardly exhaustive, performances of the two symphonies, and at least a gratifyingly alert framework for the D minor Concerto.

There was, however, neither the intellectual nor the technical equipment to make even the beginning of sense out of the great Adagio and Fugue in C minor for strings, K.546.

In the tensionless style that seems to me so perverse an approach to Mozart, Leinsdorf got the orchestra to do some elegantly finished playing in the charming D major Divertimento, K. 205, and in the G minor Symphony, K. 550. The orchestra's contribution to the C minor Concerto was not only out of tune, but mainly broken bridges and misgaged tempi and rhythms.

TIMES (e)
HARTFORD, CONN.
CIRC. 133,800
JUL 7 1967 New England Newsclip

THE HARTFORD TIMES, Friday, July 7, 1967

Jorge Mester Guest Conductor at Tanglewood

The Boston Symphony Orchestra's concerts at Tanglewood this weekend will be devoted to music of Mozart.

Erich Leinsdorf, music director has invited Jorge Mester to be guest conductor tonight at 9

Claude Frank will be soloist for the Piani Concerto, K.466; and the concert will conclude with the Adagio and Fugue, K. 546, and the Symphony No. 35. In the Weekend Prelude tonight at 7 p.m. Evelyne Crochet will give a Mozart piano recital.

Miss Crochet will be soloist Saturday at 8 p.m. when Erich Leinsdorf conducts the Mozart Piano Concerto, K. 456.

The program will include the March, K. 408 and the Haffner Serenade.

Sunday's 2:30 p.m. concert will have Claude Frank soloist

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Syracuse Herald Journal July 10 '67

Throng enjoys Mozart and sun at Berkshire

..By GEORGE LEIDAL..

LENOX, Mass.—Wriggling their toes in the Tanglewood turf yesterday, thousands swarming to the Berkshire Music Festival soaked up Mozart and sun.

Erich Leinsdorf and the Boston Symphony Orchestra offered the second of eight Sunday afternoon concerts under the Tanglewood Shed—an all Mozart program.

A pianist familiar to Syracusans, after his appearance here last season with the Syracuse Symphony, delighted the summer music fans.

An ebullient Claude Frank breezed through Mozart's "Piano Concerto No. 24 in C minor."

Leinsdorf faced a few moments when the orchestra overshadowed a flute in dialogue with the solo piano but managed to balance the three elements within moments.

Under the shed, the Berkshire humidity neared the uncomfortable stage and many forsook their $6.50 seats for the latter half of the program—Mozart's "Symphony No. 40 in G minor."

Shoes came off, blankets were spread on the plush bluegrass grounds around the shed and hundreds stretched out in outdoor living room comfort.

Not a sound disturbed the outdoor listeners. All maintained silence, allowing the acoustics of the shed to project the symphonic sounds to suntanning souls.

Intermission conversations overheard frequently centered on comparisons between the Saratoga Performing Arts Center (SPAC) and Tanglewood.

The two areas—about one hour apart by car—are not bitter competitiors since SPAC offers ballet now, and Tanglewood the Boston Symphony as it has since 1936.

When the Philadelphia Orchestra encamps by Saratoga's bubbling waters, it will be the atmosphere that differentiates the cultural offerings since both orchestras offer high level programs.

"We're established at Tanglewood," Sandy Sistare, press officer for the Berkshire Festival, says, "People relax here and are comfortable."

One scanning of the lawns during a Tanglewood concert is prrof that people relax here.

Dress ranges from yachting elegance to boaggy bermudas for men and summer haute couture to culottes for women.

Next weekend, Syracusans have reserved scores of places under the shed and on the lawns for the Bach "B minor Mass" feaguring soprano Helen Boatwright and slated for Saturday evening.

On Sunday afternoon at 2:30 p.m. the Syracuse soprano is also featured on an all Bach program in the shed.

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY CIRC. 26,000
JUL 6 1967
New England Newsclip

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CLAUDE FRANK

EVELYN CROCHET

In addition to the three weekend concerts by the Boston Symphony Orchestra the second week's program includes the first concert in the Tuesday evening Berkshire Festival Chamber Music series and the first performances by the members of the Berkshire Music Center.

The Boston Symphony concerts will be devoted to the music of Mozart. Erich Leinsdorf, music director, has invited Jorge Mester to be guest conductor for the Friday evening (July 7, 9 p.m.) concert. The concert will begin with Symphony No. 33. Claude Frank will be soloist for the Piano Concerto, K. 466 and the concert will conclude with Adagio and Fugue, K. 546 and Symphony No. 35.

The Friday evening Weekend Prelude (July 7, 7 p.m.) will feature Evelyne Crochet in a recital of Mozart's piano music.

Miss Crochet will also be the soloist Saturday evening (July 8, 8 p.m.) when Mr. Leinsdorf conducts the orchestra in the Mozart Piano Concerto, K. 456. Program will also include the March, K. 408 and the Haffner Serenade.

Sunday afternoon's (July 9, 2:30 p.m.) concert will have Claude Frank as soloist in the Mozart Piano Concerto, K. 491, with Mr. Leinsdorf conducting. Program also includes the Divertimento, K. 205 and the Symphony No. 40.

Information on all Tanglewood events may be obtained by writing Festival Ticket Office, Tanglewood, Lenox, Mass. 01240. (Telephone: (413) 637-1600.)

NEWS (e)
FRAMINGHAM, MASS.
CIRC. 15,900
JUL 6 1967
New England Newsc

FEATURED — Evelyne Crochet will give a recital of Mozart's piano music at 7 o'clock Friday evening at the Berkshire Festival at Tanglewood, Lenox. She will also be the soloist for the Saturday evening concert at 8 o'clock when Erich Leinsdorf conducts the Boston Symphony Orchestra in the Mozart Piano Concerto, K. 456.

Fine Program Ends Mozart Weekend at Tanglewood

By ROBERT J. BARBER

Erich Leinsdorf and the Boston Symphony Orchestra brought a weekend of Mozart to a rousing climax Sunday afternoon at Tanglewood.

Starting with the gentle divertimento in D major; inserting the piano concerto No. 24 in C minor with the remarkable Claude Frank as soloist, and then ending the program with the exciting symphony No. 40 in G minor, Leinsdorf carried the huge audience with him through the emotional symphonic crescendo.

The G minor symphony is cast as plainly as any symphony of Mozart in a pervasive mood and style. It is strongly incisive music which attains its strength by deftness and concentration instead of by massive means. And that's the way Leinsdorf brought it out.

Frank performed the concerto with a perfection few could reach in a work generally considered to be Mozart's most independent, challenging, and prodigious in this form.

Frank Lauded

If Mozart could be said ever to have ignored his public in a concerto and followed his own inner promptings, it was here.

But Frank easily met the challenge. His playing was a triumph and he was called back for bows time and time again.

It was a weekend of Mozart but it was also a weekend of Claude Frank.

Friday night's program also featured Frank in a superb rendition of Mozart's Piano Concerto in D Minor, No. 20 K. 466.

Frank, at the age of 41, is rapidly becoming an international figure in the world of music and his performance of the difficult concerto proves why.

He has great technique but more than that he has the feel of the music and projects it to the audience and to the orchestra.

Well known in Albany as well as Tanglewood, Frank has performed with practically every major orchestra in the United States.

Friday's Program

The Friday night program was under the baton of guest conductor Jorge Mester, his first appearance with the Boston Symphony, but hopefully not his last.

The youthful 32-year-old conductor led the famous orchestra with enhtusiasm and sensitivity, wearing a delighted smile both while conducting and while taking the many bows the sparsely populated theater demanded.

Besides the concerto, Mester conducted the orchestra in Mozart's Symphony No. 33 in B Flat Major, K. 319; Adagio and Fugue for Strings, K. 546 and Symphony No. 35 in D Major, ("Haffner") K. 385.

Saturday evening, Leinsdorf took charge of the orchestra, opening with Mozart's March No. 3 in C Major, K. 408: Piano Concerto No. 18 in B Flat, K. 456 with Evelyne Crochet as soloist; and Serenade in D Major ("Haffner") K. 250, with the violin solo by Joseph Silverstein.

Miss Crochet was her usual magnificent self in rendering the concerto under familiar circumstances. She played it last winter with the Boston Symphony in Boston, Providence and New York. She has also appeared at the Berkshire Music Festival previously.

TIMES UNION
ALBANY, N. Y.
D. 71,635 SUN. 122,607
JUL 10 1967

NEWS (e)
SPRINGFIELD, MASS.
CIRC. 98,600
JUL 10 1967
New England Newsclip

Mozart at Tanglewood

A Rich, Full Experience

By ARTHUR T. ANDREWES

Sunday afternoon concerts at Tanglewood's Berkshire Music Festival are always a delight. This particular Sunday, conductor Erich Leinsdorf, pianist Claude Frank, and composer Wolfgang Amadeus Mozart combined talents to make the occasion more than delightful. It was a rich, full experience.

The audience was prepared by the performance of Mozart's "Divertimento in D major." This work uses a combination of orchestral strings and just two horns. As out of balance as this mixture might seem, numerically, Mozart uses the instrumentation to surprising ends.

The major work of the day was "Piano Concerto in C minor" featuring piano soloist, Claude Frank. His treatment of the Austrian composer's work lacks nothing. When there was need for delicacy, a tenderness prevailed; when there was a necessity for strength, it was formidable.

The best way to enjoy Frank's playing is by joining those who can hear him well but cannot see him. Many times his almost contrived, flamboyant arm and body movements will deceive one into thinking the entire performance is mechanical and planned.

However, this feeling quickly slips away in the face of the magnificent treatment of the concerto, a form that Mozart made popular. For all of the quality established by the composer, the brilliance and clarity of Claude Frank's own cadenzas reemphasize his position as one of the world's greatest pianists.

"Symphony in G minor," the final selection of the program, is a powerful piece of music. While there is a strong spiritual influence, the emotional impact of this symphony is undeniable. The haunting turmoil and passionate declarations found in the notes and measures of this score make its music far more memorable than its title.

It would be a surprise to most of the Tanglewood patrons, from those under the protective roof of the music shed to those great numbers lying on the lawns, if the Boston Symphony Orchestra, under the dynamic sensitivity of Erich Leinsdorf, was not perfect.

It is not impossible for this great aggregation to err, but it would seem highly unlikely. It is an organization soundly supported by both finance and administrative organization. Unlike the Springfield Symphony Orchestra, there is no need for the artist to beg for funds enough to stay alive.

Vivaldi and Bach will be featured next week end at Tanglewood.

UNION (m)
SPRINGFIELD, MASS.
CIRC. 79,350
JUL 10 1967
New England Newsclip

At Tanglewood

Strong Mozart Concert Intellectually Satisfying

By R. C. HAMMERICH

LENOX — Erich Leinsdorf, Claude Frank and the Boston Symphony Orchestra gave 5126 listeners a strong Mozart program Sunday afternoon at Tanglewood.

Gentle Adagio

The two major works on the program contain more substance than one usually expects in Mozart's instrumental music. They were the Piano Concerto No. 24 in C Minor, K. 491, with Frank as soloist, and Symphony No. 40 in G Minor, K. 550.

Even the Divertimento D. Major, K. 205, which opened the program has a finale with a measure of tension and drama . . . a somewhat surprising ingredient for party music.

The best of the Divertimento Sunday, perhaps, was the gentle, lyrical adagio, the middle movement of five. It was a velvety beauty.

Beethovenesque

The strength of the afternoon, however, lay in the concerto and the symphony, both works with serious, dark, ominous elements and Beethovenesque touches.

Claude Frank, the pianist for the concerto, has a somewhat distracting tendency to move about on his chair, but I have never heard him play Mozart's music less than superlatively.

He has what may be an instinctive understanding of the volumes, note lengths and subtle rhythmical variations that sound exactly right for Mozart.

Powdered Wig

The K. 491 concerto is perhaps Mozart's most impassioned concerto, and Frank performed his own cadenzas in it. They, too, sounded right with just enough romantic chromaticism to fit this unusually, for Mozart, emotional concerto.

The symphony is probably Mozart's most popular. It has a multitude of beautiful melodies, many passages of the sort of delicate nicety one has learned to expect to come from under Mozart's powdered wig and a large amount of breadth and depth.

It is one of the final three symphonies Mozart wrote, presumably for his own satisfaction, and the Beethovenesque thunder he put into it, even without drums or trumpets, must have come as a shock to its first listeners.

Polished Sheen

It is, also, the sort of score ideally fitted for Leinsdorf's style as conductor—well-ordered structure, carefully shaped phrases and round, gleaming, warm, firm tones.

Sunday afternoon the symphony had all these things. It was not emotionally arousing, but it was intellectually fully satisfying, neat, witty and packed with subtle nuances clearly visible under the polished sheen.

The weekend's total attendance was 18,689. The first weekend it was 18,041.

Bach, Vivaldi

Next weekend will be full of Baroque music and will again use the reduced (about 45 players) semi-chamber orchestra.

Antonio Janigro will conduct an all-Vivaldi program Friday and Leinsdorf will, with a chorus and several vocal soloists, conduct Bach's B Minor mass Saturday night and an all-Bach program including instrumental works and a couple of cantatas Sunday afternoon.

NEWS
WILLIAMSTOWN, MASS.
BI-WEEKLY CIRC. 1,150
JUL 6 1967
New England Newsclip

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EVELYNE CROCHET, pianist, will be heard twice this weekend at Tanglewood. Her first appearance will be Friday at the weekend prelude at 7:00 p.m. and she will also appear on Saturday at 8:00 p.m. when she will be heard with Erich Leinsdorf and the Boston Symphony Orchestra in Mozart's Piano Concerto, K. 456.

UNION (m)
SPRINGFIELD, MASS.
CIRC. 79,350
JUL 8 1967
New England Newsclip

Pianist Claude Frank Stars at Tanglewood

By R. C. HAMMERICH

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Usual Dexterity

Frank was soloist for the Piano Concerto in D Minor, No. 20, K. 466 and he played it with his usual elegance, sensitivity and dexterity.

His feeling for Mozart is special. I have never heard him play a phrase of it that didn't sound right, even including those that contained an extremely rare fumble.

Aside from the delicacy of nuance and decoration, most impressive is his smoothness of continuity. It was especially noticeable during the serene second movement.

Orchestra Prodded

Mester, the conductor, is the young man who distinguished himself not only as the youngest member of the faculty of the Juilliard School, but also as the promoter of the satirical concert series in New York which has presented the works of the "world's most neglected composer, P. D. Q. Bach."

He is short, has black curly hair and led (prodded might be a better word) a Boston's Symphony Orchestra with mildly exaggerated motions that placed high emphasis on downbeats.

He seemd more interested in the precision of phrase attacks than in endings and in the placement of entries of the varying sections of the orchestra than in what they might do after they had joined the game.

Best in "Haffner"

One result was a diminishing of the airy, lightfooted element in Mozart's scores. (The conductor had the scores with him, but he seldom looked at them and probably didn's need them.)

The orchestral program included Symphonies No. 33 (K. 319) and 35 (K.385) and the "Adagio and Fugue for Strings," (K.546).

The best sounds came during the K.385 Symphony, a superserenade known as "Haffner," but the adagio and fugue was more interesting because of its infrequency of hearing and its origins.

Very Bach-Like

The fugue was written for two keyboard instruments and the adagio later for string quartet, or four-part string orchestra. It was very Bach-like and, it must be admitted, came forth a bit heavily.

The rest of it was slightly leaden, also . . . except for Claude Frank's lilting contribution.

The weekend prelude program at 7 was presented by Evelyne Crochet, a young pianist who is scheduled to play the solo part tonight when Erich Leinsdorf conducts the orchestra for Mozart's Piano Concerto, No. 18 in B flat, (K.456).

Strong-Fingered

She started with the rather dull Fantasy in C. Minor, (K. 475), built up a little action with the Sonata in D. Major, (K.311), and finished with the dramatic Sonata in A Minor, (K.310).

She played with a strong-fingered technique that seemed to increase gradually in accuracy, dexterity and expressiveness.

She showed a high degree of pianistic talent, but she never seemed to achieve the seemingly effortless finesse so necessary to Mozart's piano music.

Also on tonight's program will be Mozart's March No. 3, (K. 408), and his famed "Haffner" serenade, (K250).

Westbury American
14 July '67

Tanglewood Weekend All Mozart

The genius that was Mozart was matched only by the brilliance of the Boston Symphony virtuoso musicians. Last weekend at Tanglewood the orchestra was somewhat depleted, but still most adequate to perform the all-Mozart Festival for the weekend's three concerts.

Friday evening's Prelude Concert featured three of Mozart's less familiar sonatas for the piano, brilliantly executed by the charming and talented Miss Evelyne Crochet. She is considered in the musical world as one of the most promising and talented of the younger pianists. Her technique was flawless, and her musical style sensitive and compelling. She reminded this reviewer of a younger Rudolph Serkin. She was indeed one of his proteges and studied with him. Miss Crochet was awarded the first medal in Geneva in 1956 in the International Competition held there, and was one of the winners of the Tchaikovsky Competition in Moscow in 1958.

The major concert Friday evening returned to Tanglewood the eminent and gifted Claude Frank. His interpretation and performance of the famed and beautiful Mozart Piano Concerto No. 20, K 466 in D Minor will long be remembered. The audience thundered their applause and bravos for at least six bows before they permitted him to retire at intermission.

Friday's concert was conducted by Jorge Mester, 32-year-old maestro making his debut as guest conductor of the Boston Symphony. He has recently been appointed conductor and musical director of the Louisville Symphony Orchestra. His musical career in the United States began when he was awarded a violin scholarship at the Berkshire Music Center at Tanglewood, and subsequently he became interested in conducting while he was a student at the Juilliard School of Music, where, following his studies, he became the youngest faculty member in the history of the school. He has earned widespread acclaim for his conducting of the works of the long and best neglected composer, PDQ Bach.

Saturday evening's concert brought back Erich Leinsdorf, beloved conductor of the Festival, as well as Evelyne Crochet, performing Mozart's Piano Concerto No. 18, in B flat, K. 456, which was a premiere performance at the Festival. This concerto was somewhat disappointing to this reviewer since it was not a vehicle which gave her an opportunity to demonstrate her technical prowess, despite the fact that she was quite stirring when she played her own cadenza. This reviewer found the work one of Mozart's lesser works. Miss Crochet was charming and skillful, but her performance in the Prelude Concert the evening before was much more exciting.

The concert opened with Mozart's March No. 3 in C major, K. 408, and the last half of the program was the highlight of the evening. Leinsdorf conducted ("Haffner"), K. 250, in 8 movements, four of which were soloed by Joseph Silverstein, violinist and concertmaster of the orchestra. Silverstein played with beautiful tone, exuberant, vigorous yet poetic in the Menuetto, Rondo, Menuetto galante and Andante. His performance was truly inspired and the audience was vociferous in its appreciation, almost stopping the performance of the last movements. The audience of 6,601 were most enthusiastic.

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Frank played his own cadenza. It is interesting that this concerto was considered one of Mozart's highest achievements in the concerto form and Mr. Frank's sensitive and compelling interpretation equalled the composer's demands of the artist.

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Next weekend, the third in the Festival, will be devoted to Vivaldi and Bach Friday evening, with Antonio Janigro, member of the Boston Symphony, cellist, conducting and also performing Vivaldi's Cello Concerto in D. Other first desk musicians of the Boston will also be heard as soloists that night. Doriot Dwyer will perform Vivaldi's Flute Concerto, Sherman Walt playing the Bassoon Concerto in E minor. Ralph Gomberg will be featured in Vivaldi's Oboe Concerto in D minor and Lois Schaefer will play the Piccolo Concerto in C minor. Friday evening's Prelude Concert at 7 p.m. will feature Bach's organ music played by E. Power Biggs, world famous organist.

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"SCM"

Westbury Republican
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SCM

UNION (m)
SPRINGFIELD, MASS.
CIRC. 79,350
JUL 10 1967
New England Newsclip

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The strength of the afternoon, however, lay in the concerto and the symphony, both works with serious, dark, ominous elements and Beethovenesque touches.

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JUL 8 1967
New England Newsclip

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14 July '67
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SCM

16

MONITOR (e)
BOSTON, MASS.
CIRC. 192,400

JUL 11 1967 New England Newsclip

Mozart revisited at Tanglewood

By Louis Chapin

Lenox, Mass.

Tanglewood's serene green seems to be less ruffled than ever by the winds of new music. Yet for this writer, returning there for part of a Mozart weekend after more than a season's absence, any lurking regrets at the conservatism were quickly dissipated by fresh musical experience: Evelyne Crochet's luminous playing of two sonatas (K. 310 and 311) and the C minor Fantasy at Friday's "weekend prelude" (an inviting innovation from last season).

Looking as classic as an Ingres portrait, Miss Crochet sat down and played with an introspective insight which forced continual redefinition of the word "classic" itself.

Particularly in the free romantic breathing of the Fantasy and in the dark-chorded slow movement of the A minor sonata (K. 310), she proved how closely a Mozart reading can approach the kind of subjectivity usually attached to Beethoven. And Miss Crochet thinks and feels so clearly through her playing that the danger of sentimentalizing Mozart never even presents itself.

The danger for this occasion was simply that her invitation was more interesting than the party.

Architecture or furniture?

The nine o'clock program, in which Jorge Mester conducted two symphonies (Nos. 33 and 35), the D minor piano concerto (with Claude Frank as soloist), and the Adagio and Fugue for Strings, could hardly help being a letdown—even though in his debut with the orchestra Mr. Mester (a former Tanglewood student) showed himself admirably equipped in technique and musical grasp.

It was Miss Crochet's fault, I suppose. In contrast to her Mr. Mester *looked* as though he might be interpreting Beethoven, while producing a satisfactory, energetic, orthodox Mozart sound.

But he is young; and to watch Erich Leinsdorf at the next morning's open rehearsal (at Tanglewood you can hear a lot of music in an evening and a morning!) was to realize how all-important experience is in interpreting this composer.

Mr. Leinsdorf, who was preparing for the Sunday afternoon concert (again with Mr. Frank's collaboration) seems more than ever the definitive Mozart conductor. As an agile master of economy he has eliminated every movement not needed to project the music's precise architecture. Mr. Mester, on the other hand, appears intelligently but needlessly busy with the furniture.

And speaking of architecture, Mr. Frank has a way of touching piano chords from time to time during the orchestra tuttis, as though to keep the concerto's structure as it passes. His Mozart style is underphrased, cooler, and more objective than Miss Crochet's, but authoritative.

The best moments of this visit brought to mind Paul Klee's query about his own work: "Do I radiate warmth? Coolness? There is no talk of such things when you have got beyond white heat."

Even on an unspectacular weekend, things can get hot this classic way at Tanglewood.

On the Esplanade

Harry Ellis Dickson conducting
Symphony No. 2 in D major ..... Brahms
Fugue in G minor ..... Bach
Serenade, "Eine Kleine Nachtmusik" ..... Mozart
Tales from the Vienna Woods, Waltzes ..... Johann Strauss, Jr.

Wednesday Morning, July 12, at 10:15
Harry Ellis Dickson conducting
Pomp and Circumstance ..... Elgar
Young Person's Guide to the Orchestra ..... Britten
Narrator: Ellen Bottomley
Violin Concerto in E minor ..... Mendelssohn
Soloist: Lynn Chang
Sleigh Ride ..... Mozart
Sleigh Ride ..... Anderson
Farandole, from L'Arlesienne ..... Bizet
The Star-Spangled Banner

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900

JUL 10 1967 New England Newsclip

Music Review

Mozart at Tanglewood

By JAY C. ROSENFELD

THE SECOND weekend at Tanglewood offered three programs of Mozart. The Boston Symphony Orchestra was conducted by music director Erich Leinsdorf yesterday afternoon and Saturday evening. Friday evening the first guest conductor of the season, Jorge Mester, newly appointed conductor of the Louisville Symphony and onetime student at the Berkshire Music Center, made his debut with the Boston orchestra and a very promising one it was.

The pantry of Mozart's music is extremely large and ample. There is food for every occasion and for most tastes. If it can be said of any composer, it might be fitting to say of Mozart that, played with reasonable proficiency, his music would please audiences more than that of some other composers, especially of a later vintage, played with comparable competence. Not that Mozart amateurs lack discrimination, but there is an inimitable ingredient in most of his music which engages the attention and sympathy of most of us at any recital.

* * *

THE POINT, however, is that the deeper impressions Mozart makes require performers with a high sense of taste and of fastidiousness. These were the factors which were sufficiently in evidence during the three programs to warrant a seal of high approval.

Leinsdorf ended his concert yesterday afternoon with the big G minor symphony No. 40, K550. A conductor who "hears" this symphony as less than a headlong forward rush must question the indication "allegro molto." I have always felt that it can raise an audience to clouds of enchantment when played with a bit of distant wistfulness, and that is the way Leinsdorf started it. But he didn't, or couldn't, stay in that mood and, after several wavering doubts, settled into a faster and more conventional pace.

* * *

THE D MAJOR Divertimento, K205, has five fascinating movements in a succession of contrasting episodes, much like the nine or ten of the Haffner Serenade, D major, K250, with which Saturday night's concert ended. This latter has several movements for violin solo which were executed by concertmaster Joseph Silverstein with the suavity and dulcitude of maple syrup.

Mester led two symphonies Friday night: No. 33, B flat major, and the Haffner, D major, No. 35. Haffner was a leading businessman and the burgomaster of Salzburg who befriended the young Mozart many times. It pleased the young genius to reciprocate when the occasion arose, and so there exists a small accumulation of "Haffner" music from which Mozart served himself in various applications.

* * *

MESTER HAS a nice sense of differentiation between the incisive impact of rhythmic themes in both works and the more spun-out singing phrases which appear in the development of each symphony.

The Adagio and Fugue, K385, benefits by the tight fibrous texture string sections afford, beyond the efforts of the single instruments of a string quartet for which it is written. The adagio was serenely lovely but the fugue manifests itself more eloquently when less rushed.

Each program had a piano soloist. Claude Frank did the D minor piano concerto, K446, Friday night with Mester and the C minor No. 24 yesterday. Frank plays Mozart with keen insight and with the same sparkling articulation with which he electrified his audience last year in the first Beethoven concerto. Yesterday the orchestral introduction to the finale was not sufficiently contrasted with the preceding larghetto and the character of the movement was not realized until the piano entered with brisk elan and crisp spirit.

* * *

SATURDAY NIGHT Evelyne Crochet made a welcome reappearance after an absence of a few years, playing the B flat concerto, K456. Miss Crochet seasoned her grasp of the essence of Mozart with a pinch of poetry, a happy and fortuitous combination. It is common practice to compliment a female soloist to say that she plays like a man. Miss Crochet won her audience because she played extremely well and "like a lady should."

Worcester Daily Telegram Mon. July 10, 1967

Music: Berkshire Festival Features Mozart

By RAYMOND MORIN
Telegram Music Critic

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Piano soloists were Evelyne Crochet on Saturday night, and Claude Frank yesterday.

Little advance attention had been given to Joseph Silverstein's lengthy solo violin performance on Saturday in Serenade No. 7 in D major, "Haffner," K.250. The concert master received tremendous response.

All of Saturday night's program, and yesterday's "Divertimento in D major," K.205 was some of Mozart's best entertainment music, written by the mile for sheer pleasure o to make a quick profit.

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She covered a wide range of dynamics without exaggeration at either end. Leinsdorf helped immensely by allowing nothing to obscure the keyboard role.

Consequently, the concerto remained the happy affair that it is. Nothing was done to fatten it with intrigue.

Some of Miss Crochet's speeds were slightly rushed and her technique was not spotless. These were slight deterrents to an otherwise musicianly performance.

Fussy Fanciwork

Saturday night's March No. 3 in C major, K.408, gave an impression of stateliness in spite of its fussy fanciwork. Actually, thi slittle-known piece is close to Mozart's operatic style.

Long-winded as it gets, the "Haffner" Serenade was played with such simplicity of style and melodic delight that it survived the patience of most listeners.

Silverstein contributed a warmly-toned, adroit account of the solo portion which has the dimension of a full-fledged concerto. Even through its tiresome repetitions, the orchestra seemed obsessed with the music's beauty of language and consummate grace.

The Divertimento introduction, as played yesterday afternoon, was some of the weekend's most vibrant sound. Leinsdorf skillfully wove it into the body of the work. The minutes had genteel mien and were held to the role of light, uninvolved dances. The trio of the second minuet was particularly well-played by horns and bassoon.

Expressive conversation was heard in the slow movement. The full-speed finale had unexpected turns, all easily negotiated.

Frank is one of the most demonstrative pianists on the platform. He even finds it necessary to "silently" play along with the orchestral portions.

He has a good technique and sound musical impulses. Unfortunately, they suffer the consequences of visual window-dressing of the "gingerbread" type.

SUNDAY REPUBLICAN
SPRINGFIELD, MASS.
CIRC. 115,950

JUL 9 1967 New England Newsclip

Mozart's Melancholy Projected Smoothly

By R. C. HAMMERICH

LENOX—Evelyne Crochet was smoother and easier with Mozart's music Saturday night at Tanglewood than she was Friday when she played three solo pieces for the weeknd prelude program.

Saturday, she was soloist with the Boston Symphony Orchestra under Erich Leinsdorf's direction for Mozart's Concerto No. 18 in B Flat, K. 456.

It is a pleasant concerto with a lovely, sad-sweet middle movement and a brisk, busy last movement full of runs and dancing decorations.

She was surer and steadier Saturday and though somewhat lacking in brilliance and sparkle, she produced a warm-toned affectionate sound that was perfectly suited to the long, flowing semi-melancholic middle movement.

The program opened with a simple little march, one of three listd in the Mozart Catalogue as K. 408. It was tossed off quickly and with graceful ease as if it were an appetizer.

After intermission came the long "Haffner" Serenade, K. 250, not to be confused with the "Haffner" Symphony played Friday.

The symphony started life as a six-movement serenade, but was shortened by Mozart to four movements for a concert. The serenade still has its original eight movements and if played with all its repeats will last more than an hour. It was scheduled for 57 minutes Saturday.

It has many appealing sections and Burgomeister Haffner's daughter, the bride for whose wedding it was written, must have been delighted, as was Saturday's audience of 6601.

The listeners were especially pleased with Joseph Silverstein's treatment of the solo violin passages assigned for the second, third and fourth movements.

It is a solo part woven deeply in and out of the music, and Silverstein played it from memory with a light, sweet tone and agile accuracy befitting party music. I don't think he missed a single note.

He is the concertmaster of the orchestra and many of its members, including the conductor, joined the audience when it broke into the serenade to applaud him. He had to take four bows.

This afternoon, Claude Frank (who played a concerto Friday night) will return to play the solo part in Mozart's Piano Concerto No. 24 inC Minor, K 491.

The program will open with the Divertimento in D Major, K. 205. The Mozart weekend will end with the Symphony No. 40 in G Minor, K. 550.

Friday night's attendance, announced Saturday morning, was 4465.

SUNDAY GLOBE
BOSTON, MASS.
CIRC. 537,050

JUL 23 1967 New England

How Could It Happen?

Out-of-Tune Nightmare at Tanglewood

By MICHAEL STEINBERG

When Claude Frank played Mozart's C minor Piano Concerto with Erich Leinsdorf and the Boston Symphony two weeks ago at Tanglewood, piano and orchestra were so out of tune with each other that the performance was a nightmare, one produced by a first-rate pianist at a good instrument and one of the world's great orchestras under a conductor with a reputation as a taskmaster in the cause of clean playing.

How could it happen?

Granted that the weather was the hot and extremely humid sort that causes intonation troubles and that conditions were therefore difficult, other questions remain:

Why was the piano tuned to a pitch lower than the Boston Symphony's, that being an unusually high one?

Why did the orchestra not tune to the piano's A between the Divertimento that began the program and the Concerto?

Why, once the performance had begun, did the wind players, whose discrepancy with the piano was particulary embarrassing, not adjust their pitch?

Why was no attempt made to adjust the tuning after the first movement?

Why, for that matter, was the performance sounding as it did, allowed to go on even to the end of the first movement?

The heat-humidity problem is not new, least of all to the Boston Symphony, which has been giving outdoor concerts Summers at Tanglewood since 1940. Nor was it a rare, almost forgotten problem that suddenly reappeared that Sunday afternoon, for the same thing, I was told, happened the previous evening in Evelyn Crochet's performance of the B flat Concerto, K.456, and with less painful results only because there is a less elaborate piano-wind interplay in that work than in the exceptionally richly scored C minor.

Perhaps the spoiled performance of the C minor Concerto is just to be regarded as a technical accident to be regretted and forgotten. I think not, though, and the memory of the disaster, and the fear of what it means, continues to nag. Most of all, my mind keeps coming back to wondering about Claude Frank's and Erich Leinsdorf's roles in it.

Both heard what was happening and both suffered, or so we must assume. Both, we know, chose to ignore what they heard. One can speculate about what kept them from stopping a performance that must have pained them—the soloist's reluctance to make a gesture that might be interpreted as disrespectful to the orchestra whose guest, in a manner of speaking, he was, and to its conductor; the conductor's feeling that in a concerto it was not up to him to make such a decision and such a move; the desire to maintain normal concert decorum, coupled with the tradition of professionalism that says the show must go on.

But what kind of professionalism is it that commits the show, by making it go on, to being a bad show? And a bad show is what we got, a travesty of something important that the people involved were equipped to do well.

The point is, surely, that Frank and

STEINBERG Continued on Page A-25

★ STEINBERG
Continued from Page A-21

Leinsdorf were there to play Mozart as well as possible, and that any decisions about the performance should have been made with that aim in view and no other. Whatever decisions made them persist with the sour twanging and squealing were essentially irrelevant, and that is what makes the event distressing to have witnessed and to think about. That the two musicians involved are among the most thoughtful and in earnest about their work makes for more discomfort, not less.

Already too much of what makes up the musical climate in which we live is nonmusical. Commercial interests are involved, and so is an energetic public relations industry. Most of the writing from which the public gets some of its ideas about music is ignorant, thus necessarily irrelevent also.

Think, too, of the stultifying ritual of the concert hall, where snobbery, boredom and indifference, bad manners, noise, the lazy, deadly, repetitious reportory, make war, effective war, on musical values.

Arturo Benedetti Michelangeli is regarded as a nuisance and a crank because he gives a hard time to the people responsible for providing him with an excellent piano in impeccable playing condition. He does, however, get just such a piano, and that is more to the point than the comfort of managers and tuners.

It's own excellence is the only justification for an artistic act, and it is though music were destroyed a little each time a musician allows himself to be deflected from the search for that excellence. That is why I am sorry that Frank and Leinsdorf did not stop on that afternoon as though to say, "This is not what we stand for."

GAZETTE (e)
WORCESTER, MASS.
CIRC. 94,350

JUL 8 1967 New England Newsclip

Second Weekend at Tanglewood

Mozart Works Are Featured

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Gazette Review

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TELEGRAM (m)
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TIMES UNION
ALBANY, N. Y.
D. 71,635 SUN. 122,607

JUL 9 1967

At Tanglewood, the week's events include three at the Tanglewood Theatre, Tuesday, Wednesday and Thursday at 8 p.m. Tuesday, soprano Phyllis Curtin will offer a recital at the second chamber music concert of the season. On Wednesday, guest conductor Jorge Mester, who appeared with the Boston Symphony last weekend, will conduct the Berkshire Music Center Orchestra. Thursday's event will be a composer's forum open to Friends of Music.

This afternoon at 2:30, Erich Leinsdorf will conduct the BSO in three Mozart works, his Divertimento, K. 205, Piano Concerto ,K 491, and his Symphony No. 40. Claude Frank, whose association with the BSO and Tanglewood dates back some years, will be soloist in the concerto.

Next weekend's Tanglewood schedule will be highlighted by the performance of Bach's B Minor Mass Saturday at 8 p.m. with Helen Boatwright, Beverly Wolff, Florence Kopleff, Gene Bullard and Tom Krause as soloists with the Tanglewood Choir and Berkshire Chorus.

On Friday, the regular prelude concert at 7 p.m. will feature organist E. Power Biggs in music by J. S .Bach. Biggs will be followed at 9 p.m. by the BSO under guest conductor Antonio Janigro who will double as soloist in Vivaldi's Cello Concerto .Also on the program: Vivaldi concertos for flute, bassoon and piccolo, performed by members of the orchestra; and three other Vivaldi orchestral works.

Winding up a full weekend will be Sunday's 2:30 p.m. concert with Leinsdorf leading the orchestra in Bach's Suite No. 3, Wedding Cantata, Violin Concerto in A Minor and Cantata No. 174.

At the nearby Berkshire Music Barn at Lenox, Mass., folk singer Judy Collins appears at 8:30 tonight while Dave Brubeck and company will perform there next Saturday at 3:30 p.m.

At the Music Mountain, Falls Village, Conn. ,the regular 3 p.m. Saturday concert this week will feature violinist Mona Schoen as soloist with the Berkshire Strng Quartet.

SUNDAY GLOBE
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Some of Miss Crochet's speeds were slightly rushed and her technique was not spotless. These were slight deterrents to an otherwise musicianly performance.

Fussy Fanciwork

Saturday night's March No. 3 in C major, K.408, gave an impression of stateliness in spite of its fussy fanciwork. Actually, thi slittle-known piece is close to Mozart's operatic style.

Long-winded as it gets, the "Haffner" Serenade was played with such simplicity of style and melodic delight that it survived the patience of most listeners.

Silverstein contributed a warmly-toned, adroit account of the solo portion which has the dimension of a full-fledged concerto. Even through its tiresome repetitions, the orchestra seemed obsessed with the music's beauty of language and consummate grace.

The Divertimento introduction, as played yesterday afternoon, was some of the weekend's most vibrant sound. Leinsdorf skillfully wove it into the body of the work. The minutes had genteel mien and were held to the role of light, uninvolved dances. The trio of the second minuet was particularly well-played by horns and bassoon.

Expressive conversation was heard in the slow movement. The full-speed finale had unexpected turns, all easily negotiated.

Frank is one of the most demonstrative pianists on the platform. He even finds it necessary to "silently" play along with the orchestral portions.

He has a good technique and sound musical impulses. Unfortunately, they suffer the consequences of visual window-dressing of the "gingerbread" type.

TIMES UNION
ALBANY, N. Y.
D. 71,635 SUN. 122,607

JUL 9 1967

At Tanglewood, the week's events include three at the Tanglewood Theatre, Tuesday, Wednesday and Thursday at 8 p.m. Tuesday, soprano Phyllis Curtin will offer a recital at the second chamber music concert of the season. On Wednesday, guest conductor Jorge Mester, who appeared with the Boston Symphony last weekend, will conduct the Berkshire Music Center Orchestra. Thursday's event will be a composer's forum open to Friends of Music.

This afternoon at 2:30, Erich Leinsdorf will conduct the BSO in three Mozart works, his Divertimento, K. 205, Piano Concerto ,K 491, and his Symphony No. 40. Claude Frank, whose association with the BSO and Tanglewood dates back some years, will be soloist in the concerto.

Next weekend's Tanglewood schedule will be highlighted by the performance of Bach's B Minor Mass Saturday at 8 p.m. with Helen Boatwright, Beverly Wolff, Florence Kopleff, Gene Bullard and Tom Krause as soloists with the Tanglewood Choir and Berkshire Chorus.

On Friday, the regular prelude concert at 7 p.m. will feature organist E. Power Biggs in music by J. S .Bach. Biggs will be followed at 9 p.m. by the BSO under guest conductor Antonio Janigro who will double as soloist in Vivaldi's Cello Concerto .Also on the program: Vivaldi concertos for flute, bassoon and piccolo, performed by members of the orchestra; and three other Vivaldi orchestral works.

Winding up a full weekend will be Sunday's 2:30 p.m. concert with Leinsdorf leading the orchestra in Bach's Suite No. 3, Wedding Cantata, Violin Concerto in A Minor and Cantata No. 174.

At the nearby Berkshire Music Barn at Lenox, Mass., folk singer Judy Collins appears at 8:30 tonight while Dave Brubeck and company will perform there next Saturday at 3:30 p.m.

At the Music Mountain, Falls Village, Conn. ,the regular 3 p.m. Saturday concert this week will feature violinist Mona Schoen as soloist with the Berkshire Strng Quartet.

18

THIRD WEEK - JULY 14, 15 & 16

UNION (m)
SPRINGFIELD, MASS.
CIRC. 79,350
JUL 8 1967
New England Newsclip

Regional Roundup

Two Bach Concerts, Vivaldi Program Next at Tanglewood

Next weekend's concerts at the Boston Symphony Orchestra's Berkshire festival at Tanglewood in Lenox will consist of an all-Vivaldi concert on Friday night under direction of guest conductor Antonio Janigro and two Bach concerts next Saturday and Sunday conducted by Erich Leinsdorf, the orchestra's music direct—

Janigro also will be soloist at Friday's concert in Vivaldi's Cello Concerto in D. He has invited several members of the Boston Symphony Orchestra to be soloists including Doriot Dwyer, principal flute, in a Vivaldi flute concerto and Sherman Walt, principal bassoon, performing the Bassoon Concerto in D minor, Lois Schaefer will play Vivaldi's Concerto for Piccolo in C minor. Janigro also will conduct performances of the Sinfonia in C; Concerto, "Alla Rustica" and the Concerto Grosso in A.

Weekend Prelude

Friday's concert will begin at 9 and be preceded by the weekend prelude in the music shed at 7. E. Power Biggs will perform organ music by Johann Sebastian Bach at the prelude concert.

At next Saturday's concert Erich Leinsdorf will conduct Bach's B minor Mass with Helen Boatwright, Beverly Wolff, Florence Kopleff, Gene Bullard and Tom Krause as soloists. The chorus will be the Tanglewood Choir and the newly latter group is made up of singers from the Berkshire region and has been trained through the winter by Charles Wilson, assistant conductor of the Boston Symphony Orchestra. The night concert begins at 8. Saturday morning the regular open rehearsal will take place in the music shed at 10.30.

Sunday, July 16, at 2.30 Leinsdorf will conduct a program of four works of Bach beginning with the Suite No. 3 followed by the Wedding Cantata with Helen Boatwright as soloist. Joseph Silverstein, concertmaster, will be heard in the Violin Concert in A minor, and the concert will conclude with the Cantata No. 174 with soloists Miss Wolff Bullard and Krause.

Open to Friends

Phyllis Curtin, soprano, will give a recital at this Tuesday chamber music concert. Miss Curtin serves on the Berkshire Music Center faculty and has been heard in many previous Tanglewood concerts. The proceeds of the chamber music concerts are for the benefit of the center.

Three events this week are open to the Friends of Music at Tanglewood. Last weekend's festival guest conductor Jorg Mester will conduct the second Berkshire Music Center Orchestra concert this Wednesday, also at 8. The traditional Sunday morning Berkshire Music Center chamber music concert will be given at 10 in the theater.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

SARATOGA SARATOGIAN
Monday, July 10, 1967

Tanglewood Offers Vivaldi, Bach Music This Weekend

N.E.

TANGLEWOOD, Mass.—This weekend's concerts at the Boston Symphony Orchestra's Berkshire Festival at Tanglewood will consist of an all Vivaldi concert on Friday night (July 14) under the direction of guest conductor Antonio Janigro and two Bach concerts Saturday and Sunday (July 15 and 16) conducted by the Orchestra's Music Director Erich Leinsdorf.

Janigro will also be soloist at Friday's concert in Vivaldis Concerto in D.

Friday's concert will begin at 9 p.m. and be preceded by the Weekend Prelude in the Music Shed at 7 p.m. E. Power Biggs will perform organ music by Johann Sebastian Bach at the Prelude concert.

At Saturday's Berkshire Festival concert Erich Leinsdorf will conduct Bach's B minor Mass with Helen Boatwright, Beverly Wolff, Florence Kopleff, Gene Bullard, and Tom Krause as soloists. The concert begins at 8 p.m. Saturday morning the regular Open Rehearsal will take place in the Music Shed at 10:30.

Sunday afternoon at 2:30 Leinsdorf will conduct a program of four works of Bach beginning with the Suite No. 3 followed by the Wedding Cantata with Helen Boatwright as soloist.

GREENVILLE, N. Y.
LOCAL
W. 500
JUL 12 1967

This Week At Tanglewood

This weekend's concerts at the Boston Symphony Orchestra's Berkshire Festival at Tanglewood will consist of an all Validi concert on Friday evening (July 14) under the direction of guest conductor Antonio Janigro and two Bach concerts Saturday and Sunday (July 15) and 16) conducted by the Orchestra's Music Director Erich Leindorf.

Mr. Janigro will also be soloist at Friday's concert in Vivaldi's Cello Concerto in D. He has invited several members of the Boston Symphony Orchestra to be soloists including Principal Basson, performing the Bassoon Concerto in D minor, Lois Schaefer will play Vivaldi's Concerto for Piccolo in C. minor.

Friday's concert will begin at 9:00 p. m. and be preceded by the Weekend Prelude in the Music Shed at 7:00 p. m. E. Power Biggs will perform organ music by Johann Sebastian Bach at the Prelude concert.

At Saturday's concert Erich Leinsdorf will conduct Bach's B minor Mass with Helen Boatwright, Beverly Wolff, Florence Kopleff Gene Bullard, and Tom Krause as soloists. The Chorus will be the Tanglewood Choir and the newly formed Berkshire Chorus. The latter group is made up of singers from the Berkshire region and has been trained through the winter by Charles Wilson, Assistant Conductor of the Boston Symphony Orchestra. The evening concert begins at 8:00 p. m. Saturday morning the regular Open Rehearsal will take place in the Music Shed at 10:30.

Sunday afternoon at 2:30 Mr. Leinsdorf will conduct a program of 4 works of Bach beginning with the Suite No. 3 followed by the Wedding Cantata with Helen Boatwright as soloist. Joseph Silverstein, Concertmaster of the Orchestra will be heard in the Violin Concerto in A minor, and the concert will conclude with the Cantata No. 174 with soloist Beverly Wolff Gene Bullard and Tom Krause.

THE TIMES RECORD
TROY, N. Y.
D. 41,720
JUL 8 1967

Tanglewood All-Vivaldi Program Set

Next weekend the Boston Symphony Orchestra's Berkshire Festival at Tanglewood in Lenox, Mass., will be an all-Vivaldi concert Friday night under the direction of guest conductor Antonio Janigro and two Bach concerts Saturday and Sunday.

Janigro will be the soloist in Friday's Vivaldi's Cello Concerto in D. He will conduct the Sinfonia in C; Concerto, "Alla Rustica," and the Concerto Grosso in A.

Erich Leinsdorf, the orchestra's music director, will conduct Bach's B Minor Mass Saturday with Helen Boatwright, Beverly Wolff, Florence Kopleff, Gene Bullard and Tom Krause as soloists.

Sunday afternoon, July 16, at 2:30 Leinsdorf will conduct four Bach works including Suite No. 3 and the Wedding Cantata with Helen Boatwright as soloist.

Tomorrow at 2:30 the Tanglewood Concert will have Leinsdorf conducting music by Mozart. The program will be Divertimento, K.205 and Mozart's Piano Concerto, K.491, with Claude Frank as soloist.

Tomorrow's concert will conclude with Mozart's Symphony No. 40.

SUNDAY NEWS
NEW YORK'S PICTURE NEWSPAPER
SUN. 3,070,836
JUL 9 1967

Tanglewood Guest

Antonio Janigro will be the guest conductor with the Boston Symphony Orchestra Friday evening at the Berkshire Festival, Lenox, Mass. Janigro will lead an all-Vivaldi concert. Music director Erich Leinsdorf will be back on the podium for Saturday's and next Sunday's concerts.

Schenectady Union-Star
SCHENECTADY, N. Y.
D. 30,615
JUL 11 1967

Vivaldi Is Spotlighted At Tanglewood Show

The Boston Symphony Orchestra will present an all-Vivaldi concert Friday at 9 p.m. at the Berkshire Music Festival, Tanglewood, and Bach concerts Saturday at 8 p.m. and Sunday at 2:30 p.m.

Antonio Janigro will be the guest conductor for the Friday program which will include flute, bassoon and piccolo concertos with members of the orchestra as soloists. Also on the program will be "Sinfonia in C," the "All Rustica" concerto and the "Concerto Grosso in A."

The conductor Saturday night will be Erich Leinsdorf. The work to be played is the "B Minor Mass" with Helen Boatwright, Beverly Wolff, Florence Kopleff, Gene Bullard and Tom Krause as soloists. The chorus will be the Tanglewood Choir and the newly formed Berkshire Chorus.

The Friday concert will be preceded by the Weekend Prelude at 7 p.m. with E. Power Biggs performing Bach organ music.

Leinsdorf also will conduct the Sunday afternoon program which will include "Suite No. 3," "Wedding Cantata" with Helen Boatwright as soloist, "Violin Concerto in A Minor" with Joseph Silverstein as soloist and "Cantata No. 174" with soloists Beverly Wolff, Gene Bullard and Tom Krause.

There will be an open rehearsal of the orchestra Saturday at 10:30 a.m.

Another program this week is a recital tonight by Phyllis Curtin, soprano, as part of the festival's chamber music series.

SUNDAY HERALD
BOSTON, MASS.
CIRC. 300,250
JUL 9 1967
New England Newsclip

BERKSHIRE FESTIVAL

Janigro to Be Guest Conductor, Soloist

ANTONIO JANIGRO

FLORENCE KOPLEFF

Next weekend's concerts at the Boston Symphony Orchestra's Berkshire Festival at Tanglewood will consist of an all-Vivaldi concert on Friday evening under the direction of guest conductor Antonio Janigro, and two Bach concerts Saturday and next Sunday conducted by Erich Leinsdorf.

Mr. Janigro will also be soloist at Friday's concert in Vivaldi's Cello Concerto in D. He has invited several members of the orchestra to be soloists including Doriot Anthony Dwyer in a Vivaldi Flute Concerto, Sherman Walt performing the Bassoon Concerto in D minor and Lois Schaefer in Vivaldi's Concerto for Piccolo in C minor. Mr. Janigro also will conduct performances of the Sinfonia in C; Concerto, "Alla Rustica"; and the Concerto Grosso in A.

Friday's concert will begin at 9:00 p.m. and be preceded by the Weekend Prelude in the Music Shed at 7:00 p.m. E. Power Biggs will perform organ music by Bach.

SATURDAY Erich Leinsdorf will conduct Bach's B minor Mass with Helen Boatwright, Beverly Wolff, Florence Kopleff, Gene Bullard, and Tom Krause as soloists. The chorus will be the Tanglewood Choir and the newly formed Berkshire Chorus, trained by Charles Wilson, assistant conductor of the orchestra. The evening concert begins at 8:00. Saturday morning the regular open rehearsal will take place in the Music Shed at 10:30.

Sunday afternoon at 2:30 Mr. Leinsdorf will conduct four works of Bach beginning with the Suite No. 3 and the Wedding Cantata with Helen Boatwright as soloist. Joseph Silverstein, concertmaster, will be heard in the Violin Concerto in A minor, and the concert will conclude with the Cantata No. 174 with soloists Beverly Wolff, Gene Bullard, and Tom Krause.

BEE
NEWTOWN, CONN.
WEEKLY CIRC. 7,900
JUL 14 1967
New England Newsclip

Sunday, July 16, at 2:30 pm the Boston Symphony Orchestra program features a program of music by J. S. Bach. Erich Leinsdorf will conduct the Suite No. 3, the Wedding Cantata with Helen Boatwright as soloist The Violin Concerto in A minor with Joseph Silverstein as soloist; and the Cantata No. 174 with Beverly Wolff, Gene Bullard, Tom Krause and the Tanglewood Choir at Berkshire Music Festival, Lenox, Mass.

Bee Ads Bring Prompt Results

Herald American
SYRACUSE, N. Y.
S. 133,303
JUL 9 1967

At Tanglewood

Helen Boatwright soloist

Syracuse soprano Helen Boatwright will solo twice with the Boston Symphony Orchestra this coming weekend in all-Bach concerts at the Berkshire Music Festival, Tanglewood, Lenox, Mass.

Mrs. Boatwright will sing first at 8 p.m. Saturday in a concert conducted by Erich Leinsdorf. Along with Beverly Wolff, Florence Kopleff, Gene Bullard and Tom Krause, she will solo for Bach's B Minor Mass.

Assisting in the performance will be the Tanglewood Choir and the newly-formed Berkshire Chorus, which is comprised of singers from the area who have been trained through the winter by Charles Wilson, assistant conductor of the orchestra.

The open rehearsal for this performance begins at 10:30 a.m. Saturday in the music shed.

The following day, Mrs. Boatwright solos on "Wedding Canata" in the second all-Bach concert at 2:30 p.m. in the shed.

Again conducted by Leinsdorf, the concert will also feature Suite No. 3; Violin Concerto in A Minor with Joseph Silverstein, the orchestra's concertmaster, as soloist, and Cantata No. 174 with soloists Wolff, Bullard and Krause.

Antonio Janigro will also be soloist as well as conductor at Friday's concert in Vivaldi's Cello Concerto in D. He has invited several members of the Boston Symphony Orchestra to be soloists including principal flute Doriot Anthony Dwyer in a Vivaldi Flute Concerto and Sherman Walt, principal bassoon, performing the Bassoon Concerto in D minor, Lois Schaefer will play Vivaldi's Concerto for Piccolo in C minor. Janigro also will conduct performances of the Sinfonia in C; Concerto, "Alla Rustica;" and the Concerto Grosso in A.

Friday's concert will begin at 9 p.m. preceded by the Weekend Prelude in the music shed at 7. E. Power Biggs will perform organ music by Johann Sebastian Bach at the prelude concert.

HELEN BOATWRIGHT

Phyllis Curtin, soprano, will give a recital at Tuesday's Berkshire Festival Chamber Music Concert. Miss Curtin serves on the Berkshire Music Center faculty and has been heard in many Tanglewood concerts. The proceeds of the chamber music concerts are for benefit of the Music Center.

Three events this week are open to the friends of music at Tanglewood. Last weekend's Festival guest conductor Jorge Mester will conduct the second Music Center Orchestra concert at 8 Wednesday evening, and there will be a composers forum also at 8 on Wednesday evening. The traditonal Sunday morning Berkshire Music Center Chamber Music Concert will be given at 10 in the Tanglewood Theater.

SUNDAY GLOBE
BOSTON, MASS.
CIRC. 537,050
JUL 16 1967
New England Newsclip

Music This Week

TODAY—Boston Symphony, Erich Leinsdorf conducting an all-Bach program: Suite No. 3, Wedding Cantata (soprano Helen Boatwright), Violin Concerto in A minor (Joseph Silverstein), Cantata No. 174 (mezzo-soprano Beverly Wolff, tenor Gene Bullard, bariton Tom Krause, Tanglewood Choir). Tanglewood Shed, Lenox, at 2:30.

—Dartmouth Symphony Orchestra. Britten's Serenade for Tenor, Horn and Strings (Robert Jones), premiere of Baird's Four Novelettes, Beethoven's Piano Concerto No. 4 (Anthony di Bonaventura) and Stravinsky's Canon on a Russian Popular Tune and Symphony in Three Movements. Spaulding Auditorium Hanover, N.H., at 8:30.

MONDAY—Jaime Laredo, violin, and Ruth Laredo, piano. Bartok's Sonata No. 2, Kirchner's Sonata Concertante and Beethoven's "Kreutzer." Sanders Theater, Cambridge, at 8:30.

Keyboard music of J.S. Bach and Francois Couperin, performed by John Gibbons, harpsichord, and Jerry Brainerd, organ. King's Chapel at 9 p.m.

TUESDAY — Zimbler Sinfonietta. Tanglewood Theater, Lenox, at 8:30.

WEDNESDAY — Dartmouth chamber music. Schumann's Liederkreis (soprano Evelyn Mandac), Ravel's Violin and Cello Sonata (Stuart Canin, Paul Olefsky), Henze's In Memoriam "Die Weisse Rose," Cantata "Whispers from Heavenly Death (tenor Michael Best) and Apollo et Hyazinthus (mezzo-soprano Gwendolyn Killebrew). Spaulding Auditorium, Hanover, N.H., at 8:30.

FRIDAY — Boston Symphony, Erich Leinsdorf conducting Mendelssohn's "A Midsummer Night's Dream" Overture, Schuller Diptych, Bartok's Concerto for two Pianos and Percussion and Poulenc's Concerto for Two Pianos (Eden and Tamir) and Strauss' Till Eulenspiegel. Tanglewood Shed, Lenox, at 9, preceded at 7 by the Weekend Prelude of partsongs sung by the Berkshire Boychoir.

SATURDAY—Boston Symphony, Seiji Ozawa conducting Mendelssohn's Hebrides Overture, Takemitsu's Requiem for Strings, Ligeti's Atmospheres and Berlioz's Symphonie Fantastique. Tanglewood Shed, Lenox, at 8, preceded at 10:30 a.m. by an open rehearsal of the weekend's programs.

UNION (m)
SPRINGFIELD, MASS.
CIRC. 79,350
JUL 15 1967
New England Newsclip

6152 at Tanglewood For Vivaldi Concert

By R. C. HAMMERICH

LENOX — There was a steady, heavy rain when 6152 Vivaldi lovers moved through the gates at Tanglewood Friday night to hear guest-conductor Antonio Janigro lead the Boston Symphony Orchestra in an all-Vivaldi program.

Served Him Well

It turned out to be a good night for the music of the red-haired genius of 18th-Century Italy. Janigro served him well. He is the founder and conductor of the world-famed chamber orchestra, I Solisti Di Zagreb, and has become much admired for his view of baroque music.

Friday, with Boston's big-chamber-sized orchestra (35 to 45), the sound was not only rigorously paced and rhythmically controlled but also it was warmly shaped dynamically and tonally.

It was, to say it concisely, pleasantly and warmly round as well as safely square.

Response for Piccolo

The soloists were Janigro, the conductor, Concerto for Cello, Op. 3, No. 9, Doriot, Anthony Dwyer; Concerto for Flute in G Major, Sherman Walt; Concerto for Bassoon, F. VIII, No. 6, Ralph Gomberg; Concerto for Oboe, F. VII, No. 1, and Lois Schaeffer, concerto for Piccolo, F. VI, No. 4.

The audience gave the biggest response to the piccolo, and, in truth, the gleaming, glistening little whistle was played with great skill.

But, over the long haul, the music for flute and oboe, probably would wear most comfortably. The first movement of the oboe concert, especially, was full of entertaining surprises.

Like Happy Bird

And the flute concerto was like a happy bird . . . darting and fluttering and soaring and floating.

The cello concerto, surprisingly, the least satisfying . . . surprisingly because Janigro is a first-class cellist. The reason probably could be traced to the fact that Janigro gave up the podium for the soloist's chair and let the orchestra shift for itself.

The flute concerto, which followed, under Janigro's direction from the podium seemed so much more secure and dynamically impressive, that the cello concerto in retrospect seemed almost drab.

Non-Solo Works

The three non-solo works were the Sinfonia No. 1 in C Major, Concerto in G Major ("Alla Rustica") and Concerto Grosso in A Major, F.XI, No. 4.

Each was finely balanced, pulsing, almost hypnotic demonstration of first class baroque.

There was a drizzle when E. Power Biggs started off the weekend at 7 with three Bach organ pieces. They were the "Concerto in A Minor after Antonio Vivaldi," the "Toccata in F Major" and the famous "Passacaglia and Fugue in C Minor."

Drizzle No Damper

The drizzle didn't diminish the usual prelude-program audience of about 1500, nor did the excess humidity seem to throw off the pitch of the Tanglewood organ (built into the shed when it was erected in 1938).

The organ sounded (in the upper registers) clear and lean . . . an appropriate sound for Bach.

Biggs presented a not unexpected, somewhat uninspired performance of three of Bach's more interesting organ pieces.

Best Known

The Passacaglia is, perhaps, the best known. It's strong point is a gradual, cumulative build-up of great blocks of sound. Its impact lies in the slow massive crescendo, so it tends to be more impressive in a confined space than it did Friday in the vast open-sided shed.

The tocatta's strong point lies in its contrapuntal complexity. Biggs fluffed the very difficult technical demands only a couple of times.

The concerto was distinguished by a lovely, plaintive middle movement.

Bach's Mass Tonight

Tonight, the Tanglewood Choir, the Berkshire Chorus and five vocal soloists will join the Orchestra and Erich Leinsdorf to perform one of the world's transcendental musical compositions . . . Bach's B Minor Mass.

TRANSCRIPT (e)
NORTH ADAMS, MASS.
CIRC. 13,350
JUL 14 1967
New England Newsclip

Music by Vivaldi, Bach at Tanglewood

This weekend's concerts at the Boston Symphony Orchestra's Berkshire Festival at Tanglewood (Lenox, Massachusetts) will consist of an all Vivaldi concert on Friday evening (July 14) under the direction of guest conductor Antonio Janigro and two Bach concerts Saturday and Sunday (July 15 and 16) conducted by the Orchestra's Music Director Erich Leinsdorf.

Mr. Janigro will also be soloist at Friday's concert in Vivaldi's Cello Concerto in D. He has invited several members of the Boston Symphony Orchestra to be soloists including Principal Flute Doriot Anthony Dwyer in a Vivaldi Flute Concerto and Sherman Walt, Principal Bassoon, performing the Bassoon Concerto in D minor. Lois Schaefer will play Vivaldi's Concerto for Piccolo in C minor. Mr. Janigro also will conduct performances of the Sinfonia in C; Concerto, "Alla Rustica;" and the Concerto Grosso in A.

Friday's concert will begin at 9 p.m. and be preceded by the Weekend Prelude in the Music Shed at 7 p.m. E. Power Biggs will perform organ music by Johann Sebastian Bach at the Prelude concert.

ANTONIO JANIGRO

At Saturday's Berkshire Festival concert Erich Leinsdorf will conduct Bach's B minor Mass with Helen Boatwright, Beverly Wolff, Florence Kopleff, Gene Bullard, and Tom Krause as soloists. The Chorus will be the Tanglewood Choir and the newly formed Berkshire Chorus. The latter group is made up of singers from the Berkshire region and has been trained through the winter by Charles Wilson, Assistant Conductor of the Boston Symphony Orchestra. The evening concert begins at 8 p.m. Saturday morning the regular Open Rehearsal will take place in the Music Shed at 10.30.

BEVERLY WOLFF

Sunday afternoon at 2.30 Mr. Leinsdorf will conduct a program of four works of Bach beginning with the Suite No. 3 followed by the Wedding Cantata with Helen Boatwright as soloist. Joseph Silverstein, concertmaster of the orchestra will be heard in the Violin Concerto in A minor, and the concert will conclude with the Cantata No. 174 with soloists Beverly Wolff, Gene Bullard, and Tom Krause.

The Berkshire Festival Chamber Music concert on Tuesday evening (July 18, 8 p.m.) will feature the Zimbler Sinfonietta. The program will consist of works by Corelli, Barber, Tansman and Vivaldi. This concert is the third chamber concert in a series of six.

Friends of the Berkshire Music Center are invited to three events at Tanglewood next week. Paul Callaway, organist-choirmaster of the Washington Cathedral, will conduct the Tanglewood Choir on Wednesday evening (July 19. 8 p.m.). On Thursday evening (July 20, 8 p.m.) there will be a concert of Baroque music, the second in a series of four under the general direction of Igor Kipnis.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900
JUL 15 1967
New England Newsclip

New for Tanglewood

By JAY C. ROSENFELD

THE PROGRAM last night at Tanglewood for the first concert of the third Berkshire Festival weekend was unique in several respects. It introduced a newcomer to the podium; one of the most renowned cellists of the day, Antonio Janigro, best known in this country as the director of the Soloists of Zagreb; and the program was devoted solely to a composer who had not been represented hitherto in Shed concerts, the Venetian contemporary of Bach and Handel, Antonio Vivaldi.

(The concert attendance was 6,152, largest for a Friday night since the season opened.)

Vivaldi was a prolific composer and the catalogue of his works includes ample shelves of solos for instruments not ordinarily heard in that role. Last night, in addition to his cello concerto in D, there were concertos for piccolo, flute, oboe and bassoon, respectively, and the soloists were the first-chair performers of the orchestra sections, Lois Schaefer, Doriot Dwyer, Ralph Gomberg and Sherman Walt.

Vivaldi's contemporaries all had great respect for him. Handel travelled to Venice to benefit from his counsel and Bach, from a distance, stole, appropriated and plain plagiarized from the bast output of his Italian colleague as often as he could.

* * *

VIVALDI was a violinist and apparently his own ability fortified him in his writing for strings. He would call some of his works for small orchestras a Sinfonia or a Concerto Grosso. There was great difficulty in distinguishing between the names various composers applied to suites of several contrasting movements. Mozart, in a later generation, would call some of his work in that form a serenade and, if performed outdoors, a cassation. Then there were concertantes and symphonies. When Bach dedicated his six works in this form to the Margrave of Brandenburg, he had contracted diabetes so he called them concertos, having been ordered to give up suites.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
SYRACUSE HERALD JOURNAL
Friday, July 14, 1967

Soprano at third festival

A third music festival has obtained Helen Boatwright for a concert.

Mrs. Boatwright sings Monday at 8:30 p.m. in Hawkins Hall, Plattsburgh, for Festival Day of the Adirondack and Champlain Music Festival.

The Syracuse soprano will have concluded two appearances this weekend at the Berkshire Music Festival in Lenox, Mass., with the Boston Symphony Orchestra when she goes to the New York state event.

Her program for Monday's concert will be comprised of music by Handell, Pergolesi, Scarlatti, Schubert, Bizet, Debussy, Thompson and Barber.

Next month, the singer will appear with the Philadelphia Orchestra at the Saratoga Performing Arts Center.

SUNDAY JOURNAL
PROVIDENCE, R. I.
CIRC. 209,250
JUL 9 1967
New England Newsclip

HELEN BOATRIGHT will be the soloist with the Boston Symphony Orchestra at Tanglewood on Saturday night.

20

TELEGRAM (m)
WORCESTER, MASS.
CIRC. 62,350
JUL 17 1967
New England Newsclip

Music: Bach-Vivaldi Weekend at Lenox

LENOX — Musically and in attendance, the Bach-Vivaldi weekend of the Berkshire Music Festival was a fine success.

Tanglewood concerts on Friday and Saturday nights, Saturday morning's open rehearsal, and yesterday attracted 21,971 persons.

This attests to the enduring popularity of Baroque music since ther were no noted soloists. The reduced Boston Symphony Orchestra of 50 players, conducted Saturday night and yesterday by Erich Leinsdorf, was in keeping with the needs of the music, but could hardly be considered a box-office asset.

Most memorable performance of the weekend was Bach's B minor Mass on Saturday night. It has devotional significance and musical magnificence.

There were 75 mixed voices of the Tanglewood Choir and Berkshire Chorus, splendidly prepared by Charles Wilson who also played the chamber organ.

Leinsdorf was thereby able to attain his objectives, placing equal stress on marvelous architecture and lavish distribution of reverent and grandiose materials.

Broad, profound choruses, such as the Kyrie, Cum sancto Spiritu and Et expecto had smooth texture through which dramatic tension penetrated.

Excerpts of quiet nobility were murals of rich tonal coloration. Even the five-voiced treatment of the Kyrie sounded methodically easy.

Vocal and instrumental soloists were generally less satisfactory.

Mezzo soprano Betty Allen substituted on short notice for Beverly Wolff who was indisposed. There was little trace of unease in her Laudamus Te. Her voice has good substance, but a bit thick in low range and lacking in facility.

Gene Bullard, tenor, had a pleasing lyricism, marred in spots by stridency. His best results were in the Benedictus.

Helen Boatwright, soprano, demonstrated a certain flair, but a shallow tone and vague pronunciation of the Latin.

In contrast was contralto Florence Kopleff's composed, opulent, cultured voice and easy projection. She sang as if it was the easiest of all things to do.

Bass Tom Krause hasn't a big enough voice to bring true dramatic import to the Bach work. Nor was he helped by the poorly played horn solo of Charles Yancich, substituting f or James Stagliano.

As an ensemble, the orchestra was splendid.

Yesterday afternoon's Bach concert had two highlights. These were the orchestra in Suite No. 3 in D major, and concert master Joseph Silverstein's performance of Violin Concerto No. 1 in A minor.

The rest was more historically interesting than tonally inviting. It consisted of the "Wedding Cantata, Vanish, Winter Shadows," sung by Miss Boatwright, and Cantata 174, "I Love the Highest with my Whole mind." The latter had the Tanglewood Chorus of 35 mixed voices, and soloists Betty Allen, Bullard and Krause.

Leinsdorf and the orchestra gave the Suite sweep and stateliness. High trumpets came through ringingly, tonally enriched by the harpsichord, played by Igor Kipnis. The famous "Air" was impressivly intoned by strings with a soft carpet of sound beneath.

Miss Boatwright's tone was generally pleasing in "Wedding Cantata," and she displayed a flexible coloratura. In spots, she was breathless and produced weak low tones.

Silverstein played the violin concerto with vigorous sweeps of the bow. His diction was perfectly clear and his tone was warm and expressive.

Soloists for Cantata 174 made much the same impressions that they had in the B minor Mass.

Herald American
SYRACUSE, N. Y.
S. 133,303
JUL 16 1967

Boatwright is glittering

By EARL GEORGE

Whatever was damp in Western Massachusetts yesterday, and plenty was, it certainly didn't include the spirits of either audience or performers at the Tanglewood Music Shed.

The music was the Bach B minor Mass. The performers Erich Leinsdorf, the Boston Symphony Orchestra, the Tanglewood Chorus, and a group of soloists that added a crowning touch to a performance that was already regal in its authority.

No soloist glittered with more distinction than Syracuse's Helen Boatwright. Bach's masterpiece may offer no solo soprano aria, but Mrs. Boatwright's work in the duets consistently made things pretty hard on the competition.

And distinguished competition it was — mezzo Betty Allen, contralto Florence Kopleff, tenor Gene Bullard, and bass Tom Krause. Miss Kopleff was particularly effective in the Agnus Dei, despite a placidity of manner that belied the intensity with which she sings.

Bullard, with a virtuoso assist from concertmaster Joseph Silverstein, made a strong impression in the Benedictus. Krause's work suffered the fate of the whole movement which, in matters of ensemble, was a little shaggy around the edges.

Ensemble, in fact, especially in the orchestra, was not what marks the evening. This was a performance of total sweep more than detail. Leinsdorf made it quite clear what he was up to in the opening Kyrie: When the music was slow, it was very, very slow — and when it was fast it was torrid.

The chorus, trained by the orchestra's assistant conductor, Charles Wilson, who also presided at the portable baroque organ, sang with verve and precision. It suffered only from occasional attacks of extreme vibrato someplace around the region of the second soprano. But these, fortunately, were not chronic.

Instrumental soloists play a big part in this music, and those who played their parts with particular felicity included flutist Doriot Anthony Dwyer and oboe d'amorist Laurence Thorstenberg.

The audience was large, enthusiastic, and safe from rain.

Today, Mrs. Boatwright will have a whole show to herself — the Bach Wedding Cantata. Anyone who heard her tonight will agree that she deserved it.

HAMPSHIRE GAZETTE (e)
NORTHAMPTON, MASS.
CIRC. 14,250
JUL 18 1967
New England Newsclip

Concerts Are Excellent As Tanglewood Attendance Is Reduced By Weather

The Berkshire Festival's third weekend of concerts started off with the Prelude recital Friday evening, by E. Power Biggs, attended, in spite of the heavy rain by a sizeable group of organ devotees, who heard Biggs, on the Tanglewood instrument, give his all to Bach's Concerto in Aminor, after Antonio Vivaldi, (forecasting 9:00 program) Toccata in Fmajor, and the stirring Passacaglia and Fugue in Cminor.

New to the Tanglewood audience of 6152 (largest Friday attendance so far) was Antonio Janigro, guest conductor for the first time, in a program of Vivaldi firsts. Janigro is better known here as director of the Soloists of Zagreb, world famous for its rendition of baroque music, and as an exceptionally fine cellist.

After a rather hesitatingly played Cmajor Sinfonia (the musicians and Janigro seemed to be getting acquainted with each other) Mr. Janigro directed and played a cello concerto in Dmajor, which didn't fare much better because of the dual role, perhaps, or because the music itself is rather repetitious and undecided. Mr. Janigro's artistry is unquestioned and his technical skill obvious. Perhaps most unusual in the whole program, and one appealing to the audience was the Concerto for Piccolo, played unerringly by Lois Schaefer. Other concertos, also played by first desk artists, Doriot Dwyer, Ralph Gomberg, Sherman Walt, included those for flute, oboe, bassoon, each definitely attuned to the particular instrument, in varying degrees of interest, all with the charm of the period. Igor Kipnis was most commendable at the harpsichord.

Saturday evening saw 6367 Bach advocates converge on the Big Shed to hear his famous Mass in Bminor, not often performed in one program. Florence Kopleff's contralto, breathfree and sustaining the inherent long lines, was the most effectively, particularly in the Qui Sedes, with Laurence Thorstenberg, oboe e'amore solo.

Mr. Leinsdorf directed with his usual close attention to musical detail, the nucleus and outer group of musicians, the well-trained chorus (by Charles Wilson) in quite good balance and excellent tone, dynamically and quality-wise, and the soloists, whom he allowed to seek out their own cues for the most part. But verve was lacking, there wasn't the springiness in the Gloria and the Hossana one expects from Bach's music. (We remember the Smith and Wesleyan choruses giving almost too much spirit to their performance a few years ago, but a refreshing overabundance).

Betty Allen replaced soprano Beverly Wolff at very short notice, and gave very creditable support to Helen Boatwright in the Christe Eleison, the chorus not faring quite as well in the Kyrie. She was heard again with Silverstein as soloist in the Laudamus te and the wonderful celli accompaniment.

Possessor of a superb voice, and the ability to use it tastefully, although because of Bach's demanding writing for all the vocal parts, it was strained in the upper register at times. Helen Boatwright was not matched well with tenor Gene Bullard in the Domine Deus, whose voice is not particularly robust, in fact, is rather tightly confined, carries very little, but is true in definition.

Baritone Tom Krause, no newcomer to Tanglewood, has a warm quality in his musically exact tones; resonance was not great in the Quoniam tuam, and the horn solo (also a replacement by Charles Yanicichi) and woods rather insecure. With the Et in spiritum sanctum, however, Mr. Krause took on more stature, in fact the whole was beautifully coordinated, bassoon, oboi d'amore, organ.

Another high point was the Et in unum dominum duet by Kopleff and Boatwright, and again Kopleff's Agnus Dei aria, movingly portrayed by all concerned (strings). Kopleff, it seemed, with her gorgeously fluid tones, inspired the performers perhaps more than Leinsdorf, who, as is well known, had no mean task in molding the participants in this mighty choral work. If pure emotional excitement was lacking, it was still a performance of great worth. The audience was greatly appreciative.

Rains continuing to pour down on Sunday, kept attendance to 5595, for another Bach program, which included the third Suite in Dmajor, and its greatly popularized Air for the Gstring (no one takes it quite as slowly as Munch), Boatwright as soloist in the "Wedding" Cantata, Vanish, Winter Shadows, beautifully proposed. For the second half, Joseph Silverstein, Concertmaster, as usual sweetly toned, (he is inclined to use too much vibrato sometimes, destroying the intonation) in the Aminor Concerto, No. 1, was followed by a first performance of the Cantata 174, "Ich liebe den Hochsten von ganzem Gemute," stirringly portrayed, with Betty Allen, contralto, Gene Bullard, and Tom Krause, the Tanglewood choir, Charles Wilson, organ, and Igor Kipnis, harpsichord.

PATRIOT-LEDGER (e)
QUINCY, MASS.
CIRC. 58,900
JUL 18 1967
New England Newsclip

Postscripts On Berkshires' Bach

By Peter M. Knapp

LENOX — The weekend at Tanglewood belonged to Johann Sebastian Bach, but for the weather they should have played Handel's Water Music.

Enough moisture has been dumped on the Berkshires in the last few days to last a season. Even the junior monsoon, however, failed to deter the determined Bachophiles from thronging Saturday night's performance of Bach's Mass in b minor. The 7,367 who came heard a magnificently-conceived version by the Boston Symphony, the Tangelewood Choir and the Berkshire Chorus, and five vocal soloists directed by Erich Leinsdorf.

Like the Passions, the Bach Mass is a complex and monumental undertaking into which each individual contribution must fit at the moment of performance. Yet if anyone made a decisive contribution to this production, it was Assistant Conductor Charles Wilson, who prepared the choral parts to the point where the singers were able to respond to Leinsdorf's conception of the emotional content of the score and not merely attend to literal execution of it.

The soloists may gain their moments of attention, but the B Minor Mass is first and foremost a choral work. It was good to see that the usual mob scene of Tangelewood choruses was cut down to about 75 voices. With Wilson's coaching, the result was superior articulation, fugues in which the interwoven lines could be clearly heard, a general tidiness, and flexibility. Moreover, the chorus sang with genuine spirit closely fashioned to the demands of the text.

Conducting With Care

With the chorus responding so well, Leinsdorf was able to shape a performance of majestic scope, clarity of detail and cumulative strength. It was a reading in which control and careful modeling of individual sections won out over sheer dramatics and overpowering sound. The fugal sections were permitted to unfold at their own pace and accrue their own structural power.

The orchestra, too, played incisively. One recalls the strong instrumental pulse of the "Osanna" choruses, the splendor of the high Bach trumpets (Armando Ghitalla, Andre Come, Roger Voisin), the sonority of the woodwinds in the orchestral prelude. There were also expert obbligato solos, notably by flutist Doriot Anthony Dwyer, Laurence Thorstenberg and Hugh Matheny on the oboi d'amore, and in the "Benedictus" by Concertmaster Joseph Silverstein.

Of the vocal soloists, contralto Florence Kopleff towered over her colleagues in ease of delivery, sense of style, and commitment to musical interpretation of the text. Her "Agnus Dei" aria, the most exalted of the score, was eloquently and naturally sung.

Bass Tom Krause made little impression in the "Quoniam," taken at such a fast clip by Leinsdorf that the aria and the marvelous obbligato Bach wrote for two bassoons and solo horn became nearly unintelligible. Krause was better in "Et in Spiritum sanctum," though his voice lacks much cutting power.

Tenor Gene Bullard displayed a clean, uncluttered, pleasant tone that worked well in the "Benedictus," though he pressed somewhat in reaching for the upper notes. Mezzo Betty Allen, substituting for the indisposed Beverly Wolff, has a voice basically too thick and heavy to be suited for the florid demands of Bach.

In her duet with soprano Helen Boatwright, the voices were gratingly mismatched; a far better blend came in Miss Boatwright's duet with Bullard in "Domine Deus" in which the soprano did her best singing. Elsewhere, she was subject to vocal and technical limitations. Most annoying were her tendency to run out of breath in crucial places and her whooping attacks that often landed off pitch.

Sunday afternoon continued the Symphony's winning ways with Bach. Though the skies showed signs of clearing by concert time, the morning downpour kept the crowd to 5,595.

Despite the continuous damp weather, the musicians managed a bright-sounding Suite No. 3 in D. The beloved air was played with lustrous tone by the strings, and Leinsdorf made it flow like cream, though the introduction to the overture seemed faster than desirable.

For the other instrumental work, Concertmaster Joseph Silverstein soloed in the Violin Concerto No. 1 in a minor. It was a soft, sweet-toned performance which might have had more punch but had the virtues of smoothness, imaginative phrasing and delicious song in the slow movement.

Two cantatas rounded out the afternoon. Soprano Helen Boatwright sang beautifully in the "Wedding" Cantata, "Weichet nur, betruebte Schatten" ("Vanish, Winter Shadows"), No. 202. Cantata 174, "Ich liebe den Hoechsten von ganzem Gemuete" had contralto Betty Allen, tenor Gene Bullard and bass Tom Krause as soloists, and the Tanglewood Choir for the closing chorale.

In her solo cantata, Miss Boatwright was a far superior singer than during the previous evening, and she rippled through the florid passages, managed the awkward chromatics of the first aria, and generally used her small, bright-toned soprano with distinction. She had good diction, too, as well as a charming variety of expression in the gay aria, "Sich ueben im Lieben."

The closing cantata, prefaced by a reworking of the first movement of the Brandenburg Concerto No. 3, had less interesting vocal contributions, though the singing was competent enough.

This Bach weekend began, fittingly enough, with a program of music by Antonio Vivaldi on a rainy Friday evening. The Venetian composer's music was greatly admired by Bach, a rapport that resulted in the several Bach transcriptions of Vivaldi compositions.

Despite the poor weather, 6,152 turned out for the delightful concert conducted by Antino Janigro, making his Tanglewood debut. Janigro has a reputation as a Vivaldi specialist through the vigorous interpretations of his chamber group, I Solisti di Zagreb, of which he is founder and conductor. He also is a cellist of considerable expertise, as demonstrated in his playing of the Vivaldi Cello Concerto in D, Opus 3, No. 9.

Though the Boston Symphony only rarely gets a chance to play Vivaldi and has not had the time to develop the absolute affinity of Vivaldi ensemble work that groups like Janigro's acquire, its musicans can cope with any music and any style. The Bostonians followed Janigro's flowing and expansive direction creditably and gained in ensemble spirit as the evening progressed.

Solo Standout

While Vivaldi held the stage alone as a composer, there was a parade of soloists from the orchestra in a sampling of some of the hundreds of solo concerti the fecund mind of Vivaldi produced: Doriot Anthony Dwyer in the Flute Concerto in G; Sherman Walt (with an impressive new moustache) in an e minor Bassoon Concerto; Ralph Gomberg in a d minor Oboe Concerto; Lois Schaefer in a Piccolo Concerto in C.

All of these soloists displayed virtuosic dexterity and mastery of their instruments. The audience seemed to grow more enthusiastic with each soloist. Miss Schaefer, especially was well received. She turned her shrill-toned instrument into agile, amusing and appealing figurations and happy bird-like chirps.

Janigro bowed through his concerto contribution with stylistic assurance and a light, always firm tone. Without his direction, however, the accompaniment became lifeless.

Besides the solo concerti, the program included the Sinfonia No. 1 in C, the "Alla Rustica" Concerto in G, and the familiar Concerto Grosso in A.

ANTONIO JANIGRO
. . . two jobs at Tanglewood

SUNDAY TELEGRAM
WORCESTER, MASS.
CIRC. 107,550
JUL 16 1967
New England Newsclip

Piccolo Concerto Gains Praise

By RAYMOND MORIN
Telegram Music Critic

LENOX — The biggest hit of the Berkshire Music Festival's third weekend opening concert on Friday night was made by Lois Schaefer playing Vivaldi's Concerto in C major for Piccolo.

One might have expected the outstanding event to be the Tanglewood debut of Antonio Janigro conducting the Boston Symphony Orchestra.

Hearing a full-fledged concerto for piccolo and orchestra is a once-in-a-lifetime experience for most persons.

It was intriguing to hear the pure, piping sounds Miss Schaefer produced with her tiny instrument in long, note-paced, speedy phrases. She was marvelous as technician and interpreter.

Not that the ensemble could have drowned her out if it had tried. The men gave the piccolo part complete exposure. The soloist negotiated trills, runs and wide intervals at breakneck speed. In the slow movement Miss Schaefer's tone was in rich string harmonics.

Friday night's all-Vivaldi program historically coincided with the weekend's remaining Bach programs. Harpsichord was used to further authenticity. Eight duplicative Vivaldi works engaged five soloists in concertos. Besides Miss Schaefer, produced with her tiny instrument in long, note-paced, speedy phrases. She was marvelous as technician and interpreter.

Complete Exposure

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Friday night's all-Vivaldi program historically coincided with the weekend's remaining Bach programs. Harpsichord was used to further authenticity. Eight duplicative Valvaldi works engaged five soloists in concertos. Besides Miss Schaefer, they were Janigro in a cello concerto; Doriot Anthony Dwyer, flute; Sherman Walt bassoon and Ralph Gomberg oboe. All but Janigro are members of the Boston Symphony.

This has been a weekend for baroque connoisseurs and enthusiasts.

Janigro is presumably versed in the chamber music idioms having been conductor, for the past 14 years, of I Solisti Di Zagreb from Yugoslavia.

'Alla Rustica'

He conducted the 50-member orchestra in Sinfonia No. 1 in C major; "Alla Rustica" Concerto in G major, and Concerto Grosso in A major. His style had definition and was utilitarian. While he expended plenty of energy, what came through were generalizations of accents, shadings, balances, and dynamics.

Janigro is a better conductor than cellist. He played the cello concerto with his back to the orchestra which exacted a toll in phrasing. His tone was warm.

In the G major flute concerto, Mrs. Dwyer demonstrated agile passagework, strong phrasing, and stylistic insight. She was admirably assisted in the slow movement by Jules Eskin. During the applause, Mrs. Dwyer took on the conductor's responsibility by calling on Eskin for a well-merited bow.

Walt's technique was reliable in the E minor bassoon concerto. While the instrument may have seemed drab, it blended well with the ensemble.

Gomberg eliminated superfluous nasal quality from his oboe in the D minor concerto. What remained was a clear, vibrant sound. Phrasing was adroit, without volume intrusion from the orchestra.

Janigro's part in all this was not particularly impressive.

There's a vast difference between using a baton with dominating purpose or just shaking a stick with style.

E. Power Biggs played bach organ music for Friday night's weekend prelude.

Concerto in A minor (after Vivaldi) lacked vitality because of static tonal coloration and some inaccuracy. Toccata in F major had going power, good pedal work, and instrumental variety.

SYRACUSE
Herald Journal
D. 133,303
JUL 17 1967

Tanglewood offering

Boatwright shines in Bach wedding cantata

By EARL GEORGE
Herald-Journal Music Critic

TANGLEWOOD, LENOX, Mass. — The all-Bach program that closed a weekend of Baroque music at the Berkshire Music Center was in many ways the best of the series, if only in matters of variety. Friday night's program was all-Vivaldi, and that, mostly concertos. Saturday saw the Bach B minor Mass, which, while it certainly is varied within itself, is still, after all, always the same piece. But yesterday's Tanglewood audience, while not the largest of the weekend (the weather was still threatening) had the advantage of hearing a program that was distinguished not only by the range of its content; but by the consistently high level of its performance as well.

It opened with the Suite in D major, No. 3, and Erich Leinsdorf led the members of the Boston Symphony Orchestra in a way that brought out every expressive detail of the music's imposing architecture.

The real treat of the afternoon, though, was what followed. It was the second of Bach's "wedding" cantatas, set for soprano solo, oboe, strings and harpsichord. The piece itself is a real beauty, especially its poignantly pastoral opening aria. But it was a case where the beauty of the music had almost to compete with the loveliness of its performance. Helen Boatwright was the soloist, and it's hard to know what deserves the most praise — the astonishing purity and quality of her sound, or the sense — and sensibility — that she brought to the music through the charm of the manner with which she projected it. Even someone who had never heard Bach, or a word of German, would have been won over. Certainly the Tanglewood audience was, as were also, Leinsdorf and the instrumental soloists, oboist Ralph Gomberg, and violinist Joseph Silverstein, who after a few bows, joined the audience in its approbation.

But Silverstein could also shine. Which he most certainly did immediately after intermission, when he himself became protagonist in the A minor Violin Concerto. The Bach concertos are modest in both their dimensions and pretensions. It takes an artist of great control and subtlety to bring out the best in every phrase, and to balance the carefully weighed periods of this music into an exciting rhetoric. Well, that's just the kind of artist Silverstein is. And that's what he did.

The program closed with the Cantata No. 174, which opens with Bach's re-orchestration of the first movement of his third Brandenburg Concerto. The re-scoring includes some hunting-horns, but since the orchestra's first-horn player was indisposed this weekend, it was thought better to perform it just with strings. This, plus the fact that the requirements of the cantata made Bach transpose the well-known piece a whole-step down from its original key, made the whole thing a strange, if interesting experience.

The brief series of arias and recitative was sung by soprano Betty Allen, substituting, as she had done in the B minor mass, for Beverly Wolff, tenor Gene Bullard, and bass Tom Krause. All acquitted themselves admirably, as did the Tanglewood chorus and everyone else under Leinsdorf's knowing direction.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900
JUL 17 1967
New England Newsclip

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Music Reviews

Baroque Weekend at Tanglewood

By JAY C. ROSENFELD

TWO BACH programs preceded by a Friday evening of Vivaldi was the menu for the third Berkshire Festival weekend at Tanglewood. Saturday evening and yesterday afternoon Erich Leinsdorf resumed his regular post as conductor of the Boston Symphony Orchestra after having yielded the baton Friday evening to a first-time guest and renowned cello soloist, Antonio Janigro.

Janigro played Vivaldi for his entire program and he made it lively and sparkling. After an opening Sinfonia came the cello concerto in D which the soloist played with vibrancy and vigor, dispensing with a conductor but supplying, from his soloist's chair, ample direction and signals to the accompanying string sections, who responded with mildly sluggish obedience.

* * *

VIVALDI, a contemporary of Bach and Handel, was a prolific composer and while the agility and animation of his music were faithfully conveyed there is a similarity in pattern and form of all eight works played that evening, whether instrumental solos or concerted numbers, and the composer's harmonic limits are not venturesome.

Concertos, in addition to that for the cello, were played by Doriot Dwyer, flute, Sherman Walt, bassoon, and Ralph Gomberg, oboe, all with the superior artistry and competence for which they are known. But the hit of the evening was the concerto for piccolo in C Minor, played by Lois Schaefer. This is my first experience in hearing this instrument in this capacity, (except for its chance in "The Stars and Stripes Forever"), and Miss Schaefer's agility and clear, liquid tone, instead of the shrill piercing quality most often heard from this instrument, delighted and astonished the audience into a remarkable spontaneous explosion of approval.

Helen Boatwright

* * *

SATURDAY EVENING Leinsdorf led an impressive B Minor mass. The immense work is fittingly performed in a concert hall, and with applause, but it had the qualities and dimensions of the architecture of a Gothic cathedral.

And as a stone edifice it stands, defying time and elements with certain details becoming more noticeable and beautiful with age. Bach's choice of registers and of accompanying instruments, above or below his melodic inspiration and harmonic expressiveness, become more visible and valid on each rehearing.

The Tanglewood Choir and the Berkshire Chorus, prepared by Charles Wilson, gave instant reflection of Leinsdorf's demands. Such instances as the deeply impressive "Qui Tollis" in the Gloria and the "Et Incarnatus Est" of the Credo, both sung with skeletal instrumental support, were awesome and inspiring and the more animated and swifter-moving episodes were sung with effulgence.

* * *

THE VOCAL SOLOISTS were notably happy choices, all contributing substantially in their various allotments to the general excellence of the evening. Helen Boatwright, soprano, Betty Allen, a last-minute substitute for indisposed mezzo-soprano Beverly Wolff, Florence Kopleff, contralto, Gene Bullard, tenor, and Tom Krause, bass, made up the roster.

Miss Allen is a former student at the Berkshire Music Center. Her career, launched at Tanglewood, has brought her merited and continuing admiration and respect in wide musical areas.

The weather was far from ideal for this weekend of concerts but the attendance gave scant evidence that many had denied themselves the pleasure of a Tanglewood program. Friday night, in spite of rain, had the highest attendance for a first-night of any weekend this season. The figure was 6,152. Saturday night was even better, 7,367 and yesterday, after the heavy morning rain there still was an audience of 5,595.

* * *

THE SECOND Bach program yesterday afternoon offered the Suite No. 3, the A Minor violin concerto, and two cantatas, in which three of the soloists of the previous evening participated. The "Wedding" cantata (No. 202) "Vanish, Winter Shadows" for soprano, was sung by Miss Boatwright aided by numerous and varied instrumental soloists from the orchestra, Ralph Gomberg matched the quality of his oboe tone with the enchanting spirit of Miss Boatwright's voice with outstanding artistry.

* * *

THE CANTATA (No. 174) "Ich liebe den Hochsten von ganzem Gemute" is a short and tight little masterpiece utilizing as an overture an arrangement by Bach of his own G Major Brandenburg concerto and then alloting the contralto, Miss Allen, an expressive aria and the tenor, Gene Bullard, a recitative, all followed by a vigorous aria for bass, sung by Tom Krause. The finale is a chorale of unusually effective character which was sung by the Tanglewood Choir.

The A Minor violin concerto was played by concertmaster Joseph Silverstein with extreme ease and remarkably even quality.

NEWS (e)
SPRINGFIELD, MASS.
CIRC. 98,600
JUL 17 1967
New England Newsclip

B.S.O. Presents Bach at Tanglewood

By ARTHUR T. ANDREWES

Dull skies and a persistent drizzle failed to dissuade a crowd of 5595 Bach lovers from attending the Boston Symphony Orchestra performance of four works by the Thuringian composer at Tanglewood yesterday.

Erich Leinsdorf conducted orchestral combinations of various size and content depending upon the nature of the work being presented. For the most part, a small chamber orchestra with less than two dozen instruments was utilized.

In Suite Number Three in D Major, Leinsdorf used a full orchestra with imposing majesty. In the manner of a royal procession, the music presents a criteria of dignity upon which the entire work is contrasted. The light, sensitive themes are progressed by the delicate hapsichord voice in the second movement.

The dance themes that make up the remainder of the Suite are incomparable in their vivacious activity. The spirit and magnificent welling forth of this piece makes it an appropriate curtain-raiser.

Helen Boatwright sang the "Wedding" Cantata (Vanish, winter shadows.) with an elegant, although sometimes heavy, treatment. I believe that this particular work, while necessitating a strength and vitality, contains certain portions that should be handled with feminine grace. Even with Germanic diction, the words do mean something.

Her tonal quality and control were as they should be for a soprano of her high professional and artistic standing. If there was any problem, it was in interpretation and not in vocal quality.

The accompanying instruments such as oboe, violin, cello, bassoon, and strings were handled in the traditionally fine manner of the Boston Symphony virtuosos.

Without a doubt, the high caliber of musician found in that particular ensemble was emphasized by the performance of first violinist Joseph Silverstein. As soloist in Bach's Violin Concerto Number One in A Minor, Silverstein turned in a choice piece of musicianship and artistry.

The few violin works of this proportion that Bach wrote are not easily performed to perfection. Bach was a violinist and wrote to please his own abilities and sense of creative values.

In the second and third movements, Silverstein advances a personal involvement with the music. Moving smoothly in the Andante there was an emotional quality that did not exceed the bounds of sensitivity.

Rather, the assertion of a willing strength by the soloist came in the final movement, bringing the soloist and blunted orchestra into a satisfying finish.

The final selection of the program was the Canta Number 74 in which orchestra, solo voices and chorus were involved in a short but interesting composition.

Contralto Betty Allen substituted for the ailing Beverly Wolf and did a fairly good job of it considering the short notice of the performance. There was not enough music among the soloists to determine whether the work really displayed their best talents. I think not.

The chorus, prepared by Charles Wilson performed extremely well and sounded like a single voice. The small orchestra arrangement was almost too strong for the soloists. Actually the piece was less than the usual Tanglewood presentation both as a selection and as a work by which any artist should be judged.

However, I will concede that German vocal compositions are difficult. Furthermore, anyone who sings this type of music should be praised for their tenacity and daring spirit.

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UNION (m)
SPRINGFIELD, MASS.
CIRC. 79,350
JUL 17 1967
New England Newsclip

At Tanglewood

Sensitivity Is Keynoted In Stirring Bach Concert

By R. C. HAMMERICH

LENOX—How anyone could retain a belief that Bach was nothing more than a mechanical technician after hearing the program at Tanglewood Sunday afternoon is beyond understanding.

Four Examples

There were at least four periods during the course of the concert when the composer's emotional sensitivity was expressed effectively.

The first, as might be expected, came during the opening suite No. 3 for orchestra, it was the air known the world over as "Air for the G String."

The piece was conceived in an inspired moment, and although a bit of shine in the string tone may have be2en takn off the inspiration by the high humidity, it floated beautifully and serenely across the lawns.

Happy Tumblers

The second came during the opening aria of the "Wedding" cantata for soprano of No. 202, "Weichet Nur, Betrube Schatten."

Helen Boatwright was the soloist, and the air was accompanied by oboeist Ralph Gomberg. It was a personal, intimate expression of great feeling.

The third came during the same cantata, the aria which starts "Sich Upen Im Leiben."

Miss Boatwright was again a companied by Gomberg plu Sherman Walt's bassoon, and th trio danced nimbly and joyousl like a team of happy tumbler leaping and rolling.

Oom-Pah-Pah

The fourth followed intermis sion. It was the middle move ment of the violin Concerto No 1, in a minor, with Joseph Silverstein as soloist.

Silverstein's gentle treatmen of the bow has always drawn a sweet tone from his violin. It is a tone highly appropriate to 18th Century music and lately, as demonstrated last week when he played the solo part in the "Haffner Serenade," it has been enhanced by a wider range of expression.

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Giant Cathedral

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MORNING GLOBE
BOSTON, MASS.
CIRC. 234,100
JUL 17 1967
New England Newsclip

Week-end of Bach Done to Stagnation

By KAREN MONSON
Contributing Critic

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The principal event of the week-end was the performance on Saturday evening of Bach's B-Minor Mass, conducted by Erich Leinsdorf. This magnificent creation contains some of Bach's most inspired music and some of his most intricate vocal work—and is terribly difficult to present with any real success. Unfortunately, though his timing and pacing were exceptionally fine, Mr. Leinsdorf's interpretation lacked both the emotional force and the rhythmic swing which are needed to give the listener a powerful. unified experience. The net effect was one of a series of small parts, without any substantial connection. And not all of these parts were performed well.

Soloists Helen Boatwright, soprano, and Florence Kopleff, contralto, were outstanding. Both have beautiful, pure voices and sing apparently without effort. Their duet work was superb. Gene Bullard, tenor, and Tom Krause, bass, were much less impressive; the same can be said of Betty Allen, who, at the last moment, stood in for Beverly Wolff.

The Tanglewood Choir and the Berkshire Chorus, though excellently trained by Charles Wilson, only once or twice really let loose; the rest of the time both the sound and the spirit were stifled. But it was clearly the orchestra which was responsible for the stagnancy of the performance, and at Sunday afternoon's all-Bach program it became only too evident where the problem lies.

The opening work on this final concert of the week-end was Bach's Suite No. 3 in D-Major. Here, and also in subsequent numbers, Mr. Leinsdorf encouraged the orchestra to make the most of the horizontal, melodic lines; in fact, to make the lines longer and smoother than they in fact are. After the first few seconds, the placid, remote sound became too detached and without nuance, especially without energy, though it rarely lacked precision.

This criticism also applies to Joseph Silverstein's performance of Bach's A-Minor Violin Concerto, though Mr. Silverstein's tone is so beautiful and he plays with such grace that some of the problems were overcome.

Mrs. Boatwright's performance of the "Wedding" Cantata was one of the high spots of the week-end. As in Saturday evening's concert, her voice was pure and agile, and her manner wonderfully gracious. The arias with Ralph Gomberg, oboe, and Mr. Silverstein, violin, were beautiful. In fact, Mr. Silverstein's most impressive playing during the week-end was in the arias which called for solo violin. His tone and musicianship were always perfect complements to the voices.

Friday night, Antonio Janigro made his first appearance at Tanglewood, starring both as a conductor and a 'cellist. His all-Vivaldi program consisted of five concerti, two concerti grossi and one sinfoni—an awful lot of Vivaldi for one evening, especially since only rarely was there a movement with spark and vitality. The last movement of the Concerto "Alla Rustica" and some spots in the A-Major Concerto Grosso were instances of notable vigor. And Sherman Walt's performance of the E-Minor Bassoon Concerto was superb.

But it was never clear exactly what Mr. Janigro wanted from the orchestra. What he got was a sound without excitement, and a plodding rhythm without grace. But, as was indicated by his own performance of the 'Cello Concerto in D-Major he personally hears and feels much more emotion and vitality in the music. His solo lines were richly endowed with elegant nuances, but he never got this kind of motion and charm from the orchestra.

TIMES UNION
ALBANY, N. Y.
D. 71,635 SUN. 122,607
JUL 17 1967

Weather Doesn't Dampen Bach In Tanglewood Concert Series

By JOAN SIMMONS
Times-Union Music Critic

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On both Friday and Saturday evenings well over 6,000 attended the concerts. The shelter seats only 6,000, with several hundred remaining on the lawn throughout.

Bach dominated the program from beginning to end with only the main concert Friday evening turned over to the music of Vivaldi. This weekend was the second of two devoted to works demanding a chamber sized orchestra.

Not always the most popular concerts of the season in terms of numbers, the sowing for the Bach concerts was good considering the less than favorable weather.

Organist E. Power Biggs opened the weekend with the Weekend relude Friday evening playing Bach's "Concerto in A Minor," "Toccata in F Major" and "Passacaglia and Fugue in C. Minor." He was followed by Antonio Janigro conducting the orchestra in a program of seven Vivaldi concerti and his "Sinfonia No. 1 in C Major." It was the first time that any of these works had been performed at the Berkshire Music Festival.

Saturday evening Erich Leinsdorf conducted the orchestra and soloists in a powerful performance of Bach's Mass in B Minor, certainly one of the more spectacular concerts of the season.

The concert marked the first appearance of the newly formed Berkshire Chorus in the series, hoining the regular Tanglewood Chorus, both prepared by Charles Wilson. Their voices carried clearly an dprecisely well out over the lawn, an advantage that was not shared with some of the vocal soloists.

Soprano Helen Boatwright was notable in several duets, sharing the honors with contralto Florence Kopleff, tenor Gene BULLARD AND mezzo-soprano Bett Allen substituting for ailing Beverly Wolff. ass Tom Krause was particularly notable in his aria in the Credo.

The work also featured a number of instrumental soloists, the most outstanding of whom were Doriot Anthony Dwyer, flute, and violinist Joseph Silverstein, the BSO's concert master.

Superbly Presented

Among the greatest of Bach's compositions, the Mass in B Minor is an example of German polyphonic music at its most elaborate. As a whole it was superbly presented Saturday evening in a style generally associated with the Boston Symphony, as one of the major orchestras that has learned that the music of the Baorque period is played to best advantage by a limited orchestra of thetype for which it was written.

Leinsdorf again conducted an all-Bach concert on Sunday afternoon comprised of the Suite No. 3 in D Major for Orchestra, the "Wedding" Cantata for Soprano, No. 202, with Helen Boatwright, the Violin Concerto No. 1 in A Minor with Joseph Silverstein and the Cantata 174 with Betty Allen, Gene Bullard, Tom Krause and the Tanglewood Choir.

Next weekend the orchestra will be back to full strength for a series concentrating on works of the 19th and early 20th Centuries. Sejii Ozawa will be guest conductor on Saturday evening.

SUNDAY REPUBLICAN
SPRINGFIELD, MASS.
CIRC. 115,050
JUL 16 1967
New England Newsclip

Tanglewood Tunes Bach's Mass to Composer's Intent

By R. C. HAMMERICH

LENOX—Bach's Mass in B Minor is a giant work of art, but it is best presented with an attempt to simulate the modest means at Bach's disposal.

Modest

Such was the case Saturday night at Tanglewood. Erich Leinsdorf used modest forces and a modest manner.

The chorus numbered about 75, large by Bach's standards, but small for the giant 6000-seat shed at Tanglewood.

The orchestra had about 35 strings three high baroqu trumpets, about eight woodwind players (there was some switching from oboe d'amore to oboe) timpani, and portative, baroque organ (noack).

Unlike Handel

There were no great resounding choral shouts as might be heard from 300 voices singing Hallelujah at Christmas time.

One of the results of the modest approach was an increased enjoyment of the solo and duet vocal arias. The plan calls for the voices to be accompanied by equally important contrapuntal melodies played by one or two woodwinds with an underlying bass continuo played by single cello (sometimes boosted by double bass) and organ.

One of the most impressive of these chamber-sized combinations was the "Domine Deus" duet during the "Gloria" sung by Helen Boatwright, soprano, and Gene Bullard, tenor, accompanied by solo flute Doriot Anthony Dwyer.

Another was the "Qui Sedes" aria sung by Florence Kopleff, contralto, accompanied by solo oboe d'amore (Laurence Thorstenberg).

There were others (an aria by Tom Krause, bass, with solo French horn and two bassoons) an aria by Betty Allen, mezzo-soprano, with solo violin.

Soggy, as Weather

Most of the choruses were characterized by stateliness and graceful, flowing continuity rather than precision, which was surprising. A little more crispness, to counteract the soggy weather and inject sparkle into the music, would have been welcome.

One of the mysteries of this great work is how it achieves unity and continuity under the circumstances of its creation.

Bach wrote the first two sections (Kyrie and Gloria) in 1733 for the Prince of Saxony. The other three (Credo, Sanctus, Agnus Dei) were composed apparently as separate works over the next five years and were performed separately under Bach's direction.

The whole work apparently was intended for performance in concert form as an oratorio, as it was Saturday at Tanglewood (its two-and-a-half hours are too much for a church service), and as far as is known, the five sections were never conducted as a unit by Bach.

Extra 30 Minutes

Saturday's performance was trimmed (probably by eliminating a few repeats) to about two hours, which, with intermission, held the 7367 listeners about a half hour longer than the usual two-hour concert length.

All things considered, it was worth it. The B Minor Mass has a cumulative power that is far greater than the impact of any single piece of it.

Everyone ought to hear the whole of it at one sitting at least once. The last time it was heard in this neighborhood was in 1964 when the Smith College and Wesleyan College Glee Clubs split it in half and did the two sections in two concerts.

There were, it must be admitted, a few soft spots Saturday . . . obscured diction, blurred choral passages and a couple of places where the timing was mismatched.

But there were, also, many more passages of great beauty.

22

UNION (m)
SPRINGFIELD, MASS.
CIRC. 79,350
JUL 17 1967
New England Newsclip

At Tanglewood

Sensitivity Is Keynoted In Stirring Bach Concert

By R. C. HAMMERICH

LENOX—How anyone could retain a belief that Bach was nothing more than a mechanical technician after hearing the program at Tanglewood Sunday afternoon is beyond understanding.

Four Examples

There were at least four periods during the course of the concert when the composer's emotional sensitivity was expressed effectively.

The first, as might be expected, came during the opening suite No. 3 for orchestra, it was the air known the world over as "Air for the G String."

The piece was conceived in an inspired moment, and although a bit of shine in the string tone may have be2en takn off the inspiration by the high humidity, it floated beautifully and serenely across the lawns.

Happy Tumblers

The second came during the opening aria of the "Wedding" cantata for soprano of No. 202, "Weichet Nur, Betrube Schatten."

Helen Boatwright was the soloist, and the air was accompanied by oboeist Ralph Gomberg. It was a personal, intimate expression of great feeling.

The third came during the same cantata, the aria which starts "Sich Upen Im Leiben."

Miss Boatwright was again accompanied by Gomberg plus Sherman Walt's bassoon, and the trio danced nimbly and joyously like a team of happy tumblers leaping and rolling.

Oom-Pah-Pah

The fourth followed intermission. It was the middle movement of the violin Concerto No. 1, in a minor, with Joseph Silverstein as soloist.

Silverstein's gentle treatment of the bow has always drawn a sweet tone from his violin. It is a tone highly appropriate to 18th Century music and lately, as demonstrated last week when he played the solo part in the "Haffner Serenade," it has been enhanced by a wider range of expression.

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MORNING GLOBE
BOSTON, MASS.
CIRC. 221,100
JUL 17 1967
New England Newsclip

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TIMES UNION
ALBANY, N. Y.
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JUL 17 1967

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SUNDAY REPUBLICAN
SPRINGFIELD, MASS.
CIR. 115,050
JUL 16 1967
New England Newsclip

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Tanglewood In Review:

Saturday Program

By PHILIP TREGGOR

Warm, soggy weather did not deter a large audience from attending a performance of Bach's Mass in B minor at Tanglewood, Saturday evening.

Eric Leinsdorf conducted the Boston Symphony Orchestra and a 70-voice chorus which had been prepared by Chorusmaster Charles Wilson. Soloists were Helen Boatwright, soprano; Betty Allen, mezzo-soprano; Florence Kopleiff, contralto; Gene Bullard, tenor; and Tom Krause, bass.

Saturday night's performance was a fine example of what not to do with Bach's great mass. It is positively wrong to pitch a relatively small chorus against a full, virtuoso symphony orchestra. A step in the right direction would have been that of giving half of the orchestra a night-off.

* * *

Whenever the tessitura was low, the vocal line would disappear and it was quite impossible to hear the inner parts. One knew they existed only because they were doubled instrumentally. To match the big orchestra, the chorus should have numbered 200. As things turned out, we heard an orchestral mass with choral obbligato.

Soloists for the evening were good, although I did not feel that Betty Allen was in her best of voice. Vocal honors went to Florence Kopleiff for her effortless singing of the difficult arioso, "Qui sedes." Helen Boatwright, a singer with considerable experience in oratorio, did a solid, musical job in three duets.

The tenor and bass singers were both young. In spite of his youth, Tom Krauss has had quite a little experience in both opera and recording. He has a fine, strong voice to justify it. Tenor, Gene Bullard makes a good sound with his voice in the middle range, but strains and sings slightly under pitch in the extreme upper.

Fortunately, Mr. Leinsdorf used a greatly reduced orchestra to accompany the soloists. The same sized orchestra would have been ideal for the chorus accompaniments.

* * *

The continuo part was played on a small chamber organ made by Fritz Noack. This gentle speaking instrument, played by Charles Wilson, served to give some slight flavor of performance. This aspect was aided by the use of three Bach trumpets in D which were played by Armando Ghitalla, Andre Come and Roger Voisin.

When I had read the announcement of the Bach Mass being presented at Tanglewood, I had looked forward to a big production. While this is not the way I prefer to hear the work, I had thought that the bigness might be novel, perhaps exciting. It was disappointing to find that the production was neither big, nor small and authentic. It lay somewhere in between and was not successful at all.

For the Orchestral Suite No. 3 (the one with the beloved "Air for the G String") he used a slightly reduced ensemble. And (particularly in the melting performance of the "Air"). The fast movements were exquisitely poised and the playing exhibited the Boston strings and trumpets at their impeccable best.

* * *

Bach's "Wedding" Cantata (No. 202) is one of those works that is known almost alone by reputation, rather than by performance. Sunday it served as a vehicle for Helen Boatwright, a soprano whose specialty is baroque music and who will be remembered for her appearances at the Norfolk Shed concerts.

And I must admit that Mrs. Boatwright brought more verve and feeling, as well as her accustomed musicianship, to this cantata. Her last florid aria ("Sich uben in Lieben") went particularly well.

* * *

The obligatti assistance of concertmaster Joseph Silverstein, oboist Ralph Gomberg, cellist Jules Eskin, and harpsichordist Igor Kipnis was an invaluable asset.

Silverstein returned after intermission for the Violin Concerto in A Minor and gave a technically fluent account of himself. There were a few moments in the solo passages when the violin tone lacked weight but otherwise the violinist gave an admirable account of himself. Good orchestral man that he is, he played right along in the tuttis.

For his final offering Leinsdorf chose the unfamiliar Cantata No. 174 ("Ich liebe den Hochstein von Ganzem Gemute"), a work that affords the alto, tenor, and bass one solo apiece. A rather extended Sinfonia opens the cantata.

* * *

Hartford's own Betty Allen substituted at the last minute for an indisposed Beverly Wolff and, despite her initial nervousness, revealed a voice of warmth and amplitude. Tom Krause's manly, basso was used with authority and Gene Bullard was the excellent tenor soloist.

Although the sun came out shortly after the concert began, the rain that preceded the event no doubt discouraged all but the most devoted Bachians. Some 5500 persons were in attendance Sunday afternoon.

TIMES (e)
HARTFORD, CONN.
CIRC. 133,800

JUL 17 1967

New England Newsclip

Sunday Program

By GEORGE W. STOWE.

Sunday afternoon Erich Leinsdorf celebrated the genius of Bach in a program neatly balanced between the familair and the unfamiliar. And it proved one of the most satisfying Bach concerts

SUNDAY REPUBLICAN
SPRINGFIELD, MASS.
CIRC. 115,950

JUL 16 1967

New England Newsclip

Berkshire Festival of Music Will Feature Mendelssohn's Work

SEIJI OZAWA

EDEN AND TAMIR

LILIAN KALLIR

Music of Mendelssohn and several modern composers will highlight the fourth week of Berkshire Festival programs. On Friday evening, 9 p. m., Erich Leinsdorf, music director of the Boston Symphony Orchestra, will have the duo-piano team, Eden and Tamir as his guest soloists.

Two Piano Concert

They will perform the Poulenc Concerto for Two Pianos and the Bartok Concerto for Two Pianos and Percussion with the Orchestra. The program will also include Mendelssohn's, "Midsummer Night's Dream Overture," Strauss' "Till Eulenspiegel," and Gunther Schuller's "Diptych."

The Friday evening concert will be preceded by the Weekend Prelude at 7 p. m. The newly formed Berkshire Boys Choir will present a program of Partsongs.

On Saturday evening at 8 p. m. Seiji Ozawa, music director of the Toronto Symphony and the Ravinia Festival and a 1960 graduate of the Berkshire Music Center, will make his fourth guest appearance at Tanglewood in as many years.

Conduct Program

He will conduct a program consisting of Mendelssohn's Hebrides Overture, Takemitsu's Requiem for Strings, Ligeti's Atmospheres and Berlioz' Symphonie Fantastique.

Lilian Kallir, a frequent soloist at the Berkshire Festival, will make her first of two appearances at the Berkshire Festival on Sunday afternoon the 23, at 2.30 p. m. She will perform the Mendelssohn Piano Concerto in G minor with the Boston Symphony, Erich Leinsdorf conducting. Lleinsdorf will also conduct the Schumann Symphony No. 1, excerpts from Ber's Wozzeck and the Stravinsky Firebird Suite.

The Berkshire Festival Chamber Music concert on Tuesday evening, 8 p. m., will feature the Zimbler Sinfonietta. The program will consist of works by Corelli, Barber, Tansman and Vivaldi. This concert is the third chamber concert in a series of six.

Other Works

The Boston Symphony Chamber Players (July 25), Roman Totenberg and Igor Kipnis (Aug. 1) and the Columbia University Group for Contemporary Music (Aug. 15) will present the balance of the programs.

The regular Open Rehearsal for the benefit of the Boston Symphony Orchestra's Pension Fund will be held on Saturday at 10.30 a. m.

Friends of the Berkshire Music Center are invited to three events at Tanglewood next week. Paul Callaway, organist and choirmaster of the Washington Cathedral, will conduct the Tanglewood Choir on Wednesday evening at 8 p. m. On Thursday evening at 8 p. m. there will be a concert of Baroque music, the second in a series of four under the general direction of Igor Kipnis. The traditional Sunday morning chamber music concert will be at 10 a. m. on the 23d.

Provide Audience

The Friends of the Berkshire Music Center are those who make voluntary contributions to aid in reducing the Center's deficit. In addition to providing funds for the Music Center, the Friends also provide an audience for the young musicians in keeping with the Center's basic philosophy of training performers through performance.

This afternoon's Boston Symphony Orchestra program at 2.30 p. m. features a program of music by J. S. Bach. Erich Leinsdorf will conduct the Suite No. 3, the Wedding Cantata (with Helen Boatwright as soloist), the Violin Concerto in A minor (with Joseph Silverstein as soloist), and the Cantata No. 174 (with Beverly Wolff, Gene Bullard, Tom Krause and the Tanglewood Choir).

STAR
WINCHESTER, MASS.
WEEKLY CIRC. 5,450

JUL 20 1967

New England Newsclip

WGBH Broadcasts From Tanglewood

In its third week of live broadcasts from Tanglewood, WGBH-FM will broadcast a program of Baroque music at 8 p.m. tonight, and on Friday another concert by the Boston Symphony starting at 9 p.m. with Erich Leinsdorf conducting a program including Bartok's Concerto for Two Pianos and Percussion and Poulenc's Concerto for Two Pianos with the duo pianists Eden and Tamir as soloists.

The week concludes Saturday, July 22 at 8 p.m. when Seiji Ozawa conducts Mendelssohn's Hebrides Overture, Requiem for Strings by Takemitsu, Atmospheres by Legeti and the Fantastic Symphony of Berlioz.

All concerts will be heard live from the Berkshire Festival in Lenox.

PRESS (e)
BRISTOL, CONN.
CIRC. 15,900

JUL 15 1967

New England Newsclip

Mendelssohn Is Featured In Berkshire Festival Programs

Music of Mendelssohn and several modern composers will highlight the fourth week of Berkshire Festival programs. On Friday evening at 9, Erich Leinsdorf, Music Director of the Boston Symphony Orchestra, will have the duo-piano team Eden & Tamir as his guest soloists. They will perform the Poulenc Concerto for Two Pianos and the Bartok Concerto for Two Pianos and Percussion with the Orchestra. The program will also include Mendelssohn's Midsummer Night's Dream Overture, Strauss' Till Eulenspiegel, and Gunther Schuller's Diptych.

The Friday evening concert will be preceded by the Weekend Prelude. The newly formed Berkshire Boys Choir will present a program of Partsongs.

On Saturday evening, July 22, at 8 Seiji Ozawa, Music Director of the Toronto Symphony and the Ravinia Festival and a 1960 gradaute of the Berkshire Music Center, will make his fourth guest appearance at Tanglewood in as many years. He will conduct a program consisting of Mendelssohn's Hebrides Overture, Takemitsu's Requiem for Strings, Ligeti's Atmosperes and Berlioz' Symphonie Fantastique.

Lilian Kallir, a frequent soloist at the Berkshire Festival, will make her first of two appearances at the Berkshire Festival on Sunday afternoon, July 23, at 2:30. She will perform the Mendelssohn Piano Concerto in G minor with the Boston Symphony, Erich Leinsdorf conducting. Mr. Leinsdorf will also conduct the Schumann Symphony No. 1, excerpts from Berg's Wozzeck and the Stravinsky Firebird Suite.

The Berkshire Festival Chamber Music concert on Tuesday evening, at 8 will feature the Zimbler Sinfonietta. The program will consist of works by Corelli, Barber, Tansman and Vivaldi. This concert is the third chamber concert in a series of six.

The Boston Symphony Chamber Players, July 25, Roman Totenberg and Igor Kipnis, August 1, and the Columbia University Group for Contemporary Music August 15 will present the balance of the programs.

The regular Open Rehearsal for the benefit of the Boston Symphony Orchestra's Pension Fund will be held on Saturday July 22 at 10:30 a.m.

Friends of the Berkshire Music Center are invited to three events at Tanglewood next week. Paul Callaway, organist and choirmaster of the Washington Cathedral, will conduct the Tanglewood Choir on Wednesday evening at 8. On Thursday evening at 8 there will be a concert of Baroque music, the second in a series of four under the general direction of Igor Kipnis. The traditional Sunday morning chamber music concert will be at 10 on July 23.

The Friends of the Berkshire Music Center are those who make voluntary contributions to aid in reducing the Center's deficit. In addition to providing funds for the Music Center, the Friends also provide an audience for the young musicians in keeping with the Center's basic philosophy of training performers through performance.

Information on all Tanglewood events may be obtained by writing Festival Ticket Office, Tanglewood, Lenox, Mass. 01240 (Telephone: (413) 637-1600).

Tomorrow afternoon's Boston Symphony Orchestra program at 2:30 features a program of music by J. S. Bach. Erich Leinsdorf will conduct the Suite No. 3, the Wedding Cantata with Helen Boatwright as soloist, the Violin Concerto in A minor with Joseph Silverstein as soloist, and the Cantata No. 174 with Beverly Wolff, Gene Bullard, Tom Krause and the Tanglewood Choir.

NEWS (E)
FRAMINGHAM, MASS.
CIRC. 18,650

JUL 21 1967

New England Newsclip

Music of Mendelssohn At Berkshire Festival

LENOX — Music of Mendelssohn and several modern composers will highlight the fourth week of the Berkshire Festival programs. Tonight at 9 o'clock Erich Leinsdorf, music director of the Boston Symphony Orchestra will have the duo-piano team Eden and Tamir as his guest soloists. They will perform the Poulenc Concerto for Two Pianos and the Bartok Concerto for Two Pianos and Percussion with the Orchestra. The program will also include Mendelssohn's Midsummer Night's Dream Overture, Strauss' Till Eulenspiegel and Gunther Schuller's Diptych.

The evening concert will be preceded by the Weekend Prelude at 7 o'clock. The newly formed Berkshire Boys Choir will present a program of Partsongs.

Saturday evening at 8 o'clock Seija Ozawa, music director of the Toronto Symphony and the Ravinia Festival and a 1960 graduate of the Berkshire Music Center will make his fourth guest appearance at Tanglewood in many years. He will conduct a program consisting of Mendelssohn's Hebrides Overture, Takemitsu's Requiem for Strings, Ligeti's Symphonie Fantastique.

Lilian Kallir, a frequent soloist at the Berkshire Festival will make her first of two appearances at the Berkshire Festival Sunday afternoon, July 23 at 2:30 o'clock. She will perform the Mendelssohn Piano Concerto in G minor with the Boston Symphony, Erich Leinsdorf conducting. Mr. Leinsdorf will also conduct the Schumann Symphony No. 1, excerpts from Bergs' Wozzeck and the Stravinsky Firebird Suite.

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Herald American
SYRACUSE, N. Y.
S. 133,303
JUL 16 1967

Festival opens fourth week

Music of Mendelssohn and several modern composers will highlight the fourth week of Berkshire Festival programs. On Friday evening at 9 p.m. Erich Leinsdorf, music director of the Boston Symphony Orchestra, will have the duo-piano team Eden and Tamir as his guest soloists.

They will perform the Poulenc Concerto for Two Pianos and the Bartok Concerto for Two Pianos and Percussion with the Orchestra. The program will also include Mendelssohn's "Midsummer Night's Dream Overture," Strauss' "Till Eulenspiegel," and Gunther Schuller's "Diptych."

The Friday evening concert will be preceded by the Weekend Prelude at 7 p.m. The newly formed Berkshire Boys Choir will present a program of partsongs.

On Saturday evening at 8, Seiji Ozawa, music director of the Toronto Symphony and the Ravinia Festival and a 1960 graduate of the Berkshire Music Center, will make his fourth guest appearance at Tanglewood in as many years. He will conduct a program consisting of Mendelssohn's "Hebrides Overture," Takemitsu's "Requiem for Strings," Ligeti's "Atmospheres" and Berlioz' "Symphonie Fantastique."

Lilian Kallir, a frequent soloist at the Berkshire Festival, will make her first of two appearances at the Berkshire Festival on Sunday afternoon at 2:30. She will perform the Mendelssohn Piano Concerto in G minor with the Boston Symphony, Erich Leinsdorf conducting. Leinsdorf will also conduct the Schumann Symphone No. 1, excerpts from Berg's "Wozzeck" and the Stravinsky "Firebird Suite."

The Berkshire Festival Chamber Music concert on Tuesday evening at 8 will feature the Zimbler Sinfonietta. The program will consist of works by Corelli, Barber, Tansman and Vivaldi. This concert is the third chamber concert in a series of six.

The Boston Symphony Chamber Players will appear July 25, Roman Totenberg and Igor Kipnis, Aug. 1 and the Columbia University Group for Contemporary Music, Aug. 15, will present the balance of the program.

The regular open rehearsal for the benefit of the Boston Symphony Orchestra's pension fund will be held Saturday at 10:30 a.m.

Friends of the Berkshire Music Center are invited to three events at Tanglewood next week. Paul Callaway, organist and choirmaster of the Washington Cathedral, will conduct the Tanglewood Choir Wednesday evening at 8. On Thursday evening, also at 8, there will be a concert of Baroque music, the second in a series of four under the general direction of Igor Kipnis.

Schenectady Gazette
SCHENECTADY, N. Y.
D. 50,766
JUL 22 1967

Seiji Ozawa to Appear At Tanglewood Tonight

Seiji Ozawa, music director of the Toronto Symphony, will appear at 8 tonight, as guest conductor with the Boston Symphony Orchestra at Tanglewood, Lenox, Mass.

* * *

Erich Leinsdorf will conduct tomorrow's program at 2:30 p.m.

Ozawa, a 1960 graduate of the Berkshire Music Center, will make his fourth guest appearance at Tanglewood in as many years as conductor of the Boston Symphony. His program will include Mendelssohn's "Hebrides Overture", Takemitsu's "Requiem for Strings," Ligeti's "Atmospheres" and the Berlioz "Symphonie Fantastique."

* * *

Lilian Kallir will make the first of two appearances at this season's Berkshire Festival Sunday afternoon program. She will perform the Medelssohn "Piano Concerto in G minor" with the Boston Symphony under Leinsdorf. Leinsdorf will also conduct the Schumann "Symphony number 1," excerpts from Berg's "Wozzeck" and the Stravinsky "Firebird Suite."

UNION (m)
SPRINGFIELD, MASS.
CIRC. 79,350
JUL 15 1967
New England Newspaper

Mendelssohn, Modern Works Next Week at Tanglewood

Music of Mendelssohn and several modern composers will highlight the fourth week of Berkshire Festival programs at Tanglewood in Lenox. Friday at 9 Erich Leinsdorf, music director of Boston Symphony Orchestra, will have the duo-piano team Eden and Tamir as his guest soloists.

They will perform the Poulenc Concerto for Two Pianos and the Bartok Concerto for Two Pianos and Percussion with the orchestra. The program will also include Mendelssohn's Midsummer Night's Dream Overture, Strauss' Till Eulenspiegel, and Gunther Schuller's Diptych.

Partsongs Program

The Friday night concert will be preceded by the weekend prelude at 7. The newly formed Berkshire Boys Choir will present a program of partsongs.

Next night at 8 Seiji Ozawa, music director of the Toronto Symphony and the Ravinia Festival and a 1960 graduate of the Berkshire Music Center, will make his fourth guest appearance at Tanglewood in as many years. He will conduct a program consisting of Mendelssohn's Hebrides Overture, Takemitsu's Requiem for Strings, Ligeti's Atmospheres and Berlioz' Symphonie Fantastique.

Lilian Kallir, a frequent soloist at the Berkshire Festival, will make her first two appearances at the festival Sunday, July 23, at 2.30. She will perform the Mendelssohn Piano Concerto in G minor with the Boston Symphony, Leinsdorf conducting. Leinsdorf will also conduct the Schumann Symphony No. 1, excerpts from Berg's Wozzeck and the Stravinsky Firebird Suite.

Chamber Concerts

The chamber music concert this Tuesday night at 8 will feature the Zimbler Sinfonietta. The program will consist of works by Corelli, Barber, Tansman and Vivaldi. This concert is the third chamber concert in a series of six. The Boston Symphony Chamber Players, July 25; Roman Totenberg and Igor Kipnis, Aug. 1, and the Columbia University Group for Contemporary Music, Aug. 15, will present the balance of the programs.

The regular open rehearsal for the benefit of the Boston Symphony Orchestra's pension fund will be held next Saturday at 10.30.

Friends of the Berkshire Music Center are invited to three events at Tanglewood next week. Paul Callaway, organist and choirmaster of the Washington Cathedral, will conduct the Tanglewood Choir Wednesday night at 8. Thursday night at 8 there will be a concert of Baroque music, the second in a series of four under the general direction of Igor Kipnis. The Sunday morning chamber music concert will be at 10, July 23.

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Information on all Tanglewood events may be obtained by writing the ticket office at Tanglewood in Lenox.

This Sunday at 2.30 the orchestra program features music of J. S. Bach. Leinsdorf will conduct Suite No. 3, the Wedding Cantata (with Helen Boatwright as soloist), the Violin Concerto in A minor (with Joseph Silverstein as soloist), and the Cantanta No. 174 (with Beverly Wolff, Gene Bullard, Tom Krause and the Tanglewood Choir).

SUNDAY HERALD
BOSTON, MASS.
CIRC. 300,250
JUL 16 1967
New England Newspaper

The Week at Tanglewood

Seiji Ozawa Returns For Berkshire Event

Music of Mendelssohn and several modern composers will highlight the fourth week of Berkshire Festival programs. Friday evening at 9 Erich Leinsdorf, music director of the Boston Symphony Orchestra, will have the duo-piano team Eden & Tamir as his guest soloists.

They will perform the Poulenc Concerto for Two Pianos and the Bartok Concerto for Two Pianos and Percussion with the Orchestra. The program will also include Mendelssohn's Midsummer Night's Dream Overture, Strauss' Til Eulenspiegel, and Gunther Schulled's Diptych.

The Friday evening concert will be preceded by the Weekend Prelude at 7. The newly formed Berkshire Boys Choir will present a program of Partsongs.

SATURDAY evening at 8 Seiji Ozawa, music director of the Toronto Symphony and the Ravinia Festival and a 1960 graduate of the Berkshire Music Center, will make his fourth guest appearance at Tanglewood. He will conduct a program consisting of Mendelssohn's Hebrides Overture, Takemitsu's Requiem for Strings, Ligeti's Atmospheres and Berlioz' Symphonie Fantastique.

Lilian Kallir, a frequent soloist at the Berkshire Festival, will make her first of two appearances at the Berkshire Festival next Sunday afternoon. She will perform the Mendelssohn Piano Concerto in G minor with the Boston Symphony, Erich Leinsdorf conducting. Mr. Leinsdorf will also conduct the Schumann Symphony No. 1, excerpts from Berg's Wozzeck and the Stravinsky Firebird Suite.

The Berkshire Festival Chamber Music concert Tuesday evening at 8 will feature the Zimbler Sinfonietta. The program will consist of works by Corelli, Barber, Tansman and Vivaldi. This concert is the third chamber concert.

SEIJI OZAWA

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 240,000
JUL 21 1967

Israeli Piano Duo On Tanglewood Bill

For Sunday's concert at 2:30 p.m. the Israeli duo-pianists Eden and Tamir will perform Mendelssohn's Concerto for Two Pianos in E Major.

The duo-piano team will also be heard with Erich Leinsdorf conducting the Boston Symphony Orchestra tonight at 9:00 p.m. The program for Sunday afternoon will also include Stravinsky's Firebird Suite and the Schumann Symphony No. 1.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
SARATOGA SARATOGIAN
Friday, July 21, 1967

Pianists Replace Singer For Tanglewood Concert

TANGLEWOOD — No one is expected to stand in the path of motherhood, last of all the Boston Symphony Orchestra. Pianist Lilian Kallir (Mrs. Claude Frank) recently gave birth to a daughter, Pamela, some two weeks later than was anticipated. Had the young lady arrived on time, Miss Kallir would have been able to perform with the orchestra as scheduled on July 23. Miss Kallir has bowed to her daughter's and her doctor's insistence that she not resume the rigors of performing for a few more weeks.

For Sunday's (July 23, 2:30 p.m.) concert, the Israeli duo-pianists Eden and Tamir will perform Mendelssohn's Concerto for Two Pianos in E Major. The duo-piano team will also be heard with Erich Leinsdorf conducting the Boston Symphony Orchestra on Friday evening, July 21 (9 p.m.).

The program for Sunday afternoon, July 23, will also include Stravinsky's Firebird Suite and the Schumann Symphony No. 1.

FOURTH WEEK - JULY 21, 22 + 23

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BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900
JUL 24 1967
New England Newscip

Music Theatre

Music Review

Weekend Concerts at Tanglewood

By JAY C. ROSENFELD

When the young Japanese student Seiji Ozawa received the Koussevitzky Memorial Scholarship, as the most outstanding conductor at the Berkshire Music Center in 1960, he had heard the Berlioz Fantastique Symphony played in the Shed by the Boston Symphony Orchestra only a few days before. It was conducted by Charles Munch. It was one of the five times Munch played the symphony during his 13-year incumbency. Saturday night in the central program of the three-concert weekend, Ozawa, who occupied the podium for his fourth consecutive guest appearance, carried on the tradition and emulated the vibrant spirit he had first heard in the symphony.

* * *

OZAWA'S program began with an ingratiating performance of the Mendelssohn "Hebrides" overture and included two controversial contemporary short works. One by a fellow Japanese was a remarkably sensitive Requiem for strings. The composer, Toru Takemitsu, is thoroughly immersed in Western music but there is a deeply felt lament conveyed by his groupings of instruments and their employment in unusual timbres. A short agitated protest interrupts the otherwise consistently lugubrious tenor of the music.

Seiji Ozawa

"Atmospheres" of Gyorgy Ligeti, Hungarian-born composer, is at the other end of the spectrum from a construction standpoint and has a greater affinity with the "Diptych" of Gunther Schuller, which Erich Leinsdorf played on his Friday night program. Both these compositions are from this decade and seem to search for musical texture rather than theme and development. The Ligeti stresses string tone; the Schuller, wind instruments. In fact, this latter work was originally for a quintet of brass solo instruments to be played with band. The composer made an orchestral version which Leinsdorf used Friday.

Eden and Tamir

* * *

THE SOLOISTS, from the orchestra, in the Schuller were Armando Ghitalla and Roger Voisin, trumpets; James Stagliano, horn; William Gibson, trombone, and Chester Schmitz, tuba. They were seated in a crescent facing the conductor and deployed their mutes at frequent intervals—a practice made more noticeable by the device the tuba used that resembled a huge stove-pipe or witch's hat.

Friday and yesterday the two-piano team of Bracha Eden and Alexander Tamir appeared in examples of the limited repertory for their combination. The Bartok concerto for two pianos and percussion is also an expansion by the composer to include orchestra. It becomes vastly involved and intricate and the soloists are required to expend more vigor and vitality than the team exhibited Friday. They were better suited to the Poulenc D Minor Concerto for the same soloists and orchestra, for here the music is both popular and common. Eden and Tamir were invited to make a last-minute substitution for Lilian Kallir who had been announced to play a Mendelssohn piano concerto. She was indisposed and, in her place, the same composer's two-piano E Major Concerto was played. This was done well but, as music, it is remarkably only because it was written when Mendelssohn was but 14. When one thinks that the mature Beethoven by this time (1823) had written all his piano sonatas and more than a decade previously had finished his last piano concerto, it becomes obvious that this Mendelssohn belongs on a girls' boarding school graduation program.

THIS juxtaposition is emphasized by the fact that the Berlioz symphony, which Ozawa conducted, followed Beethoven's ninth by only seven years.

Leinsdorf's Symphony No. 1 of Schumann was done with authority and affection. The climaxes were emphasized by effects the composer may not have visualized but the tempos were gratifying, especially the finale, and the larghetto exposed the Boston tone at its loveliest.

The suite from Stravinsky's ballet "The Firebird" was given a virtuoso performance by Leinsdorf. He went farther in dramatic expression and was more graphic in rhetorical details than the composer, then 84, when I heard him conduct it last year. But composers are notably not the best interpreters of their own music.

SUNDAY TELEGRAM
WORCESTER, MASS.
CIRC. 107,550
JUL 23 1967
New England Newscip

Music: Poulenc Concerto Highlights Festival

By RAYMOND MORIN
Telegram Music Writer

LENOX — The full Boston Symphony Orchestra of 103 players was on stage in the Tanglewood music shed Friday night to begin the fourth weekend of the Berkshire Music Festival.

Half of the orchestra was in Boston for the previous two weeks playing the Esplanade Concerts under Arthur Fiedler. The Tanglewood segment performed baroque programs for reduced orchestra.

Friday night's program, conducted by Erich Leinsdorf, was widely separated in merit. Highpoints were Bartok and Poulenc Concertos for two pianos and orchestra, with Bracha Eden and Alexander Tamir as soloists.

Lowpoint was Gunther Schuller's "Diptych for Brass Quintet and Orchestra."

Radiant Sound

Balance of the orchestral program was the overture to "A Midsummer Night's Dream" by Mendelssohn, and Richard Strauss' symphonic poem, "Till Eulenspiegel."

The Poulenc Concerto had some of the most radiant sound so far in this festival. Soloists went the speed limit in the swift movements, without losing clarity or neglecting poetry. A nursery tune, set in piano and shimmering strings, made a beautiful thing of the slow movement.

Bartok's concerto was vividly developed as a work of fast-changing ideas, marvelous keyboard writing with added sheen from percussion. The five percussionists took bows along with the piano soloists.

There wasn't a dull moment in the Bartok. It was al there — conjuring atmosphere brooding, rebellious slow movement, and dazzling sound pat terns.

Leinsdorf maintained an exciting relationship between orchestra and brilliant pianists. Although the soloists used their scores for both concertos, communication was not dampened.

We haven't heard such two-piano playing at Tanglewood since the days of Luboshutz and Nemenoff.

The following solists for Schuller's "Diptych" deserve commendation for meritorious action in line of duty: Armando Ghitalla and Roger Voisin, trumpets; James Stagliano, horn; William Gibson, trombone; Chester Schmitz, tuba.

What we heard were eerie, grating sounds in free-lance style. Melody was piecemeal. Among the splashes of noise were tart brass ejaculations. The real thunder that coincided with the performance wasn't alien to the cause. Mixed into all this were spontaneous-sounding rhythms and chattering solos.

The composer came onstage to acknowledge applause.

Strings were in fine form for the Mendelssohn overture. In spots, the work was unecessarily blatant, but a beautiful tone was produced in stretches of fragile matter.

"Till" was a harvest of finely-voiced solos in woodwinds and horns. Leinsdorf gave a realistic account of Till's pathetic and roguish traits.

Weekend prelude featured the Berkshire Boy Choir (including 17 men), directed by George Guest, with George Lamphere as organ and piano accompanist.

The group consists of summer residents in the area who are using the facilities of the Stockbridge School. Although it is adequately supplied with adult voices for balance, the group's mainstay is its treble section.

Mendelssohn's "Hear My Prayer—O for the Wings of a Dove" lacked vitality. Charles Nicholson, age 12, from London, Ontario, Canada, was an admirable soprano solist.

Settings by Stravinsky for "Hail Mary" and "The Lord's Prayer" had abundant fervor and held to pitch without accompaniment.

Poulenc's "Litanies" was also trustworthy in pitch despite muddy organ harmonies. A set of French folksongs by the same composer distinguished vitality from sentiment but were faultily pronounced.

GAZETTE (e)
WORCESTER, MASS.
CIRC. 94,350
JUL 24 1967
New England Newscip

Tanglewood's Fourth Weekend Threaded With Mendelssohn

By JOHN F. KYES
Gazette Music Critic

LENOX — The fourth weekend at Tanglewood, with the full Boston Symphony Orchestra, had a strand of Mendelssohn running through it, but went also into very modern channels.

The Friday and Sunday concerts, conducted by Erich Leinsdorf, featured music for two pianos by Bartok, Poulenc and Mendelssohn, the soloists being Bracha Eden and Alexander Tamir.

The all-orchestral offerings on Saturday drew 7,306 in spite of uncertain weather, the center of excitement being 32-year-old Seiji Ozawa, making his fourth annual appearance at Tanglewood. The plaudits at the end of the evening were truly frenzied. This small-framed, large-spirited man has all the elements of a great conductor.

Standard Fare

His Mendelssohn Overture, "The Hebrides" "(Fingal's Cave") was evidence that he

Gazette Review

can present standard fare in the best manner. The sounds of sea and birds were charming.

From this Ozawa leaped without seeming loss of logic, to two modernities, Takemitsu's "Requiem for String Orchestra" and Ligeti's "Atmospheres." The Requiem, episodic but not fragmentary, came back to its essentially peaceful main theme from numerous moments of tension. The work had appealing solos for concert master Joseph Silverstein and first viola Burton Fine.

The Hungarian Legeti has concocted sounds one would never expect from the combinations of instruments producing them. The results are fascinating, ranging from luscious colors to outright drollery. Very modern and very adroit.

Tanglewood Favorite

It is hard to recall as gripping a rendition of Berlioz's "Fantastic Symphony" as Ozawa produced. This Tanglewood favorite among symphonies reached heights of expressiveness which not only stressed variety of dynamics and masterful control of orchestral technique, but painted the continual struggle between sentiment and passion. The early pages of the waltz were delicious. Even the long "Scene in the Meadows" did not lose sustained interest.

The striking "March to the Scaffold" and weird "Witches' Sabbath" reached climaxes which roused the audience to high excitement

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HAMPSHIRE GAZETTE (e)
NORTHAMPTON, MASS.
CIRC. 14,250

JUL 26 1967

New England Newscltp

Leinsdorf Interpretations Praised At Tanglewood

The fourth weekend of the Berkshire Festival At Tanglewood in Lenox brought three programs of equal interest, but varying results. Attendance at Friday's concert was under 6,000, probably due again to heavy showers, which held off from Prelude time to the end of the formal concert in the Shed. Thunder rumbled softly, but in tune, through past of the evening.

Leinsdorf opened the 9 o'clock program with that delightful Mendelssohn's Overture to "Midsummer Night's Dream," composed at first as a piano duet, and performed by the composer and his sister in 1826. It and the final number, Strauss' "Till Eulenspiegel" were directed and performed with the most musically satisfactory moments of the evening, Leinsdorf making the most of the overture's thematic material and its development, the romantic mood and youthful exuberance, controlled and compact nonetheless.

Strauss' Rondo, Till's Merry Pranks, never fails to catch and hold one's interest, and Leinsdorf was at his most clear; no phrase escaped his puppetlike control, no bit of color went pale for lack of notice or demand; it was a classic reading and deserved the round of undiminished applause from the cheering audience.

In between, we heard for the first time at Tanglewood Gunther Schuller's "Diptych for Brass Quintet and Orchestra," a well-formed piece, the orchestra used percussively almost entirely, punctuated by a few escaped melodic phrases from the quintet, which were answered by the orchestra in quite different statements. Not unpleasant, the whole seemed quite unprepossessing.

A duo-piano team, Israeli artists Bracha Eden and Alexander Tamir themselves at Tanglewood initially, gave the audience their first hearing there of Bartok's Concerto for Two Pianos and Percussion. Technically able, and playing the right kind of pianos (although they may be lesser models of their make) the two pianists did not quite bring off the incisive and dynamic qualities of the piece; there was no lack of control, rather too much of it, Leinsdorf pulling on the reins from his position in front of the two pianos (a new departure and good thought), the pianists giving their all, but not enough.

After intermission, Eden and Tamir were heard to better advantage in Poulenc's Concerto in Dminor for Two Pianos and Orchestra. Poulenc is French to the core, employs all the popular harmonies, which are unquestionably his nostalgic and bittersweet; pokes fun when the music gets too impassioned. It didn't have the uplift Poulenc needs to get across, but the sweet serenity was there, not the gentle humor.

An alumnus of the Berkshire School of Music at Tanglewood, Seiji Ozawa has had only goodwill from the first moment he conducted the Boston Symphony three years ago. His humble but direct manner, purposeful seriousness to every musical detail; his habit of enforcing the orchestra to stand for the initial applause, and share it with him afterwards, (although often the men will applaud themselves rather than accept any) his elegant and courtly mien, with hint of a humorous twinkle, all add up to an exciting evening of music. His first introduction to Tanglewood audiences was through Mendelssohn, so he began Saturday's concert with a vivid and insinuating reading of The Hebrides Overture (Fingal's Cave).

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Mde. R. R.

TRANSCRIPT-TELEGRAM (e)
HOLYOKE, MASS.
CIRC. 26,950

JUL 24 1967

New England Newscltp

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The Boston Symphony concert, directed by Erich Leinsdorf, offered a program devoted to colorful music by composers of different eras but a curiously similar willingness to entertain. Mendelssohn and Schuller are hardly a pair, and yet attention to tonal effects has come down from one to the other.

Bit Of Loveliness

Midsummmer Night's Dream overture opened the program, a traditional bit of loveliness to hear on a Berskhire evening presented with the usual Boston taste. Then came Gunther Schuller's Diptych for Brass Quintet and Orchestra, an exciting pattern of contrasts in tone and tempo that kept flirting with jazz but did not break away from the formal mass of the orchestra. This piece was first performed only two years ago. The young composer was on hand Friday night to take bows.

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The mood of the evening — substantial but not too serious — continued with the final Til Eulenspiegel by Richard Strauss. This is a Boston Symphony classic, which Leinsdorf and the orchestra slipped into with what appeared to be pleasure and comfort. Like all symphonic pieces with memorable horn passages, it sounds wonderful outdoors.

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Concerto in E Major

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By A. B. M.

TIMES (E)
HARTFORD, CONN.
CIRC. 133,800

JUL 24 1967

New England Newscltp

Tanglewood in Review: Ozawa is Evening Guest Conductor

By GEORGE W. STOWE

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And his program was strongly oriented toward the 20th Century in its choice of Takemitsu's "Requiem for String Orchestra" and Gyorgy Ligeti's "Atmospheres," something that attracted many not normally seen at Tanglewood's more conventional programs. Works by Mendelssohn and Berlioz filled out the evening's musical agenda.

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Needless to say, there were some excited "bravos" from the avant-gardists and less enthusiasm from the great rank and file of concertgoers.

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Berlioz' Symphome Fastastique was the featured work on Saturday night's program. After the many years of Charles Munch's tenure with the orchestra the players must have been able to play it with their eyes closed.

While the French conductor of the Boston Symphony was at his best with Berlioz, the same could hardly be said of Mr. Ozawa, particularly in the first movement. The exaggerated dynamics and the striving for dramatic effects destroyed the continuity of the music. Even the waltz theme of the second movement did not have its usual ingratiation.

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The March to the Gallows and the Witches Sabbath were much more to Ozawa's temperament and he gave them what a friend of mine called the "wow" treatment. It aroused a storm of enthusiasm and almost everyone seemed to be happy with the results.

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UNION (m)
SPRINGFIELD, MASS.
CIRC. 79,350

JUL 22 1967

New England Newscltp

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By R. C. HAMMERICH

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There was sweetness from Mendelssohn and Poulenc, pickles from Gunther Schuller, salt and spice from Bartok and nuts and raisins from Richard Strauss.

What Wasn't

Missing were meat and potatoes. But it was fun . . . mostly.

Mendelssohn, Schuller and Bartok were paraded (in that order) before intermission, and of the three it was Bartok's Concerto for Two Pianos and Percussion which offered the most substance.

Most of the concerto's interest lies in its wealth of percussive acrobatics, but Leinsdorf's deliberate pace seemed to take some of the exuberance out of it.

All the sonic splendor was there, but the core of unbuttoned youthful liveliness was lacking. Leinsdorf played it safely.

Safety First

It needed a touch of recklessness — a dangerous artistic commodity almost never displayed by Boston's conductor. He is not one to loosen his tie and jump into the music with both feet.

Th Poulenc Concerto for Two Pianos and Orchestra, which followed intermission with the same soloists Bracha Eden and Alexander Tamir, is a much lesser work, but it fared somewhat better . . . perhaps because of its well-ordered simplicity.

With Mendelssohn's overture to "A Midsummer Night's Dream," which opened the program, it constituted the most orthodox, least disturbing music on the program. The middle movement is bland, the last bouncy and entertaining.

Crass Brass

Most caustic (also acid) piece of the evening was Schuller's brassy, contrasty, crashing, avant garde "Diptych" for Brass Quintet and Orchestra." Its controlled chaos was interesting for a while . . . but not long.

Best known piece of the evening was Strauss's "Till Eulenspiegel's Merry Pranks." It was, also, probably the most satisfying.

Leinsdorf was in full control of its happy themes and sudden tangents, and although under the best of presentations it might not surpass Bartok's Concerto in breadth and depth, it certainly equalled it in craftsmanship and entertainment Friday night.

The prelude program, which started the weekend's concerts at 7, was presented by the newly organized Berkshire Boy Choir based at the Stockbridge School.

It is made up of something over 50 boy choristers from all over the country plus adult professional singers who gather for a summer of intensive training in accordance with the ancient choir-school tradition.

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HAMPSHIRE GAZETTE (e)
NORTHAMPTON, MASS.
CIRC. 14,250
JUL 26 1967
New England Newschp

Leinsdorf Interpretations Praised At Tanglewood

The fourth weekend of the Berkshire Festival At Tanglewood in Lenox brought three programs of equal interest, but varying results. Attendance at Friday's concert was under 6,000, probably due again to heavy showers, which held off from Prelude time to the end of the formal concert in the Shed. Thunder rumbled softly, but in tune, through past of the evening.

Leinsdorf opened the 9 o'clock program with that delightful Mendelssohn's Overture to "Midsummer Night's Dream," composed at first as a piano duet, and performed by the composer and his sister in 1826. It and the final number, Strauss' "Till Eulenspiegel" were directed and performed with the most musically satisfactory moments of the evening, Leinsdorf making the most of the overture's thematic material and its development, the romantic mood and youthful exuberance, controlled and compact nonetheless.

Strauss' Rondo, Till's Merry Pranks, never fails to catch and hold one's interest, and Leinsdorf was at his most clear; no phrase escaped his puppetlike control, no bit of color went pale for lack of notice or demand; it was a classic reading and deserved the round of undiminished applause from the cheering audience.

In between, we heard for the first time at Tanglewood Gunther Schuller's "Diptych for Brass Quintet and Orchestra," a well-formed piece, the orchestra used percussively almost entirely, punctuated by a few escaped melodic phrases from the quintet, which were answered by the orchestra in quite different statements. Not unpleasant, the whole seemed quite unprepossessing.

A duo-piano team, Israeli artists Bracha Eden and Alexander Tamir themselves at Tanglewood initially, gave the audience their first hearing there of Bartok's Concerto for Two Pianos and Percussion. Technically able, and playing the right kind of pianos (although they may be lesser models of their make) the two pianists did not quite bring off the incisive and dynamic qualities of the piece; there was no lack of control, rather too much of it, Leinsdorf pulling on the reins from his position in front of the two pianos (a new departure and good thought), the pianists giving their all, but not enough.

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M. B. R.

TRANSCRIPT-TELEGRAM (e)
HOLYOKE, MASS.
CIRC. 26,000
JUL 24 1967
New England Newschp

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By A. B. M.

UNION (m)
SPRINGFIELD, MASS.
CIRC. 79,350
JUL 22 1967
New England Newschp

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By R. C. HAMMERICH

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TIMES (E)
HARTFORD, CONN.
CIRC. 133,800
JUL 24 1967
New England Newschp

Tanglewood in Review: Ozawa is Evening Guest Conductor

By GEORGE W. STOWE

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And his program was strongly oriented toward the 20th Century in its choice of Takemitsu's "Requiem for String Orchestra" and Gyorgy Ligeti's "Atmospheres," something that attracted many not normally seen at Tanglewood's more conventional programs. Works by Mendelssohn and Berlioz filled out the evening's musical agenda.

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Schenectady Gazette. July 24 67

Boston Symphony Orchestra Performs Little-Known Works

By D. E. RITZ

The byways of musical experience are met with much more frequently in this mid-20th century than in many past eras and last Saturday evening we traveled to Tanglewood to hear two works that fall into this category. They were played by the Boston Symphony Orchestra, Seiji Ozawa conducting.

* * *

The works are the Toru Takemitsu' "Requiem for String Orchestra" and Gyorgy Ligeti's "Atmospheres," both receiving their first performance at the Festival Concerts.

The program also included the ever familiar, ever beautiful overture, "The Hebrides" (Fingal's Cave), opus 26 of Mendelssohn and the Hector Berlioz "Symphonie Fantastique, opus 14 a."

The Takemitsu 10-minute "Requiem" is in one movement and has a quite eastern approach to the subject of string melody. The work includes two first viola solo and one solo passage by the concertmaster. Sometimes without what seemed to us neither rhyme nor reason, there appeared a harmonic, seemingly quite out of place. The work is pervaded by the mysticism which marks Eastern thought and which leaves the Western listener somewhat in a daze.

* * *

The American premiere of the Japanese composer's work was presented in 1963 at Ravinia under Ozawa's direction. Dating from 1957, the "Requiem for Spring Orchestra" first established Takemitsu's reputation as one of Japan's outstanding young composers. Takemitsu is a staff member of Tokyo's Twentieth Century Music Institute and a member of the Experimental Studio and we do not doubt that the Japanese find it quite as unusual as we do.

Ligeti's "Atmospheres" employs the resources of the entire orchestra and left this member of the audience completely astounded.

The Hungarian-born Ligeti worked for several years in the Electronic Music Studio of the West German Radio in Cologne. "Atmospheres" was commissioned in 1961 by the Southwest German Radio and given its first performance during the same year.

Of himself, the composer says, "My personal development began with serial music, but today I have passed beyond serialism." In "Atmospheres" he has attempted to "Establish a new textural concept of music. In this there are no 'events,' but only 'states,' no contours or forms, but instead an uninhabited, imaginary musical space. Tone color is liberated from form to become an independent musical entity."

The work seemed to us to include electronic devices used so skillfully that one was never quite sure whether it was an unusual orchestral instrumental tone metamorphosis alone or in combination with an electronic effect. There were buzzing effects, muted brass, queer string tones and totally astounding results. To say that we and many others were puzzled, is putting it mildly.

Both works were enthusiastically received by the 7,306 attending the Shed performance.

Experiment is the order of the day in music, dance, art form and expression. It is a period of trying out new ways, new thought. "Where is it leading?" Is it a dead end in itself or is it possibly leading to "fresh fields." Only time will tell but until then many of us will enjoy the byways as well as the highways of music.

* * *

Seiji Ozawa does not rely solely on his skill at interpretation of new works but brings to older numbers of the orchestral repertoire a fresh approach and a musical imagery that sheds new light on their meanings.

On Saturday night he presented the Mendelssohn's overture, completed in 1830; and the Berlioz' symphony, written the same year, giving both works with a vitality and warmth that made them glow in new color.

One luxuriated in the tone color of the "Fingal's Cave" music and felt anew the genius of Mendelssohn in capturing the "greener roar of the waters" and the cavern known as Fingal's Cave at the island of Staffa, one of the Hebrides group. As played by the Boston Symphony Orchestra on Saturday under Ozawa, the work affected us even more strongly than it did on our first hearing of many years ago.

The "Fantastic Symphony," one of two works written by Berlioz under his own title of "Episode in the Life of an Artist" is frequently met with on symphonic programs. The other part of the Opus 14 work is titled "The Return to Life" and is described as a "lyric monodrama." We have never heard it performed and are wondering why?

The "Symphonie Fantastique" is in five sections titled "Reveries, Passions," "A Ball," "Scene in the Meadows," "March to the Scaffold" and "Dream of a Witches' Sabbath."

It is strikingly pictorial music and under Ozawa's direction was given most sensitive interpretation. The "Ball Scene" has lovely harp and string sequences and delightful rhythms. The "Scene in the Meadows" was taken at a slower tempo than one usually hears, bringing its phrases a new and different emphasis. But it was the "March to the Scaffold" and the concluding "Witches' Sabbath" music that left one breathless from its passion. In the last movement the gong tones actually hurt one's eardrums and one wondered how the drum heads stood up under such vigorous onslaught.

At the close of the concert the audience bubbled over with enthusiasm. The lights were turned on the conductor and the performers were repeatedly applauded.

Attendance figures, available at the close of the program, included 941 for the Tuesday night chamber music in the Theater; 2,889 at the open Saturday morning rehearsal; 5,660 for the Friday program led by Erich Leinsdorf; as well as the 7,306 attending Saturday night. The weekend concluded yesterday afternoon with a program conducted by Erich Leinsdorf and featuring the Mendelssohn "Concerto for Two Pianos and Orchestra in E major." The program also include the Schumann' "Symphony number 1" and "The Stravinsky Suite from the Ballet," "L'Jiseau de feu."

SUNDAY REPUBLICAN
SPRINGFIELD, MASS.
CIRC. 115,950

JUL 23 1967 New England Newscltp

'New Wave' Makes Ozawa's Wading at Tanglewood Tough

By R. C. HAMMERICH

LENOX — Another mixture of freely romantic and severely contemporary music made up the program Saturday night at Tanglewood.

Ozawa Conducting

The Boston Symphony Orchestr a was being conducted by Seiji Ozawa, the youthful Japanese director of the Toronto Symphony Orchestra.

Before intermission, there was Mendelssohn's "Hebrides" Overture, Takemitsu's "Requiem for String Orchestra" and Ligeti's "Atmospheres."

After intermission there was Berlioz' "Symphonie Fantastique," one of the most popular of symphonies.

No Beginning, No End

"Atmospheres" was, by far, the most startling...but not because there were any jolts in it. It consisted almost entirely of very long, densely chromatic chords which had no definable beginning or ending.

They oozed into space, from groaning rumble to shrill squeak.

A hint of the sound may be imagined by picturing the two men standing at the topless piano. One gently struck clusters of strings with padded mallets. The other stroked them with a jazz drummer's wire brushes.

It was interesting, but, as the composer is quoted as saying in the program notes... "Atmospheres presumably occupies an extreme position, which possibly may be interrupted as a dead end."

The Requiem

Takemitsu's "Requiem" also was characterized by vague outlines and a semi-static motion, but it was less deliberately and self-consciously "atmospheric" and more impressionistic, like "Afternoon of a Faun."

The opening and closing works were traditional, the Mendelssohn played with tidy, cohesive propulsion, the Berlioz with episodic emphasis on phrasing and a loss of continuity and unity.

It was, in a word, loose.

Of course the giant "Symphonie Fantastique" cannot be tossed aside with a word, nor can the conductor be ignored.

Ozawa is a slight, wiry, boyish conductor with lots of zip and zazz. This was his fourth visit to Tanglewood, and in the past he has pushed the music forward with relentless vigor.

The opening overture showed some of this and perhaps the motionless avant garde works in the middle slowed him, because by the time the orchestra had wallowed through them and the audience (7306) had sauntered through intermission, his momentum had faltered.

The "Symphonie Fantastique" moved the deliberation when it should have taken off and flown—and it flew gently when it should have soared.

There was some pickup in the pace toward the finish, but Ozawa wasn't up to his usual snuff Saturday.

Today Leinsdorf will return to conduct Schumann's First Symphony, Mendelssohn's Concerto for Two Pianos and Orchestra (E Major) and Stravinsky's "Firebird" Suite.

MORNING GLOBE
BOSTON, MASS.
CIRC. 234,100

JUL 24 1967 New England Newscltp

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Ozawa Wins Ovation With Berlioz Work

By MARGO MILLER
Globe Critic

LENOX — The young Japanese conductor Seiji Ozawa captured Tanglewood Saturday night. The public gave him an ovation and six or seven curtain calls. Boston Symphony players stamped their feet, applauded and then, refusing to rise, made him take a solo bow.

This was occasioned by a performance of the Berlioz Symphonie Fantastique. Ozawa's music making is clear, clean and has superb taste.

Unlike Erich Leinsdorf (in other works) he can linger without stopping dead. Unlike Charles Munch, who often conducted the Fantastique, Ozawa can make the music move without frenzy. Ozawa digs the romantic.

Berlioz was writing about an artist's life. Order and inspiration are its two poles. The Fantastique is a music wanting to be normal.

Its various forms are quite orthodox, but each start — reverie, waltz, pastorale, march — becomes fevered and changed, as though a demonaic hand put his on the creator's.

This was a remarkably pictorial Fantastique in the musical sense. Ozawa senses how Berlioz sets up the artist's battles with form and fantasy. One heard the colors, felt the pulse. It was intelligent, heartfelt and dramatic, and the orchestra, which up to this point in the Tanglewood season has sounded as soggy as the weather, played beautifully.

Ozawa's other coup of the program was selling Gyorgy Ligeti's "Atmospheres" to the audience. They were charmed, though by what they weren't sure. Ligeti writes "white" music by the yard. It has a tinselly sound, is made of the musical equivalent of striped cellophane, being horizontal streamers of sound for each orchestral choir. Fourteen minutes of whole cloth.

The other contemporary piece was Toru Takemitsu's "Requiem for String Orchestra." This is broad elegaic music with a few harmonic flourishes and enough serialism to say that the composer, in 1957, had looked on Vienna and found it good.

Mendelssohn has come up on each Tanglewood program this week end. Ozawa's choice was "Hebrides" overture to which he gave a lovely performance.

Sunday afternoon Leinsdorf had the Israeli duo piano team of Bracha Eden and Alexander Tamir to do the E Major Concerto. This, a work of Mendelssohn's 14th year, is agreeable but not much more, and the Tanglewood interpreters went at it in a solemn way.

Eden and Tamir also played Friday evening. To the Bartok piano and percussion concerto, a repeat from the Boston Symphony's winter season, they added the Poulenc Concerto in D. Poulenc's fun eludes them.

TELEGRAM (m)
WORCESTER, MASS.
CIRC. 62,350

JUL 24 1967 New England Newscltp

Music: Ozawa and Leinsdorf Conduct at Festival

LENOX — A contrasted study in podium styles was given by Seiji Ozawa and Erich Leinsdorf at the final two concerts of the Berkshire Music Festival's fourth weekend.

Concerts on Friday and Saturday nights, yesterday afternoon, and the open rehearsal on Saturday morning had combined attendance of 23,277.

The corresponding weekend of concerts last summer attracted 37,224 persons to Tanglewood.

Comparison in conductors wasn't all in favor of Leinsdorf, the Boston Symphony Orchestra's regular director, at yesterday afternoon's program.

No more thrilling performance has been heard at Tanglewood of Stravinsky's "Firebird" Suite. Leinsdorf and the orchestra were quite marvelous.

Workmanlike Style

He doled out every cue with practical, workmanlike gestures, totally devoid of theatrical extras. Geyser-like passages of the introduction gleamed. The "Berceuse" was a thing of poignant beauty.

Kastchei's "Infernal Dance" was some of the most ordained chaos we have heard from this orchestra. Everything went just right, even the gentle, threatening horn solo that ushers in the finale.

It grew to huge swells of sound that must have been heard in nearby Stockbridge.

Except for superficial interest, little was accomplished by including Mendelssohn's Concerto for Two Pianos and Orchestra in E Major on yesterday's program. It is understandably a neglected work.

Pianists Bracha Eden and Alexander Tamir saw to it that there wasn't a cross note in the three movements. It's loaded with runs, octaves and other technical devices, gleefully jotted down by Mendelssohn when he was 14. The pianists played it with respect and the orchestra followed suit.

Jubilant Symphony

After a robust start, Schumann's First Symphony pursued a jubilant course. Leinsdorf kept it throbbing. Solos came through well except for gravelly horns. Strings glowed with warmth in the slow movement, and Leinsdorf brought the work to an epic close in stages.

Saturday night, Ozawa made his fourth guest appearance at Tanglewood in as many years. He's regular conductor of the Toronto Symphony.

The young Japanese conductor's program was replete with pitfalls. In spite of its conjuring title, at least two movements of Berlioz' "Fantastic Symphony" lapsed into the tedious. They were "Reveries" and "Scene in the Meadows."

Mendelssohn's "Hebrides" Overture had its moments of vitality, but generally struck the mark of an old chestnut. At best it was a conservative, compact performance.

Risky Program

The rest of Ozawa's program was downright risky. These were two contemporary works — Requiem for String Orchestra by the contemporary Japanese composer Toru Takemitsu, and "Atmospheres" by the Hungarian Gyorgy Ligeti.

While Takemitsu's Requiem is far ahead of tradition, it has the power of suggestion through clear melodic paths, concordance, and freedom of action.

Ligeti's piece was nothing more than a disorganized series of sound effects.

Such might be heard at the end of a tunnel, when steel sheets are dropped, near an aviary, in movies about outer space, in insect sounds, and from brushed piano strings.

There wasn't a blast in the piece, nor a conventional sound.

The orchestra paid Ozawa the courtesy of diligent effort, although some of the men couldn't suppress an occasional smile.

R.M.

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MONITOR (e)
BOSTON, MASS.
CIRC. 192,400

JUL 24 1967

New England Newsclip

Ozawa on podium at Tanglewood

By Clifford Barnes

Lenox, Mass.

Guest conductors with a symphony orchestra face the awesome task of winning over a group of professional musicians, usually for one concert only, in order to match the standard set by the permanent conductor. Chances of falling below are high. The possibility of rising above it is quite small.

A rare bird who succeeded in the latter category is a mini-sized bundle of energy from Japan, Seiji Ozawa. He walked away with Saturday evening's concert by the Boston Symphony Orchestra at Tanglewood. Yet in his Japanese-humble way, he gave full credit to the instrumentalists and acknowledged the applause standing in their midst—not on the podium.

When music director Erich Leinsdorf returned to his usual position on Sunday afternoon, the orchestra returned to its usual status—a routinely fine concert, for which every Boston music lover can be grateful. Everything was in the right place, but the excitement of the night before was missing. Four successive seasons of Ozawa-san at Tanglewood rate a fifth, sixth, and seventh, as well as an appearance during the regular season in Boston.

Wholehearted response

Not that all of the programing was responsible. Mendelssohn's "Fingal's Cave" Overture and the Berlioz Symphonie "Fantastique" are common items in any good orchestra's repertoire. But this 32-year-old sharp-dresser was never content to let the music sound ordinary. There was total involvement. Every part of his body communicated.

The result was a wonderfully warm sound from the orchestra. Precision was evident. Mr. Ozawa means what he says, and he gets it wholeheartedly. The most interesting part of his conducting is an expressive left hand. It almost never follows the right-hand beat pattern, but can say more with economy of means than can be seen on most podiums in this country.

The Berlioz was marked by careful attention to detail. An oboe was off stage in echo-duet with the English horn during the third movement. Interesting countermelodies were brought out in the waltz that added greatly to the usual imagery of the music. The chimes in the last movement seemed too loud at first. But when two tubas began intoning the Dies Irae, the volume level made sense.

There was applause after each movement. The whole symphony built to such a climax, the audience was cheering at the conclusion. The applause at the end of the first half of the concert was a little more reserved, but the reason was a piece of superimpressionism, "Atmosphères," by György Ligeti. Here the test of the conductor was to bring the piece off at all—in spite of muffled

Seiji Ozawa

smiles by the musicians themselves, and an occasional shake of the head by a first-chair man who missed a note or two.

Atmospheric sounds

The composer's tone poem evokes "uninhabited, imaginary musical space," through extremely clever musical devices. None of those electronic sounds. Two drummers stroked the strings of a piano with brushes usually applied to snare drums and cymbals. The brass section blowing air through their mouthpieceless instruments depicted the winds of outerspace. Pitches seemed to move up and beyond the range of the human ear.

Although it was written in 1961, "Atmospheres" is infinitely more forward-looking than the Requiem for String Orchestra, composed in 1957 by Toru Takemitsu, the work that came first on the program. Mr. Takemitsu is considered by some to be the most talented young composer in Japan today. His Requiem doesn't say anything that hasn't been said as well by Schoenberg, Barber, and others since the turn of the century. In any case, the conductor's emotional involvement was complete, including audible deep breathing.

ARTS
ENTERTAINMENT

Duo pianists

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Bracha Eden and Alexander Tamir returned to their two keyboards for Mendelssohn's Concerto for two pianos and orchestra in E major. (They had played the Poulenc Concerto for two pianos Friday night). The work was composed three years before the popular "Midsummer Night's Dream" Overture, also written for two pianos in its original version.

The youthful modulations and overuse of scale-runs and arpeggios dull the first impression of this little-known concerto. The finale contains the best writing for two pianos and the surrounding orchestral web. Eden and Tamir make a fine team, but he has the more dynamic piano tone of the pair.

Mr. Leinsdorf selected excerpts from the ballet score of Stravinsky's "Firebird" to close the program. He included part of the score that needs dancing and stage action to sustain full attention by the listener, just as he has done with Prokofiev's "Romeo and Juliet." It turns out to be a questionable service to the concertgoer.

The "Ronde des princesses" and the "Berceuse" were the most captivating moments, due to the effective solo work of Ralph Gomberg, oboe, and Sherman Walt, bassoon.

JOURNAL
LAKEVILLE, CONN.
WEEKLY CIRC. 3,500

JUL 27 1967

New England Newsclip

Tanglewood Weekend and Music Barn

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The Berkshire Boy Choir, under the expert direction of George Guest, provided a brilliant prelude to the weekend of concerts at Tangelwood. The group is excellent in every detail: balanced choral sound, effective solo singing, good diction, and above all, musical taste. They will be singing at St. John's Church in Salisbury on Sunday, July 30, and those able to attend are assured a rewarding experience.

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Three relatively contemporary works comprised the remainder of the program. *Diptych for Brass Quintet and Orchestra* by Gunther Schuller explores testures, timbres and rhythms. The Bartok *Concerto for Two Pianos and Percussion* and the *Poulenc Concerto in D minor for Two Pianos and Orchestra* featured the team of Bracha Eden and Alexander Tamir as soloists. They seem to have technical facility and balanced tone, but they failed to communicate the bite and sparkle needed in these works.

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A *Requiem for String Orchestra* by Toru Takemitsu was the first contemporary work. Mr. Ozawa introduced it to this country four years ago and obviously has an affinity for it. Despite any harmonic complexities, it is easy to listen to and, with lengthy phrases broken by sighs of silence, aptly follows its title. *Atmospheres* by the Hungarian composer Ligeti, is a fascinating aural excursion, a journey in sound to worlds unknown. The transfer of what could have been an electronic score to an orchestral one is brilliant, successful, and satisfying.

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The Schumann begins in high tension, and the orchestra set the tone immediately. The full-bodied vivacity and rushing confidence of the first movement slackened not a bit; Mr. Leinsdorf "played" the orchestra as if it were an organ; the counterpoint between strings and full orchestra was especially true. The melodious, introspective opening of the second movement led quickly to the strong string and brass choirs, and although there was a sense of the oboes being overwhelmed in the final movement, the orchestra worked smoothly toward the spectacular conclusion.

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The ability to walk onto a bare stage with only a voice and an instrument, and be able to immediately gather an audience into complete rapport is no mean feat, requiring great personality, and one which many talented performers cannot do. Pete Seeger can, and in that respect much resembles the ministrels of old who were the forerunners of the folk singers of today.

Last Saturday afternoon at the Berkshire Music Barn we saw this happen again when Seeger arrived on stage with the microphones not turned on. Not a bit phased, he said "come on, let's all sing," and swung into *Tom Dooley* to audience cheers.

His program was in reality a protest one. Starting with posting two signs, "Chicken Little was right," he used his numbers to trace the answers people have devised for solving the world's problems through the generations, refusing to accept a "falling sky"; but he sang also of those who do accept, look for escape in death, dope and damnation, since we will all die eventually, anyway, rather than to fight. And always ran the thread that life is worth living, so live it in truth and honesty and not give up.

In developing his theme that there is really no good and evil, but just foolishness, he quoted Carl Sandburg, who unknown to us all, had just died, as saying that there should be an eleventh commandment, "Thou shalt not commit nimcompoopery'!"

The program dragged only at the start of the second half, when Seeger introduced a young British singer, Bob Davenport, who sang some British-type folk songs which, although he had a good true tenor voice, somehow didn't get across to the audience, and Seeger gnally had to rescue him and pull the audience back from their restlessness into the palm of his hand once again.

Pete Seeger has been around quite a while, but it is ever a thrill to watch a master who loses little with familiarity.

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MONITOR (e)
BOSTON, MASS.
CIRC. 192,400

JUL 24 1967

New England Newsclip

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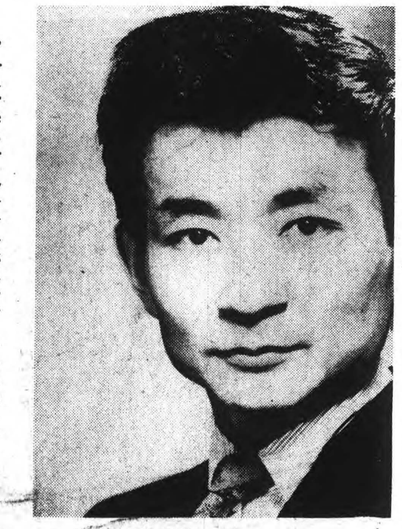

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His program was in reality a protest one. Starting with posting two signs, "Chicken Little was right," he used his numbers to trace the answers people have devised for solving the world's problems through the generations, refusing to accept a "falling sky"; but he sang also of those who do accept, look for escape in death, dope and damnation, since we will all die eventually, anyway, rather than to fight. And always ran the thread that life is worth living, so live it in truth and honesty and not give up.

In developing his theme that there is really no good and evil, but just foolishness, he quoted Carl Sandburg, who unknown to us all, had just died, as saying that there should be an eleventh commandment, "Thou shalt not commit nimcompoopery"!"

The program dragged only at the start of the second half, when Seeger introduced a young British singer, Bob Davenport, who sang some British-type folk songs which, although he had a good true tenor voice, somehow didn't get across to the audience, and Seeger gnally had to rescue him and pull the audience back from their restlessness into the palm of his hand once again.

Pete Seeger has been around quite a while, but it is ever a thrill to watch a master who loses little with familiarity.

TIMES UNION
ALBANY, N. Y.
D. 71,635 SUN. 122,607

JUL 24 1967

Weather Curtails Attendance Over Weekend at Tanglewood

By ROBERT J. BARBER

Tanglewood, summer home of the Boston Symphony Orchestra, reached the season's half-way mark over the weekend plagued by bad weather and a drop in attendance.

But a spokesman said, with four weeks to go there is still time to catch up with last year's record. He said advance ticket sales are only slightly behind last year's and the scheduled performance next weekend of pianist Van Cliburn is expected to bring in thousands more — weather permitting.

It was a weekend of romantic and modern music under the direction of Seiji Ozawa Saturday evening and Erich Leinsdorf Friday, and Sunday afternoon.

Saturday evening, with a crowded Shed and packed lawn, a sudden rain squall sent the outsiders running for cover just as the youthful Ozawa began conducting Berlioz' "Symphonie Fantastique."

The 32-year-old guest conductor, back at Tanglewood for his fourth successive year and where he received the Koussevitzky Memorial Scholarship in 1960, Ozawa is now music director of the Toronto Symphony Orchestra and the Ravinia Festival in Chicago.

Ozawa opened the Saturday night program with Mendelssohn's ouverture to "Fingal's Cave," a program piece designed to describe the master's impressions of the great caves in Scotland It was during this visit also that he began outlining his "Scottish Symphony."

The most startling performance for the weekend was Gyorgy Ligeti's "Atmospheres." It was commissioned in 1961 by the Southwest German Radio and was given its first performance that same year.

Its worth seems doubtful. Ligeti says he was attempting to establish a new textural concept of music. "In this kind of music," he says, "there are no 'events,' but only 'states,' no contours or forms but instead, an uninhibited imaginary musical space."

"Fantastic Symphony" on the other hand oozed color and depth and it's not difficult to see why, even though it startled Berlioz' contemporaries, it has continued to be so popular.

There have been perhaps a half dozen composers who have upset custom, discovered fresh territory where others have feared to tread. Berlioz was one of those.

Sunday afternoon, Leinsdorf conducted Schumann's Symphony No 1 in B flat major; Mendelssohn's Concerto for Two Pianos in E major; and Stravinsky's Suite from the Ballet, "L'Oiseau de feu."

Again, it was an afternoon of the romantic and the modern with Stravinsk's suite from the "Fire Bird" standing out among the older compositions.

Composed in 1910, the wor was dedicated to Rimsky-K sakoff, son of the composer, a it was from the original work that Leinsdorf drew upon for Sunday's performance.

Next weekend at Tanglewood, Van Cliburn will climax the festival's fifth weeek with a performance of Grieg's Piano Concerto. Friday, the orchestra will perform Franck's Symphony in D minor and Saturday, Brahms' Symphony No. 4.

NEWS (e)
SPRINGFIELD, MASS.
CIRC. 98,600

JUL 24 1967

New England Newspapers

Tanglewood Critique

Soloists Hampered By Mediocre Music

By ARTHUR T. ANDREWES

The midway point in the Berkshire Music Festival at Tanglewood was marked yesterday afternoon with two works that rocked the audience and a third that was as innocuous as the others were brilliant.

It is not often that soloists are saddled with a work that does little to exhibit their virtuosity to a willing audience. The Concerto for Two Pianos and Orchestra by Felix Mendelssohn did not present an adequate platform from which to display properly the artistry of pianists Bracha Eden and Alexander Tamir.

Perhaps the frequency of solo play was the reason for the choice in this matter. Perhaps the fine nuances escaped all but those directly involved. The composition, written by Mendelssohn when he was only 14, has moments of grandeur. However even those moments fade into an inoffensive mediocrity that the combined efforts of the two soloists, Erich Leinsdorf, and the entire Boston Symphony could not overcome.

This cannot cancel or deny the creative ability of the soloists. In their particular chores, made more difficult by music that had little emotional contour, the presence of artistic maturity was undeniable.

The opening selection was the kind of bright, multi-colored composition that unites an audience with a bond of mutual excitement. Symphony Number One in B Flat Major by Robert Schumann can be enjoyed by everyone. No one is too unsophisticated nor too learned to appreciate at least one movement from this kaleidoscopic symphony.

After the nearly noncommittal middle piece by Mendelssohn, the audience was primed for what was to come. The placid atmosphere left by the concerto was the best possible setting for a full appreciation of the Firebird Suite by Igor Stravinsky.

The opening measures did not intrude upon the afternoon quiet. Slowly but surely the music that forms the foundation for one of the world's greatest ballets began to penetrate and envelope the audience.

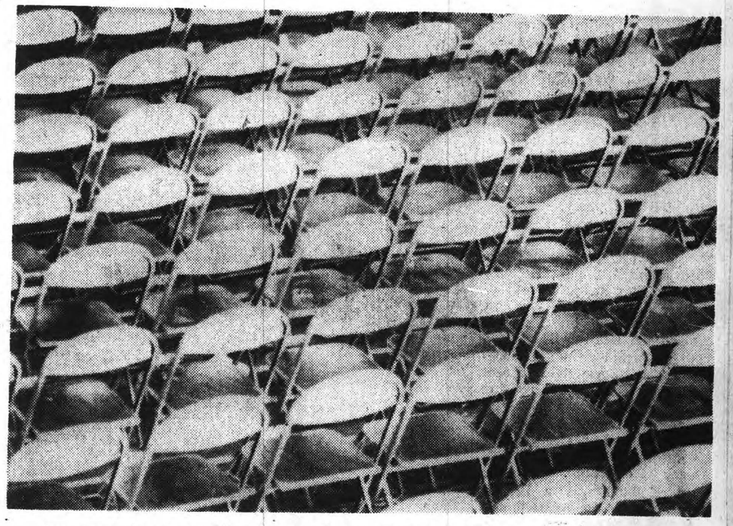
As mysteriously dark as it is brilliantly demonstrative, the Stravinsky piece finds a place in everyone listening. While there were times when Leinsdorf seemed deliberately to slow down the music to a painfully slow pace, it might well have been his sense of theatrical contrast that guided this decision.

The section preceding the "Infernal Dance of Katchei's Demons" seemed almost too slow until compared to the frightening roar of the section that follows.

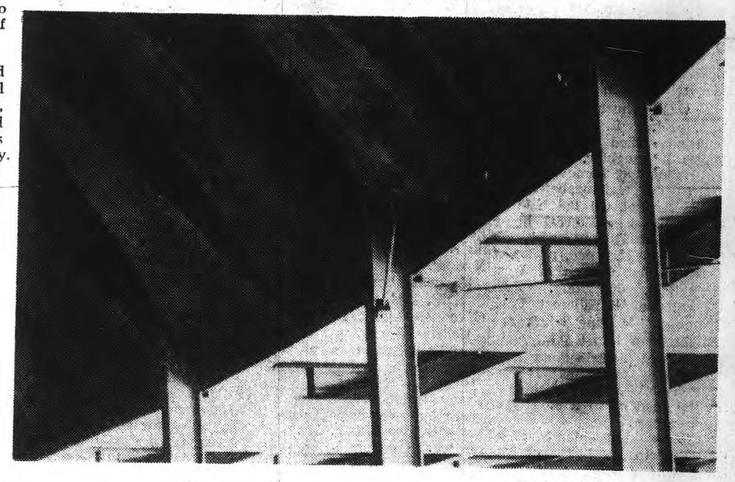
Leinsdorf appeared to enjoy the conducting of this last portion of the program as he fairly leaped, coaxed, gyrated and danced according to the wild and surging force of the music.

The audience responded with a standing ovation well spiced with cheers, bravos, and applause for the man and the orchestra that makes Tanglewood what it is today.

Forms in the Shed



A man arrives early for the Sunday afternoon concert at Tanglewood. He sits alone. The great quiet is reflected by row upon row of unoccupied chairs. His wandering eyes conceive geometric figures from the common things about him. Only the sounds of birds, heralding the concert to come, distract him from his reverie.



Photos by Arthur T. Andrewes

As his eyes wander upward, toward the source of the sound, the massive structure above him takes on the identity of a fantastic geometric maze. Steel girders and metal plates form a multitude of shapes and forms limited in number by the length and breadth of the viewer's imagination.

Tanglewood combines the nature of man with the man in nature in order to establish a better setting for the appreciation of good music. Only in a place such as Tanglewood can the mind wander freely, enjoying the talents of man and God on a patch of land that represents artistic freedom and dignity.

Whenever surrounded by a legacy of creative freedom, man should allow himself to enjoy the powers of imagination and creative pleasure that are as rightfully his as life itself.

ATA

The Knickerbocker News ** Albany, uly . ,1967 12A

At the Concert

Conductor Ozawa, Man of Wide Talent

By DUANE LaFLECHE

SIJI OZAWA, the young Japanese conductor, was four quite different people Saturday night at Tanglewood.

First the calligrapher. This in Mendelssohn's overture "The Hebrides." Here he conducted in brush strokes, using the calligraphy of his countrymen to reproduce the musical portrait Mendelssohn had painted. One wished, at the end, that Mr. Ozawa had chosen to call Eveertt Firth, the orchestra's typmanist, to the podium to share the applause. As a master of the kettledrums Mr. Firth has few peers.

The second Mr. Ozawa was the synthesist, one who puts together, as a chemist puts together. He compounded the carefully measured ingredients that his contemporary, the Japanese composer Toru Tekemitsu, had measured out for his "Requiem for String Orchestra." All measurements were exact. All ingredients carefully selected. One must not blame the conductor that the requiem proved, at its end, to be a requiem for nobody.

THE THIRD Mr. Ozawa, in contrast to the second, was not a chemist but an alchemist, a space age chemist.

He performed his magic in presenting "Atmospheres," a work written a half dozen years ago by the Hungarian composer Gyorgy Ligeti. Here Mr. Ozawa was spiriting forth from the orchestra those space age sounds woven together from conventional instruments used often in unconventional ways. The composer speaks of "Atmospheres" as creating "an uninhabitated, imaginary musical space."

There could not have been many in the audience who could discern just how those new but immensely musical sounds were being treated—except for the closing notes. Then, over a grand piano with the top removed, stood two of the percussionists of the orchestra. With whisks they stroked the exposed strings. So it ended, although few in the audience knew it was ended. It would be good to hear "Atmospheres" again.

AND THEN the fourth Mr. Ozawa. The businessman—with a large business to attend to, a romantic business with a bit of the baroque to it. A business that had to be run with a cool effi-efficiency and a daring spirit. So, to his role of Japanese businessman, Mr. Ozawa added the fire of the samurai (an element American businessmen encounter often, but ever with surprise, in their suave Japanese counterparts).

The occasion for this Mr. Ozawa was Berlioz' "Symphonie Fantastique." Mr. Ozawa was the businessman even as he recreated the reveries and even as he made the waltz the most waltz-able of waltzes. But it was with a samurai's sword that he beheaded the hero.

All 7,300 present liked the way he did it.

DUE IN AT SARATOGA CENTER—Seiji Ozawa, who conducted at Tanglewood over the weekend, will conduct the Philadlphia Orchestra Aug. 18 at the Saratoga Performing Arts Center

30

Waterbury Republican

Tanglewood Turns To Fantasy

July 25 '67

Saturday evening, at Tanglewood was marked by a plunge into descriptive fantasy. The program was a varied one, and the orchestra, under guest conductor Seiju Ozawa, performed two works that had never been heard at the Berkshire Festival before.

Ozawa, 32-year-old music director of the Toronto Symphony, and a former student of the Berkshire Music Center where he won the Koussevitzky Memorial Scholarship in conducting, returned to the Tanglewood stage for the fourth consecutive year. He conducted brilliantly, performing Mendelssohn's Overture "The Hebrides" (Fingal's Cave Op. 26), the Takemitsu Requiem for String Orchestra, Ligeti's Atmospheres, and Berlioz' Symphonie Fantastique, before an enthusiastic audience of 7,306.

Mendelssohn's Overture is a portrayal of the foaming sea and strange coverns of the Hebrides and the tonal colors are mysterious and tempestuous.

The Takemitsu Requiem for String Orchestra, performed at Tanglewood for the first time, is a 10-minute elegy for strings rather than a requiem in the liturgical sense. It is an experiment in one movement for conventional instruments by a contemporary Japanese composer who has written electronic music for tape recorder as well. Ozawa gave this work its American premier in 1957, and performed it again Saturday evening at Tanglewood.

"Atmospheres" by Gyorgy Ligeti is also an experiment in tone color. It is a somewhat strange (the pianist plays the strings inside the piano, not the keys, the cellos play harmonics much of the time, the tuba is often muffled) rendition of the breaths of the air and atmospheric sounds. There is a certain tenseness and excitement to this work which is achieved by effects that simulate the sounds and senses of the air and the atmosphere surrounding us.

The highlight of the evening was Ozawa's dynamic conducting of Berlioz' Symphonie Fantastique. The symphony is really a story, the dream of a musician about his love, and the creation of fantasies and hallucinations concerning this love. There is an idee fixe, or a theme which recurs in each of the five movements, in varying forms. Throughout Dreams and Passions, The Ball, Scenes in the Country, The March of the Gallows, and Dream of the Witches Sabbath, each a different scene corresponding to a single movement, Ozawa was in perfect control of the orchestra. His conducting was deliberate and masterful, and the orchestra responded with remarkable shadings and subtleties of tone. There is a studied juxtaposition of pastorale lightness and airiness contrasted with the heavy, ominous sounds of doom and despair in this symphony, and Ozawa achieved an absolute perfection in his interpretation.

This was a thrilling performance, and one will not easily forget the effect that the orchestra achieved, even an orchestra as uniformly accomplished as the Boston under Leinsdorf. The rapport and brilliance demonstrated by both orchestra and conductor was astonishing, evidenced by the tremendous applause and response on the part of the audience, who recalled Ozawa again and again.

The weekend at Tanglewood promises to be one of the most exciting weekends of the Festival. Friday's Prelude concert at 7 p.m. will be devoted to Brahms "Liebeslieder Waltzes, with Claude Frank at the piano accompanying some of the Berkshire Music School vocalists. The major concert at 9 p.m. will feature Rafael Kubelik, guest conductor for both Friday and Saturday evenings. Friday's program will be Hydn's Symphony No. 102, Martinu's "Double Concerto" and Cesar Franck's "Symphony in D Minor."

Saturday evening's program, which starts at 8 p.m., will present the renowned Israeli violinist, Shmuel Askenasi, playing Elgar's Violin Concerto, Smetana's Moldau and Brahms Symphony No. 4. Sunday afternoon at 2:30, Erich Leinsdorf returns to the podium conducting Webern's Six Pieces, Op. 6, Schubert's Symphony No. 9 and the usual excitement always heralded at Tanglewood when Van Cliburn returns to the Tanglewood stage to play Grieg's Piano Concerto.

"SCM"

UNION (m)
SPRINGFIELD, MASS.
CIRC. 79,350

JUL 24 1967 New England Newsclip

At Tanglewood

Mendelssohn Outpaced By Eden-Tamir Ability

By R. C. HAMMERICH

LENOX — Bracha Eden and Alexander Tamir returned to the Tanglewood stage for a two-piano concerto Sunday afternoon, but the biggest and best music came before and after them.

Froth and Fluff

It wasn't their fault. Their piano playing was fair enough . . . agile and entertaining, in fact. It was the piece they played that was inconsequential.

Mendelssohn wrote it when he was 14 years old, and, of course, it is a fine piece for a kid to write, but it is, after all, only froth and fluff.

It was the E Major Concerto, one of two he wrote for two pianos and orchestra. The first and third movements are all runs and arpeggios and lightweight filigree and decoration.

Middle Worthwhile

The middle movement offers some sweet, romantic melodies and makes the piece worth the time.

Erich Leinsdorf and the orchestra offered only one work before intermission . . . Schumann's First Symphony. It is a happy symphony. The composer was happy when he wrote it, and the 7422 listeners Sunday afternoon were happy when they heard it.

It has some pleasantly flowing melodies and some nicely dramatic, stentorian gestures (a la Beethoven) to open the first, third and fourth movements and to wind up the whole piece.

Clean Performance

It has been a popular, standard work many years. Leinsdorf gave it a well-ordered, clean, cohesive and well-paced performance. Schumann lovers should have liked it.

The big piece of the day, though, came last. It was an everchanging, kaleidoscopic, brightly as well as softly colorful suite of seven sections drawn by Leinsdorf from Stravinsky's "Firebird" ballet.

He directed the complicated score from memory and kept its varying parts together with deft skill.

Piece of Wit

It is a piece of wit and entertainment rather than emotional depth and it was securely successful Sunday.

The weekend's attendance was 23,277.

Tuesday night, the Boston Symphony Chamber players will perform in the Tanglewood theater at 8.

Friday, the weekend prelude concert at 7 in the shed will present Claude Frank and Lilian Kallir, pianists, and eight singers with Brahms' "Liebeslieder" waltzes.

Kubelik to Conduct

The 9 p. m. concert will be conducted by Rafael Kubelik, whose program will include Haydn's Symphony No. 102 Martinu's "Double Concerto" and Franck's Symphony in D Minor.

Saturday, Kubelik will conduct Smetana's "Moldau," Elgar's Violin Concerto with Shmuel Ashkenasi as soloist and Brahms' Symphony No. 4.

Sunday afternoon Leinsdorf will conduct Webern's "Six Pieces" (Op. 6), Schubert's Symphony No. 9 and Grieg's Piano Concerto with Van Cliburn as soloist.

JOURNAL
LAKEVILLE, CONN.
WEEKLY CIRC. 3,500

JUL 27 1967 New England Newsclip

VAN CLIBURN . . . who will be soloist with the Boston Symphony Orchestra, Erich Leinsdorf Music Director conducting, at Tanglewood on Sunday afternoon, July 30 at 2:30 p.m. Mr. Cliburn will perform the Grieg Piano Concerto with the Orchestra. The balance of the program will consist of the Schubert Symphony No. 6 and Six Pieces for Orchestra, Op. 6, by Webern.

GUEST CONDUCTOR AT TANGLEWOOD

Erich Leinsdorf, Music Director of the Boston Symphony Orchestra, has ~~invited~~ Rafael Kubelik to share the conducting honors for the fifth week of Berkshire Festival concerts at Tanglewood. Mr. Kubelik will conduct the Orchestra on Friday evening (July 28, 8 p.m.). Shmuel Ashkenasi will be soloist with Mr. Kubelik on Saturday evening, and on Sunday afternoon (July 30, 2:30 p.m.) Van Cliburn will be soloist.

On Friday evening (July 28, 9:00 p.m.) Rafael Kubelik will conduct the Haydn Symphony No. 102, Franck's Symphony in D minor and the Martinu Double Concerto. Charles Wilson, Assistant Conductor of the Boston Symphony, will be piano soloist.

The Friday evening concert will be preceded by the now Traditional Weekend Prelude (July 28, 7 p.m.) Claude Frank and Lilian Kallir with singers drawn from the Berkshire Music Center will present the Brahms Liebeslieder Waltzes.

Rafael Kubelik will be guest conductor with the Boston Symphony again on Saturday evening (July 29, 8 p.m.) when he will have Shmuel Ashkenasi as soloist. Mr. Ashkenasi will perform the Elgar Violin Concerto with the Orchestra. The balance of the program will consist of Smetana's Moldau and Brahms' Symphony No. 4.

Van Cliburn will be soloist with the Boston Symphony, conducted by Erich Leinsdorf, on Sunday afternoon (July 30, 2:30 p.m.) and will perform the Grieg Piano Concerto with the Orchestra. Mr. Leinsdorf will also conduct Six Pieces for Orchestra by Webern and Schubert's Symphony No. 9

The regular Open Rehearsal for the benefit of the Boston Symphony Orchestra's Pension Fund will be held on Saturday (July 29) at 10:30 a.m.

Schenectady Gazette
SCHENECTADY, N. Y.
D. 50,766

JUL 25 1967 Bigfellow

Kubelik Guest Conductor At Tanglewood Concert

Rafael Kubelik will appear as guest conductor of the Boston Symphony Orchestra for its concerts Friday and Saturday evenings with Erich Leinsdorf conducting the Sunday afternoon concert at Tanglewood, Lenox, Mass.

* * *

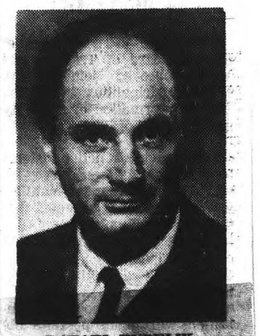
Kubelik will conduct the Friday 9 p.m. concert which will feature the Haydn "Symphony Number 102," the Frank "Symphony in D Minor" and the Martinu, "Double Concerto." Charles Wilson, assistant conductor of the Boston Symphony, will be the piano soloist for the Martinu.

The Weekend Prelude, Friday at 7 p.m. will feature Claude Frank and Lilian Kallir, pianists with the singers from the Berkshire Music Center in the Brahms' "Liebeslieder Waltzes." Kubelik will have Shmuel Ashkenasi as soloist in the Elgar "Violin Concerto With Orchestra" Saturday at 8 p.m. The program will conclude with Smetana's "Moldau" and the Brahms' "Symphony number 4."

Van Cliburn will be the soloist for the Sunday 2:30 p.m. program playing the Grieg "Piano Concerto" with the orchestra. Leinsdorf will also conduct "Six Pieces for Orchestra" by Webern and the Schubert "Symphony number 9."

The regular open rehearsal of the orchestra will be held Saturday at 10:30 a.m.

Information on all Tanglewood events may be obtained by writing Festival Ticket Office, Tanglewood, Lenox, Mass. 01240.



RAFAEL KUBELIK
Two Day Appearance

COMPLETE NEW YORK STATE SERVICE

SCHENECTADY GAZETTE
Tuesday, July 25, 1967

BERKSHIRE COURIER
GT. BARRINGTON, MASS.
WEEKLY CIRC. 3,400

0-47

JUL 27 1967 New England Newsclip

Rafael Kubelik Van Cliburn At Tanglewood

LENOX—Erich Leinsdorf, music director of the Boston Symphony Orchestra, has invited Rafael Kubelik and Van Cliburn to share the honors for the fifth week of Berkshire Festival concerts.

Kubelik will conduct the orchestra tomorrow evening. Shmuel Ashkenasi will be soloist with Kubelik Saturday evening and Cliburn will be soloist with Leinsdorf and the Symphony Sunday afternoon at 2:30.

Tomorrow evening at 9, Kubelik will conduct the Haydn Symphony No. 102, Franck's Symphony in D minor and the Martinu Double Concerto. Charles Wilson, assistant conductor of the Boston Symphony, will be piano soloist for the Martinu concerto.

The concert will be preceded by the now traditional weekend prelude at 7. Claude Frank and Lilian Kallir, with singers drawn from the Berkshire Music Center, will present the Brahms Liebeslieder Waltzes.

Kubelik will be guest conductor with the Symphony again Saturday evening at 8, when he will have Ashkenasi as soloist. Ashkenasi will perform the Elgar Violin Concerto with the orchestra. The balance of the program will consist of Smetana's Moldau and Brahms' Symphony No. 4.

Sunday afternoon, Cliburn will perform the Grieg Piano Concerto with the orchestra. Leinsdorf will also conduct Six Pieces for Orchestra by Webern and Schubert's Symphony No. 9.

The Berkshire Festival chamber music concert Tuesday evening will be presented by the Boston Symphony Chamber Players. This is their second concert in the chamber music series. The program will feature works by Beethoven, Dohanyi, Fine and Faure.

The regular open rehearsal for the benefit of the Boston Symphony Orchestra's pension fund will be held on Saturday at 10:30 a.m.

30

Waterbury Republican

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July 27 '67

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"SCM"

UNION (m)
SPRINGFIELD, MASS.
CIRC. 79,350

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New England Newsclip

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JOURNAL
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WEEKLY CIRC. 3,500

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VAN CLIBURN . . . who will be soloist with the Boston Symphony Orchestra, Erich Leinsdorf Music Director conducting, at Tanglewood on Sunday afternoon, July 30 at 2:30 p.m. Mr. Cliburn will perform the Grieg Piano Concerto with the Orchestra. The balance of the program will consist of the Schubert Symphony No. 6 and Six Pieces for Orchestra, Op. 6, by Webern.

GUEST CONDUCTOR AT TANGLEWOOD

Erich Leinsdorf, Music Director of the Boston Symphony Orchestra, has ~~invited~~ Rafael Kubelik to share the conducting honors for the fifth week of Berkshire Festival concerts at Tanglewood. Mr. Kubelik will conduct the Orchestra on Friday evening (July 28, 8 p.m.). Shmuel Ashkenasi will be soloist with Mr. Kubelik on Saturday evening, and on Sunday afternoon (July 30, 2:30 p.m.) Van Cliburn will be soloist.

On Friday evening (July 28, 9:00 p.m.) Rafael Kubelik will conduct the Haydn Symphony No. 102, Franck's Symphony in D minor and the Martinu Double Concerto. Charles Wilson, Assistant Conductor of the Boston Symphony, will be piano soloist.

The Friday evening concert will be preceded by the now Traditional Weekend Prelude (July 28, 7 p.m.) Claude Frank and Lilian Kallir with singers drawn from the Berkshire Music Center will present the Brahms Liebeslieder Waltzes.

Rafael Kubelik will be guest conductor with the Boston Symphony again on Saturday evening (July 29, 8 p.m.) when he will have Shmuel Ashkenasi as soloist. Mr. Ashkenasi will perform the Elgar Violin Concerto with the Orchestra. The balance of the program will consist of Smetana's Moldau and Brahms' Symphony No. 4.

Van Cliburn will be soloist with the Boston Symphony, conducted by Erich Leinsdorf, on Sunday afternoon (July 30, 2:30 p.m.) and will perform the Grieg Piano Concerto with the Orchestra. Mr. Leinsdorf will also conduct Six Pieces for Orchestra by Webern and Schubert's Symphony No. 9

The regular Open Rehearsal for the benefit of the Boston Symphony Orchestra's Pension Fund will be held on Saturday (July 29) at 10:30 a.m.

Schenectady Gazette
SCHENECTADY, N. Y.
D. 50,756

JUL 25 1967

Kubelik Guest Conductor At Tanglewood Concert

Rafael Kubelik will appear as guest conductor of the Boston Symphony Orchestra for its concerts Friday and Saturday evenings with Erich Leinsdorf conducting the Sunday afternoon concert at Tanglewood, Lenox, Mass.

* * *

Kubelik will conduct the Friday 9 p.m. concert which will feature the Haydn "Symphony Number 102," the Frank "Symphony in D Minor" and the Martinu, "Double Concerto." Charles Wilson, assistant conductor of the Boston Symphony, will be the piano soloist for the Martinu.

The Weekend Prelude, Friday at 7 p.m. will feature Claude Frank and Lilian Kallir, pianists with the singers from the Berkshire Music Center in the Brahms' "Liebeslieder Waltzes." Kubelik will have Shmuel Ashkenasi as soloist in the Elgar "Violin Concerto With Orchestra" Saturday at 8 p.m. The program will conclude with Smetana's "Moldau" and the Brahms' "Symphony number 4."

Van Cliburn will be the soloist for the Sunday 2:30 p.m. program playing the Grieg "Piano Concerto" with the orchestra. Leinsdorf will also conduct "Six Pieces for Orchestra" by Webern and the Schubert "Symphony number 9."

The regular open rehearsal of the orchestra will be held Saturday at 10:30 a.m.

Information on all Tanglewood events may be obtained by writing Festival Ticket Office, Tanglewood, Lenox, Mass. 01240.

RAFAEL KUBELIK
Two Day Appearance

COMPLETE NEW YORK STATE SERVICE

SCHENECTADY GAZETTE
Thur., July 25, 1967

BERKSHIRE COURIER
GT. BARRINGTON, MASS.
WEEKLY CIRC. 3,400

0.47

JUL 27 1967

New England Newsclip

~~stationed.~~

Rafael Kubelik Van Cliburn At Tanglewood

LENOX—Erich Leinsdorf, music director of the Boston Symphony Orchestra, has invited Rafael Kubelik and Van Cliburn to share the honors for the fifth week of Berkshire Festival concerts.

Kubelik will conduct the orchestra tomorrow evening. Shmuel Ashkenasi will be soloist with Kubelik Saturday evening and Cliburn will be soloist with Leinsdorf and the Symphony Sunday afternoon at 2:30.

Tomorrow evening at 9, Kubelik will conduct the Haydn Symphony No. 102, Franck's Symphony in D minor and the Martinu Double Concerto. Charles Wilson, assistant conductor of the Boston Symphony, will be piano soloist for the Martinu concerto.

The concert will be preceded by the now traditional weekend prelude at 7. Claude Frank and Lilian Kallir, with singers drawn from the Berkshire Music Center, will present the Brahms Liebeslieder Waltzes.

Kubelik will be guest conductor with the Symphony again Saturday evening at 8, when he will have Ashkenasi as soloist. Ashkenasi will perform the Elgar Violin Concerto with the orchestra. The balance of the program will consist of Smetana's Moldau and Brahms' Symphony No. 4.

Sunday afternoon, Cliburn will perform the Grieg Piano Concerto with the orchestra. Leinsdorf will also conduct Six Pieces for Orchestra by Webern and Schubert's Symphony No. 9.

The Berkshire Festival chamber music concert Tuesday evening will be presented by the Boston Symphony Chamber Players. This is their second concert in the chamber music series. The program will feature works by Beethoven, Dohanyi, Fine and Faure.

The regular open rehearsal for the benefit of the Boston Symphony Orchestra's pension fund will be held on Saturday at 10:30 a.m.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

SCHENECTADY GAZETTE
Albany, July 24, 1967

Van Cliburn To Be Heard Over WAMC

Van Cliburn, pianist, and Shmuel Ashkenasi, violinist, will be featured soloists with the Boston Symphony Orchestra this week as WAMC-FM, 90.3 mc., continues its live broadcasts from the Berkshire Music Festival at Tanglewood.

* * *

The Boston Symphony Concerts will climax a week of music which begins at 9 p.m. tomorrow with a concert by the Boston Symphony Chamber Players.

Every performance at the 1967 Berkshire Music Festival is being broadcast by WAMC, the FM station of Albany Medical College.

BULLETIN
WILTON, CONN.
WEEKLY CIRC. 3,250
JUL 26 1967
New England Newsclip

VAN CLIBURN will be the soloist with the Boston Symphony Orchestra on Sunday, July 30 at 2:30 p.m. at Tanglewood, Lenox, Mass. Mr. Cliburn will perform the Grieg Piano Concerto with the orchestra, under the baton of Erich Leinsdorf.

RIDGEFIELD PRESS
RIDGEFIELD, CONN.
WEEKLY CIRC. 3,450
JUL 27 1967
New England Newsclip

THE REDDING PILOT
RIDGEFIELD, CONN.
WEEKLY
JUL 26 1967
New England Newsclip

SUNDAY REPUBLICAN
SPRINGFIELD, MASS.
CIRC. 115,950
JUL 23 1967
New England Newsclip

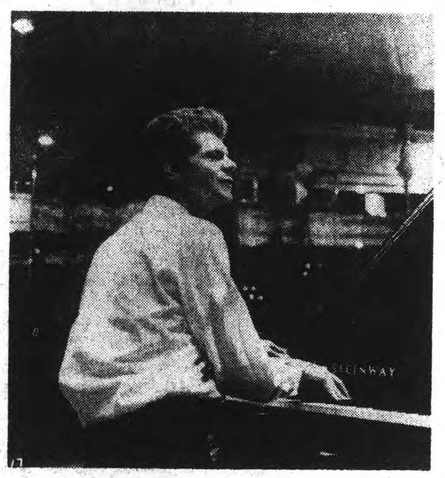
Van Cliburn Will Perform Grieg Concerto With Boston Symphony

TANGLEWOOD, Lenox—Erich Leinsdorf, music director of the Boston Symphony Orchestra, has invited Rafael Kubelik to share the conducting honors for the fifth week of Berkshire Festival concerts.

Ashkenasi Soloist

Kubelik will conduct the orchestra on Friday evening at 8 p.m. Shmuel Ashkenasi will be soloist with Kubelik on Saturday evening, and on Sunday afternoon, the 30th, at 2.30 p. m., Van Cliburn will be soloist with Erich Leinsdorf and the Boston Symphony.

Cliburn will perform the Grieg Piano Concerto with the orchestra. Leinsdorf will also conduct Six Pieces for Orchestra by Webern and Schubert's Symphony No. 9.



Van Cliburn at the Piano

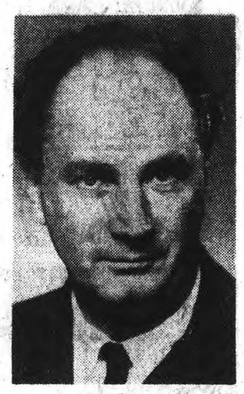
Chamber Players

The Berkshire Festival Chamber Music concert on Tuesday evening will be presented by the Boston Symphony Chamber Players. This is their second concert in the Chamber Music series. The program will feature works by Beethoven, Dohanyi, Fine and Faure.

On Friday evening at 9 p.m. Rafael Kubelik will conduct the Haydn Symphony No. 102, Franck's Symphony in D minor and the Martinu Double Concerto. Charles Wilson, assistant conductor of the Boston Symphony, will be piano soloist for the Martinu concerto.

Weekend Prelude

The Friday evening concert will be preceded by the now traditional Weekend Prelude at 7 p.m. Claude Frank and Lilian Kallir with singers drawn from the Berkshire Music Center will present the Brahms Liebeslieder Waltzes.



RAFAEL KUBELIK

Rafael Kubelik will be guest conductor with the Boston Symphony again on Saturday evening at 8 p.m. when he will have Shmuel Ashkenasi as soloist. Ashkenasi will perform the Elgar Violin Concerto with the orchestra. The balance of the program will consist of Smetana's Moldau and Brahms' Symphony No. 4.

Pension Fund Benefit

The regular Open Rehearsal for the benefit of the Boston Symphony Orchestra's Pension Fund will be held on Saturday at 10.30 a.m.

Friends of the Berkshire Music Center are invited to three events at Tanglewood next week. The Conducting Fellows of the Center will conduct the Music Center Orchestra on Wednesday evening at 8 p.m., and there will be concerts of chamber music on Thursday evening at 8 p.m. and Sunday morning at 10 a.m.

The Friends of the Berkshire Music Center are those who make voluntary contributions to aid in reducing the Center's deficit. In addition to providing funds for the Music Center, the Friends also provide an audience for the young musicians in keeping with the Center's basic philosophy of training performers through performance.

The Knickerbocker News
ALBANY, N. Y.
D. 55,425
JUL 25 1967

Tanglewood Soloists

Van Cliburn, pianist, and Shmuel Askenasi, violinist, will be featured soloists with the Boston Symphony Orchestra this week as SAMC-FM, 90.3 mc., continues its live broadcasts from the Berkshire Music Festival at Tanglewood.

The Boston Symphony Concerts will climax a week of music which begins at 9 p.m. today with a concert by the Boston Symphony Chamber Players. The Berkshire Music Center Orchestra will perform Wednesday night at 9 and another program of chamber music will be heard Thursday at the same time.

Rafael Kubelik will be guest conductor of Friday night's Boston Symphony Orchestra concert in a program beginning at 9 p.m. The program consists of Haydn's Symphony No. 102, Double Concerto by Martinu and Franck's Symphony in D minor.

Saturday at 8 p.m., Kubelik will again conduct the orchestra in a program featuring Shmuel Ashkenasi as soloist in a performance of Elgar's Violin Concerto. Moldau by Smetana and Symphony No. 4 of Brahms will also be heard.

Erich Leinsdorf, music director of the Boston Symphony Orchestra, will conduct Sunday's concert, starting at 2:30 p.m., which will feature Van Cliburn in a performance of Grieg's Piano Concerto. Six Pieces, Op. 6 by Webern and Schubert's Symphony No. 9 also will be heard.

SUNDAY JOURNAL
PROVIDENCE, R. I.
CIRC. 200,250
JUL 23 1967
New England Newsclip

VIOLINIST Shmuel Ashkenasi will perform with the Boston Symphony Orchestra at Tanglewood on Saturday at 8 p.m. Rafael Kubelik will be guest conductor.

NEWS (e)
FRAMINGHAM, MASS.
CIRC. 15,900
JUL 18 1967
New England Newsclip

SHMUEL ASHKENASI will perform the Elgar Violin Concerto with the Boston Symphony Orchestra Saturday evening, July 29 at Tanglewood, Lenox. Rafael Kubelik will be guest conductor for this concert which gets underway at 8 p.m. The program will also include Smetana Moldau and the Brahms Symphony No. 4.

GAZETTE (e)
WORCESTER, MASS.
CIRC. 94,350
JUL 29 1967
New England Newsclip

First Berkshire Appearance

Kubelik Is Tanglewood Guest

By JOHN F. KYES
Gazette Music Critic

LENOX — The fifth weekend at Tanglewood, rich in unusual values, presents the famous Czech conductor, 53-year-old Rafael Kubelik, son of Jan, the celebrated violinist. Rafael, guest at Boston last winter, is making his first Berkshire appearance. Famous in Europe, he has been guest leader of many American orchestras. He is thoroughly admirable, as last night's concert demonstrated.

Gazette Review

His concert tonight at 8 offers Smetana's "The Moldau," the Brahms Fourth, and Shmuel Ashkenasi in the Elgar Violin Concerto.

Sunday at 2:30 Erich Leinsdorf pits Webern against Schubert, with predictable results, and has as an especial drawing - card Van Cliburn in the Grieg Piano Concerto.

Unfavorable Weather

Still fighting unfavorable weather, Tanglewood last night opened a treasure chest in the Weekend Prelude at 7 and main concert at 9. The early program afforded most of us the first complete hearing of the Brahms "Love-Song" Waltzes, not only the familiar original 18, Opus 52, but the 15 "new" ones in Opus 65. Different quartets were used for the two sets but all the delicious two-piano accompaniments were played by Claude Frank and Lillian Kallir.

The Haydn Symphony No. 102, a well-chosen score, gave Kubelik the chance to make the orchestra sing eloquently in the slow movments and go at dazzling speed in the finale.

Deep Feeling

This mellowness was followed by sharp focus, deep feeling and modern tricks in the Double Concerto of Martinu (also a Czech), with two string orchestras on opposite sides of the stage, linked by Charles Wilson's piano and Everett Firth's timpani. In this aggressive rather than discordant music, the composer seems completely engulfed in the tragedy of his fatherland.

Wilson, assistant conductor of the BSO, is a treasure, at home in any task.

The Franck Symphony in D minor was masterfully built up from broad and slow beginnings. The first and third movements had especially satisfying fullness in the brass choirs. The conductor's reading excited and uplifted. An exception in some respects was the second movement, where the score seemed less suited to the conductor's ideas, and a conspicuous brass blemish made a few subsequent phrases seem precarious and nervous.

CAPITAL CITY NEWS BUR.
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

GAZETTE
Aug 24 1967

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BULLETIN
WILTON, CONN.
WEEKLY CIRC. 3,250
JUL 26 1967
New England Newsclip

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RIDGEFIELD PRESS
RIDGEFIELD, CONN.
WEEKLY CIRC. 3,450
JUL 27 1967
New England Newsclip

THE REDDING PILOT
RIDGEFIELD, CONN.
WEEKLY
JUL 26 1967
New England Newsclip

SUNDAY REPUBLICAN
SPRINGFIELD, MASS.
CIRC. 115,950
JUL 23 1967
New England Newsclip

Van Cliburn Will Perform Grieg Concerto With Boston Symphony

TANGLEWOOD, Lenox—Erich Leinsdorf, music director of the Boston Symphony Orchestra, has invited Rafael Kubelik to share the conducting honors for the fifth week of Berkshire Festival concerts.

Ashkenasi Soloist

Kubelik will conduct the orchestra on Friday evening at 8 p.m. Shmuel Ashkenasi will be soloist with Kubelik on Saturday evening, and on Sunday afternoon, the 30th, at 2.30 p. m., Van Cliburn will be soloist with Erich Leinsdorf and the Boston Symphony.

Cliburn will perform the Grieg Piano Concerto with the orchestra. Leinsdorf will also conduct Six Pieces for Orchestra by Webern and Schubert's Symphony No. 9.

Van Cliburn at the Piano

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The Berkshire Festival Chamber Music concert on Tuesday evening will be presented by the Boston Symphony Chamber Players. This is their second concert in the Chamber Music series. The program will feature works by Beethoven, Dohanyi, Fine and Faure.

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RAFAEL KUBELIK

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The Knickerbocker News
ALBANY, N. Y.
D. 55,425
JUL 25 1967

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Erich Leinsdorf, music director of the Boston Symphony Orchestra, will conduct Sunday's concert, starting at 2:30 p.m., which will feature Van Cliburn in a performance of Grieg's Piano Concerto. Six Pieces, Op. 6 by Webern and Schubert's Symphony No. 9 also will be heard.

SUNDAY JOURNAL
PROVIDENCE, R. I.
CIRC. 200,250
JUL 23 1967
New England Newsclip

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NEWS (e)
FRAMINGHAM, MASS.
CIRC. 15,900
JUL 18 1967
New England Newsclip

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GAZETTE (e)
WORCESTER, MASS.
CIRC. 94,350
JUL 29 1967
New England Newsclip

First Berkshire Appearance

Kubelik Is Tanglewood Guest

By JOHN F. KYES
Gazette Music Critic

LENOX — The fifth weekend at Tanglewood, rich in unusual values, presents the famous Czech conductor, 53-year-old Rafael Kubelik, son of Jan, the celebrated violinist. Rafael, guest at Boston last winter, is making his first Berkshire appearance. Famous in Europe, he has been guest leader of many American orchestras. He is thoroughly admirable, as last night's concert demonstrated.

Gazette Review

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Sunday at 2:30 Erich Leinsdorf pits Webern against Schubert, with predictable results, and has as an especial drawing - card Van Cliburn in the Grieg Piano Concerto.

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The Haydn Symphony No. 102, a well-chosen score, gave Kubelik the chance to make the orchestra sing eloquently in the slow movments and go at dazzling speed in the finale.

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This mellowness was followed by sharp focus, deep feeling and modern tricks in the Double Concerto of Martinu (also a Czech), with two string orchestras on opposite sides of the stage, linked by Charles Wilson's piano and Everett Firth's timpani. In this aggressive rather than discordant music, the composer seems completely engulfed in the tragedy of his fatherland.

Wilson, assistant conductor of the BSO, is a treasure, at home in any task.

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32

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

SYRACUSE POST STANDARD
Sunday, July 23, 1967

Kubelik shares concert podium

TANGLEWOOD, LENOX, Mass. — Erich Leinsdorf, music director of the Boston Symphony Orchestra, will have Rafael Kubelik share the conducting honors for the fifth week of Berkshire Festival concerts.

Kubelik will conduct the Orchestra on Friday evening at 8. Shmuel Ashkenasi will be soloist with Kubelik on Saturday evening, and next Sunday afternoon at 2:30 Van Cliburn will be soloist with Leinsdorf and the Boston Symphony.

On Friday evening at 9, Kubelik will conduct the Haydn Symphony No. 102, Franck's Symphony in D minor and the Martinu Double Concerto. Charles Wilson, assistant conductor of the Boston Symphony, will be piano soloist for the Martinu concerto.

The Friday evening concert will be preceded by the now traditional weekend prelude at 7. Duo-pianists Eden and Jamir with singers drawn from the Berkshire Music Center will present the Brahms' Liebeslieder Waltzes.

Ashkenasi Soloist

Kubelik will be on the podium with the Boston Symphony again on Saturday evening at 8 when he will have Ashkenasi as soloist. Ashkenasi will perform the Elgar Violin Concerto with the Orchestra. The balance of the program will consist of Smetana's Moldau and Brahms' Symphony No. 4.

Van Cliburn will be soloist with the Boston Symphony, conducted by Leinsdorf, next Sunday afternoon at 2:30 and will perform the Grieg Piano Concerto with the Orchestra. Leinsdorf will also conduct "Six Pieces for Orchestra" by

RAFAEL KUBELIK

Webern and Schubert's Symphony No. 9.

The Berkshire Festival Chamber Music concert on Tuesday evening will be presented by the Boston Symphony Chamber Players. This is their second concert in the chamber music series. The program will feature works by Beethoven, Dohanyi, Fine and Faure.

The regular open rehearsal for the benefit of the Boston Symphony Orchestra's Pension Fund will be held on Saturday at 10:30 a.m.

Friends of the Berkshire Music Center are invited to three events at Tanglewood three events at Tanglewood lows of the Center will conduct the Music Center Orchestra on Wednesday evening at 8, and there will be concerts of chamber music on Thursday evening at 8 and next Sunday morning at 10.

UNION (m)
SPRINGFIELD, MASS.
CIRC. 79,350
JUL 22 1967
New England Newsclip

Regional Roundup

Leinsdorf Will Share Tanglewood Baton; Kubelik to Conduct

Erich Leinsdorf, music director of the Boston Symphony Orchestra, has invited Rafael Kubelik to share the conducting for the fifth week of Berkshire Festival concerts.

Kubelik will conduct the orchestra Friday night. Shmuel Ashkenasi will be soloist when Kubelik conducts the following night. A week from Sunday at 2.30, Van Cliburn will be soloist with Erich Leinsdorf conducting.

Friday at 9

Friday night at 9, Rafael Kubelik will conduct the Haydn Symphony No. 102, Franck's Symphony in D minor and the Martinu Double Concerto. Charles Wilson, assistant conductor of the Boston Symphony, will be piano soloist for the Martinu concerto.

The Friday concert will be preceded by the traditional weekend prelude by Claude Frank and Lilian Kallir, with singers drawn from the Berkshire Music Center, will present the Brahma liebeslieder waltzes.

Kubelik will conduct again Saturday at 8 when Ashkenasi will perform the Elgar Violin Concerto with the orchestra. The balance of the program will consist of Smetana's Moldau and Brahms' Symphony No. 4.

Van Cliburn will be soloist with the Boston Symphony, conducted by Erich Leinsdorf, the following Sunday afternoon at 2.30. and will perform the Grieg Piano Concerto. Leinsdorf will also conduct Six Pieces for Orchestra by Webern and Schubert's Symphony No. 9.

Weekday Programs

The Berkshire Festival Chamber Music concert next Tuesday will be presented by the Boston Symphony Chamber Players. This is their second concert in the chamber music series. The program will feature works by Beethoven, Dohanyi, Fine and Faure.

The regular open rehearsal to benefit the Boston Symphony Orchestra's pension fund will be held next Saturday at 10.30 a. m.

Friends of the Berkshire Music Center are invited to three events at Tanglewood next week. The conducting fellows of the center will conduct the Music Center Orchestra Wednesday night at 8 and there will be chamber music concerts Thursday night at 8 and Sunday at 10 a. m.

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SUNDAY REPUBLICAN
WATERBURY, CONN.
CIRC. 53,750
JUL 23 1967
New England Newsc

Kubelik To Conduct Tanglewood Concert

TANGLEWOOD, Lenox, Mass. — Erich Leinsdorf, Music Director of the Boston Symphony Orchestra, has invited Rafael Kubelik to share the conducting honors for the fifth week of Berkshire Festival concerts. Mr. Kubelik will conduct the Orchestra on Friday evening (July 28, 8 p. m.) Shmuel Ashkenasi will be soloist with Mr. Kubelik on Saturday evening and on Sunday afternoon (July 30, 2:30 p. m. Van Cliburn will be soloist with Erich Leinsdorf and the Boston Symphony.

UNION (m)
SPRINGFIELD, MASS.
CIRC. 79,350
JUL 21 1967
New England Newsclip

Pickets Plan to Greet Pianist at Tanglewood

The upcoming Van Cliburn concert at Tanglewood in Lenox has been slated out for a peaceful demonstration by an organization opposing U. S. policy in Vietnam.

The Berkshire Action Committee for Peace says between 10 and 20 placard carrying volunteers will be positioned at the five vehicle entrances to Tanglewood Sunday, July 30.

Demonstration organizer, Frederick Lord of Stockbridge, says it will take place before and possibly after the Cliburn program to "prick the consciences" of the anticipated large audience.

Lenox and Stockbridge police know about the demonstration; Tanglewood officials say they have no objection so long as it takes place outside the gates.

THE EVENING SUN
BALTIMORE, MD.
D. 206,715
JUL 20 1967

Tanglewood Concert

"An Evening at Tanglewood," a two-hour prime-time telecast of a summer evening concert by the Boston Symphony Orchestra conducted by Erich Leinsdorf, will be presented live and in color from Tanglewood, at Lenox, Mass., by the NBC Television Network on Thursday, August 17 (7.30-9.30 P.M.).

The concert, part of the annual Berkshire Festival, will feature as its guest soloist Itzhak Perlman, 22-year-old Israeli violin virtuoso who has been frequently compared to Jascha Heifetz as a youth. Perlman will play Saint-Saens's Introduction and Rondo Capriccioso. Also included in the program will be Mozart's Overture to the "Abduction from the Seraglio," Dvorak's Symphony Number 9 in E Minor ("From the New World"), and Tchaikovsky's "1812" Overture.

NBC News Reporter-at-Large Edwin Newman will serve as program host and narrator, and during the 20-minute intermission will interview some of the first chair players and guests at tt concert.

ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
NO TONAWANDA NEWS
Tuesday, July 25, 1967

Highlights On Radio

WEBR, 970, presents Martin Denny's experimentations using the instruments of the East to play melodies of the West on tonight's 11:10 "Nightwatch," program.

WBEN-FM, 102.5, broadcasts Erich Leinsdorf conducting the Boston Symphony Orchestra in a program which was recorded at the Berkshire Festival in Tanglewood. The selections are the Overture to Weber's "Der Freischutz," Schumann's Introduction and Allegro Appassionato Concerto Piece for Piano and Orchestra, and also his Fantasy for Violin in C-Major, and Dvorak's Symphony No. 8 in G-Major, this evening at 7:30.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
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SARATOGA SARATOGIAN
Wednesday, July 26, 1967

Kubelik, Van Cliburn Slated at Tanglewood

TANGLEWOOD, LENOX, Mass.—Erich Leinsdorf, music director of the Boston Symphony orchestra, has invited Rafael Kubelik to share the conducting honors for the fifth week of Berkshire Festival concerts. Kubelik will conduct the orchestra on Friday at 8 p.m. Samuel Ashkenasi will be soloist with Kubelik on Saturday evening, and on Sunday afternoon at 2:30 Van Cliburn will be soloist with Erich Leinsdorf and the Boston Symphony.

On Friday evening (July 28, 9:00 p.m.) Rafael Kubelig will conduct the Haydn Symphony No. 102, Franck's Symphony in D minor and the Martinu Double Concerto. Charles Wilson, assistant conductor of the Boston Symphony, will be piano soloist for the Martinu concerto.

The Friday evening concert will be preceded by the now traditional Weekend Prelude at 7 o'clock. Claude Frank and Lilian Kallir with singers drawn from the Berkshire Music Center will present the Brahms Liebeslieder Waltzes.

Rafael Kubelik will be guest conductor with the Boston Symphony again on Saturday evening at 8 o'clock when he will have Shmuel Ashkenasi as soloist. Ashkenasi will perform the Elgar Violin Concerto with the orchestra. The balance of the program will consist of Smetana's Moldau and Brahm's Symphony No. 4.

Van Cliburn will be soloist with the Boston Symphony, conducted by Erich Leinsdorf, on Sunday afternoon and will perform the Grieg Piano Concerto with the orchestra. Leinsdorf will also conduct Six Pieces for Orchestra and Schubert's Symphony No. 9.

The Berkshire Festival Chamber Music concert on Tuesday evening was presented by the Boston Chamber Players. This was their second concert in the Chamber Music series. The program featured works by Beethoven, Dohanyi, Fine and Faure.

FIFTH WEEK - JULY 28, 29 + 30

33

SUNDAY TELEGRAM
WORCESTER, MASS.
CIRC. 107,550
JUL 30 1967
New England Newsclip

Kubelik Makes Debut At Lenox Festival

LENOX — The most compelling podium figure to appear so far at this summer's Berkshire Music Festival as guest conductor is Rafael Kubelik, who made his Tanglewood debut Friday night conducting the Boston Symphony Orchestra.

It was the start of the festival's fifth weekend. Formerly with the Chicago Symphony, Kubelik has directed Munich's principal orchestra, the Bavarian Radio Orchestra, for the past six years.

Kubelik is of the old school (53 years of age), divorced from the flamboyance of podium gymnasts, virtuosos, and exponents of grandiose, stereotyped gestures.

Perfect Program

To make matters even better, Kubelik had just about a perfect program. It began with Haydn's Symphony in B Flat Major, No. 102 and ended with Symphony in D Minor by Franck.

Between these was Martinu's Double Concerto for two string orchestras, piano and timpani. The pianist was Charles Wilson, newly appointed assistant conductor of the Boston Symphony. The timpanist was Everett Firth.

Kubelik is an affable leader whose directions have grace and decision. The Boston Symphony does not respond the same to all conductors like an accelerator to any foot. The orchestra obviously strove to give Kubelik rich sound and total participation.

He Was Delighted

He was delighted and had the orchestra rise at every opportunity to share in the applause.

The Franck symphony was played for all it was worth. Kubelik gave it a philosophic reading, fully exposing its humanity, rebellion, sweetness and despair. Sound was vibrant, pitch accurate. In spite of a soggy, foggy night, the instruments were made to sound right—even the horns.

By the time the finale was reached, the symphony was already ablaze with drama and tension.

Kubelik's treatment of the Haydn symphony was just as sensitive. Tempos were conservative but alive and the music was joy-filled. Everything was sculptured from the score, down to the minutest detail.

The conductor wasted no energy on eye-attracting maneuvers. Cues preceded action and were delivered with simple movements. The slow movement had dignity instead of sentimentality.

Two string orchestras were equally represented on both sides of the conductor for the Martinu concerto. The pianist faced conductor and audience.

Here was music of unrelenting drive, filled with percussive effects, some tartness, and unabating interest.

Wilson gave an excellent account of the piano score which serves as a participant rather than leader. Firth didn't exaggerate his role but made the kettledrums an integral, vital part of the text.

Kubelik proved himself thoroughly versed in this idiom. The work was completed in 1938. Conducting from memory, nothing excaped his attention.

Weekend prelude featured two mixed vocal quartets of Berkshire Center students in the complete "Liebeslieder Waltzes," Opus 52 and Opus 65 by Brahms. They comprise 33 songs.

Most engaging aspect was two-piano backgrounds by Lilian Kallir and Claude Frank. They established moods, provided drive, and were largely responsible for contrasts between sentiment and vigor.

In both vocal units, ensemble results were better than solos. Thickness of quality was a hazard to clear German words, and soprano shrillness was a balance deterrent.

—R.M.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900
JUL 29 1967
New England Newsclip

Fifth Tanglewood Weekend Opened by Rafael Kubelik

Guest conductor Rafael Kubelik occupied the podium at Tanglewood last night, as he will again this evening. Kubelik, an experienced and highly regarded musician who once conducted the Chicago Symphony Orchestra, played one of the most beloved of Haydn's symphonies, the 102nd, the Double Concerto of Martinu (the composer was at one time a member of Berkshire Music Center composition faculty) and the Franck Symphony in D Minor. The piano soloist in the Martinu was Charles Wilson. Twenty-four concerts in eight weeks is a burden one conductor cannot easily bear, and so the practice of inviting guests to assume part of the responsibility serves to lighten the load for the musical director. It also allows the regular subscribers to observe a variety of techniques and a degree of novelty, but, more important, permits an extension of the repertoire. Every conductor has either his favorites or, to be more specific, a few items in his list of specialties which he can prepare with the minimum number of rehearsals a guest conductor is allowed.

Musical Jeux de Mots

Kubelik was director of the Chicago Symphony preceding the incumbency of Fritz Reiner. He is now in great demand in many European capitals.

No one of the three composers on last night's program has been represented on any other Tanglewood program this year. Indeed, the French compositions are mainly on the programs of the season's guest conductors. The Haydn symphony was one of those which Koussevitzky played often and its four movements are all virile and witty in character.

The Franck symphony is an inspired work and the composer has made the most out of his material. The piece is a wonderful exhibit of the possibilities of musical circumlocution and, if it had been a literary exercise, it would have shown how many ways the same thing can be said by the use of synonyms and unwitting *jeux de mots*.

HAMPSHIRE GAZETTE (e)
NORTHAMPTON, MASS.
CIRC. 14,250
AUG 1 1967
New England Newsclip

Kubelik Directs Concerts For Tanglewood Weekend

The fourth guest conductor of the Berkshire Festival summer season at Lenox, Rafael Kubelik, Czech-born, directed the first two concerts of the fifth Tanglewood weekend. A relatively small group, 4,465, of intrepid music lovers attended both offerings, Friday's Prelude, at 7, devoted to the lilting and lush Liebeslieder Waltzes, Op. 52 and 65, with Claude Frank and Lilian Kallir (Frank's wife) as pianists. Soloists for the first, and more well-known include Melinea Kessler, Linden Maxwell, James Wagner, Donald Miller; for the second opus, Neva Pilgrim, Jane Struss, William Brown and Daniel Walsh.

Rain shouldn't dampen attendance for either ticket holders or lawn admittances. Benches are provided for the latter, inside the shed, when it rains, or even looks like it, affording comfort and protection.

Mr. Kubelik chose the Haydn Symphony, No. 102, in Bflat, for his opening number. It was the only symphony on the first program of the Boston Symphony Orchestra, on Oct. 22, 1811, and was repeated on the orchestra's 50th anniversary, Oct. 10, 1930, with Sir John Henscehl reurning to repeat his original program. Strong and humorous, it is one of Haydn's three greatest instrumental works.

Piano soloist in the Martinu Double Concerto for Two String Orchestras, Piano and Timpani, was Charles Wilson. Born in Policka, Czechoslovakia, Martinu was forced to remain in Switzerland, (when his beloved republic was threatened, and eventually overthrown) where he and his wife had gone to visit, only shortly after an unforgettable Sokol Festival at Prague. During the war he worked on the double concerto, filling it with all his thoughts and longings for his endangered country, echoing the feelings and sufferings of all peoples far from their homeland, watching the catastrophe develop. Not only despair is heard, but revolt, courage, and unshakeable faith in the future, through sharp, dramatic shocks, by a current of unceasing tones, and a passionate melody claiming freedom.

Cesar Franck's soaring Symphony in D minor closed an inspired program; it is difficult to believe that there were listeners at the first performance of this work who scoffed at the composer for his daring, (using the English horn, for one) although disciplined, and fully exploiting the cyclical form; for his mysticism, and religiously devout exposition, in this enduring hymn of faith, that can't fail to move the most jaded appetite.

Saturday's attendance reach- 8,868, none of whom was disappointed at the fervent flow of Smetana's "The Moldau" (Vltava) as Kubelik directed its turnings and twistings, its gentle and sparkling waters, with the perception that only a native-born Czech can evince. For this, Kubelik used no score; it seemed as though every note, nuance, color and rhythm could not possibly be mislaid or glossed over; each mood was carefully set, the musical portrayal crystal clear, reaching finally a majestic outpouring, and subsequent release.

Of inordinate beauty was Shmuel Ashkenasi's playing in Elgar's Violin Concerto in B minor, Op. 61, which began with a lengthy introduction, a sustained horn tone providing the background for the soloist's entrance. Orchestra and violinist are interwoven richly, and subtly, and in Ashkenasi's hands one thinks of a spider's web, soft, strong, yet delicately connecting every strand without demarcation. No technicality seemed too demanding for the young artist; harmonics, double stops, leaping intervals, runs, silken smooth. A few misses simply added a human reference. Just before the final measures of the last movement, a string broke; at the proper moment, without interrupting, or losing a phrase, even with a certain rhythmic grace, Ashkenasi and the aware concertmaster, Silverstein, exchanged instruments. Somehow, it seemed to add to the audience's intensive applause. A first performance at the Festival concerts, this concerto's Finale, whose sectional themes recur in various orchestrations through all three movements, also incorporates a pizzicato tremelo in the Finale, with the string players drumming softly on the strings with their fingers, an exquisitely faint harmony, appropriately subdued, intriguing against the soloist's exposition.

Kubelik is a rangy, rather awkward figure, whose fee seem glued to the podium while the rest of him control and manipulates the incompara ble Boston Symphony players who certainly understand his curiously angular, and distinctive directions. Even at his most impassioned, there is a sense of calm, along with a certainty in musical thought. He doesn't startle one with far-out interpretations but, as in the first movement of the sweepingly majestic Brahms Fourth when he didn't obscure the music by hurried tempi, as Dr. Munch and others have done, one realized that this was a new departure, but plainly all right. Brahm's fertile phrases and agile developments were shown in stunningly clear color. That most beautifully harmonic Andante Moderato was and is a gem; the final passacaglia movement, in which Doriot Dwyer shone with an unusual warmth, was eloquent and restrained. Applause continued long after we left, thoroughly satisfied with a superbly chosen program.

The largest crowd this summer, 12,185, to be expected when pianist Van Cliburn is scheduled, heard a romantically introspective performance, unlike Cliburn's usual head tossing, "give - it - all - you've - got" showmanship, racing technique (except when specified), etc. A cool concerto (in both the mod and natural sense) with all the youthful vigor of the composer at 25, tingling Norwegian national tunes inherent, the pianist followed the composer's meaning, never too intense, taking the opening Allegro with very measured tempo, singing the infinitely lovely Adagio, and the following finale with its five themes, grand and flowing. Mr. Leinsdorf and the orchestra were in excellent form, as usual, never overreaching the concerto's tonal power.

The first half of the program was given to the original version of Webern's 1909 "Six Pieces for Orchestra, Op. 6," forerunner of the serialists, exquisitely formed, with muted tones, varied by nine different percussive instruments, rarefied music indeed! Schubert's posthumous C major Symphony was precisely shaped by Leinsdorf. For some reason, this summer's audiences have taken to applauding each symphonic movement, no great harm, but it does tend to break the concentration with too much letdown.

Kubelik Brings Atmosphere Of Germanic Tradition To Concert at Tanglewood

By R. C. HAMMERICH
The Union's Music Critic

LENOX—Rafael Kubelik, guest conductor, brought an atmosphere of Germanic tradition to Tanglewood Friday night . . . musical tradition that is.

He led the Boston Symphony Orchestra in a program that offered one of Haydn's London Symphonies (No. 102), Franck's D Minor Symphony and Bohuslav Martinu's "Double Concerto for two String Orchestras, Piano and Timpani."

Most Interest

As might be expected, the double concerto offered the most interest. Haydn's style is well known, and Frank's symphony is popular enough to have become a war horse.

The Martinu piece was about 20 minutes long and was characterized by agitated, propulsive nervousness relieved now and then by passages of tranquility.

It was composed in 1938 and, like so many semidissonant, semicontemporary, atmospheric pieces, gains most of its considerable power from a cumulative buildup of rhythmic repetition and harmonic tension.

Skill Shown

Kubelik conducted it without score (as he did Haydn and Franck) and balanced the two orchestras with skill.

He is a large man with longish, frizzy hair above his ears and conducts with a kind of awkward, lumbering manner. There was no doubt Friday, though, that he knew what he was about.

He has been one of the world's leading conductors many years, first, in 1936, as leader of the Czech Philharmonic, and presently as leader of Munich's principal orchestra. From 1950 to 1953 he was conductor of the Chicago Symphony Orchestra.

He kept the Haydn and Franck symphonies tightly knit, carefully controlled, cohesive.

Warm and Pliant

He didn't keep the pedantry out of the minuet of the Haydn symphony, but he made the second movement warm and pliant and the last airy and delicate. And he let the Franck become dramatic, even grandoise, in appropriate places.

Early arrivals (later there were 4465) were blessed by some adept vocal ensemble work with Brahms "Liebeslieder" waltzes.

The waltzes are nice, pleasant sweet little love songs. There are 33 and they took some of the curse off the foggy mist which was falling on Tanglewood during the weekend prelude program which started at 7.

In Two Bunches

Brahms wrote the little songs in two bunches, the first (18) in 1869 when he was 36 and the second (15) five years later. They range from tranquil to lively, lyrical to joyous, poignant to whimsical.

They were written to be sung around the piano in the parlor. Friday, two vocal quartets (one for each group) from the Berkshire Music Center sang them, accompanied by Claude Frank and Lilian Kallir (who have also served as accompanists for a recording of the waltzes.

Both quartets worked with clean, clear coordination. The transparency of their vocal texture made the songs more interesting than they are when the interplay of parts is somewhat blurred in a chorus, as is the case in the recording.

Will Return Tonight

Tonight, Kubelik will return to conduct Smetana's "Moldau," Brahm's Symphony No. 4 and Elgar's Violin Concerto, Opus 61, with Shmuel Ashkenasi, soloist.

UNION (m)
SPRINGFIELD, MASS.
CIRC. 79,350
JUL 29 1967
New England Newsclip

34

MORNING GLOBE
BOSTON, MASS.
CIRC. 234,100

JUL 31 1967 New England Newsclip

Saturday Night at Tanglewood

Smetana's 'Moldau' and Brahms' 4th Superb but Ashkenazi Lags

BOSTON SYMPHONY ORCHESTRA. Rafael Kubelik conducting Smetana's "The Moldau." Elgar's Violin Concerto with Shmuel Ashkenasi, soloist, and Brahms' Symphony No. 4. Saturday evening at Tanglewood.

By MICHAEL STEINBERG
Globe Music Critic

LENOX — I remember a time, 20 and more years ago, when Smetana's "Moldau" was an important and meaningful piece instead of just a very pretty one.

The political tragedy had, of course, something to do with it, but so did the music with its succession of ever so simple but wonderfully evocative pictures rising from and returning to the broad, songful river theme itself.

And at the end, when the woodwinds and brass spread the grand Vysehrad motive across all this, there was something to make one want to stand up and that gave me goosebumps every time.

Given the disadvantages that go with growing up and many other circumstances that include countless routine performances of "The Moldau," I had almost forgotten all this, but Saturday, as Rafael Kubelik began to conduct, I sat up, alert, and delighted by the springiness of the rhythm in the flute duet with plucked strings.

And the whole piece, as it went on, was given with a vitality, with an intensity of involvement — and the Boston Symphony really caught fire from its conductor—that all at once restored it to complete life.

It is a score written in blood, one would say from Kubelik's extraordinary conducting of it.

The Brahms Fourth, too, was given with an intensity that gave it something of the quality of a new piece. Kubelik had the orchestra play it with immense sonority, and his interpretation, with its bold articulations and accents, emphasized the drama in Brahms's irregular rhythms and phrasings.

In the first movement, this amounted to more vehemence than the music could take, and some of the playing was pretty reckless as well. In the later movements, especially in the Andante and the Scherzo, there was control as well as passion, the orchestra played superbly, and the performance, though not by any means subtle, carried great conviction and renewed one's sense of the E minor as a magnificent tragic symphony.

In the Violin Concerto, Kubelik proved himself a first-rate Elgarian—it would be exciting to hear him do the A flat Symphony some day. Shmuel Ashkenasi, though he is a very fine player, was a poor choice as soloist for it, though. It needs a violinist with an enormous tone, a grandly declamatory manner, and a sympathy for Elgar's very special world of inward-turned feeling.

Ashkenasi is a quietly persuasive, delicate player rather than an extraverted one. His tone is small, actually too small for him to be comfortably heard in the richly scored Elgar.

It is partly the instrument he plays: a string broke just before the end, and the last few pages which he played on concertmaster Silverstein's violin came through much more incisively.

If he had not this trouble with tone, Ashkenasi might turn out to have a feeling for the music, but as it was, the need to force often produced a kind of tremulous fussiness that was both alien and disagreeable.

From other points of view, notably that intonation, Ashkenasi's playing was excellent. The two enormous cuts made in the finale are, however, an inexcusable musical fault.

If Ashkenasi does not take the Elgar seriously enough to play it all, or if he fails to understand that he makes the finale ridiculous by reducing it to nothing but a cadenza with a crippled introduction and perfunctory coda, that is another reason he should leave it alone for now.

SPRINGFIELD HERALD, THURSDAY, AUGUST 3, 1967.

TANGLEWOOD

by DEAN RADIN

SATURDAY'S CONCERT DOUBLE-STARRED RAFAEL KUBELIK, GUEST CONDUCTOR, AND SHMUEL ASHKENASI, VIOLIN SOLIST.

Smetana's Musical Poem

Smetana's popular Symphonic Poem, "The Moldau" was performed first. Concerning the theme of his Symphonic Poem, Smetana wrote "two springs pour forth their streams in the shade of the Bohemian forest, the one warm and gushing, the other cold and tranquil. Their waves, joyfully flowing over their rocky beds, unite and sparkle in the morning sun." Mr. Kubelik conducted "The Moldau" as Smetana himself would have. "flowing through emerald meadows and lowlands where a wedding feast is being celebrated with song and dancing." A vibrant applause ended "The Moldau."

Mysterious Score Inscription

Second on the program was Elgar's Violin Concerto in B minor, Op. 61, performed for the first time at Tanglewood. Elgar dedicated the Violin Concerto to Fritz Kreisler, who gave the first performance in London on November 10, 1910. The score bears a mysterious inscription, "Herein lies enshrined the soul of . . . 1910." Sir Donald Tovey remarked that ". . . the soul of the music is musical, and we need no external program . . ." I agreed with Sir Donald after hearing soloist Shmuel Ashkenasi perform the Violin Concerto with broad singing melodies and richly colored cadenzas. Cries of "bravo, bravo!" echoed on the grounds and staccato camera flashes exploded (even though picture taking is not allowed in the Shed).

Shmuel Snaps String

After the Violin Concerto, I learned that while Mr. Ashkenasi was vigorously

Shmuel Ashkenasi

tearing through the last few lines, a string snapped on his violin. He deftly exchanged the violin with concertmaster Joseph Silverstein's, and continued his rip-roaring finale without missing a beat.

Born in 1941 in Tel-Aviv,

Rafael Kubelik

Shmuel Ashkenasi rose to the heights of the musical world when he won second prize in the Tchaikovsky Competition in Moscow in 1962. He studied in Israel and later in the United States with Efrem Zimbalist at the Curtis Instiute in Philadelphia. This is Mr. Ashkenasi's second appearance at the Tanglewood concert.

Symphony No. 4 a Fist Fight?

After the intermission, the Boston Symphony Orchestra performed Brahms' Symphony No. 4, in E. minor, Op. 98. Eduard Hanslick, a music critic of the nineteenth century once remarked "The whole first movement gave me the impression of two people having a fist fight. "I waited anxiously to see if Hanslick's comment would be justified. (Having heard Brahms' Symphony No. 4 many times, I knew he had to be mistaken!) Well! Mr. Hanslick certainly didn't hear the Boston Symphony Orchestra when he harshly criticized Brahm's Symphony. The swinging melody was as far from a "fist fight" as ballet is to wrestling. The zephyr-like strains converged into triumphant, tympanic, and exhilerating climaxes.

Rafael Kubelik

Rafael Kubelik was born in Bychory, Czechoslovakia in 1914. As a boy he studied violin with his father, the celebrated violinist Jan Kubelik. From 1928 to 1934, he studied composition, violin, piano, and conducting at the Prague Conservatory. He was conductor of the Czechoslovakia Philharmonic Orchestra in Prague, and music director of the Opera House in Brno. He has appeared as guest conductor for orchestras throughout the world. Since 1961.

Special Performances

On Tuesday, August 8, at 8:00 p.m., the Boston Pops, conducted by Arthur Fiedler, will perform a special Gershwin program. Earl Wild will be the solo pianist. This is a Pension Fund Concert. Be sure to attend!

On Thursday, August 17, at 7:30 p.m., the Boston Symphony Orchestra conducted by Erich Leinsdorf, will perform for the benefit of the Berkshire Music Center, Tanglewood-On-Parade. Each department of the Berkshire Music Center will perform. The program includes Mozart, Dvorak, Saint-Saens, and Tchaikovsky. A special firework display follows the concert.

12 CITIZEN HERALD Wednesday August 2, 1967

TANGLEWOOD IS PARADISE ENOW. . .

A loaf of bread, a jug of wine,
And thou, and music under stars
At Tanglewood. . .and Tanglewood
Were Paradise enow. . .

So might old Omar have written, had he been born in our time and spent unforgettable evenings, as many Wallkill Valley music lovers do, relaxed on lush, green lawns, under a sky full of brilliants at Tanglewood in the Berkshires of Massachusetts, a beguiling, two-hour drive from home.

Tanglewood is the summer residence of the Boston Symphony Orchestra, one of the greatest voices in the world choir of music. The setting is an unique, open-sided music auditorium, called a shed. Here several thousand sit under cover. . .while many thousands more choose the luxury of grass and stars and the witchery of a summer night outdoors, to luxuriate in the eloquence of music such as not even the Gods heard on Olympus.

Saturday night was a marvelous one to be at Tanglewood, as several parties of Wallkill Valley patrons, discovered. It was warm and reasonably clear, and Tanglewood was as enchanting as the Vale of Diana.

The white-jacketed Boston was the glittering instrument to which the famed Czech conductor, Rafael Kubelik, addressed himself. He could not have chosen a more romantic introductory than the lilting, symphonic tone poem of his native land's mighty river, The Moldau, by Friedrich Smetana.

This is the orchestra story of the romantic course of the river, begun with a melodic theme, fragile as gossamer and haunting as a remembered love. High violins are the forest springs that bring forth their waters and trace a joyous course until the gathering forces of the entire string section create a forest brook that races on until the swelling orchestra sings the song of the great River Moldau, pouring through the valleys and becoming the mighty Moldau, beloved of the Queen City of Prague.

Purists who believe there are no strings in all the world but the Boston strings, reaffirmed their belief Saturday as the violins sang the song of the growing river against the sonorous complement of full orchestra. In the great climactic passages, the orchestra poured forth an immense organ sound, as exciting as anything in music, yet never overbearing in brass or percussion. This was a jewel of a waterscape.

Kubelik is not a graceful, suave conductor, but he needs none of those charms. He is a Trojan and evokes the sounds, feathers the pianissimi, hurls thunderbolts into the crescendi, to the delight of his auditors. He received standing ovations Saturday.

He followed the Smetana with Sir Edward Elgar's opulent yet infrequently heard Violin Concerto in B Minor, Opus 61. And he gave it a reading of ineffable beauty, with the 26-year-old violinist, Shmuel Ashkenasi, as soloist.

The opening melody, begun in the strings and embroidered gracefully by the orchestra, set a stage for Ashkenasi's virtuosity.

Interplay between soloist and orchestra was precise, exquisite, and the audience was enraptured through the Andante, than which man has created no more beautiful music.

In the final movement, the Allegro, the soloist reiterated and elaborated upon the earlier themes and the orchestra provided for a sustained passage, an unique background, a pizzicato tremolo in which the players drummed softly on the strings with their fingers to provide an exotic sensation in sound.

An unexpected and dramatic event occurred just before the Coda at the end of the Elgar. Instantly on finishing a tremendous passage, Ashkenazi, suddenly and without indication or signal, thrust his violin at the concertmaster, who accepted and swiftly handed his own violin to the soloist.

Ashkenazi completed the Elgar with the borrowed instrument, and there was no difference in the voice. Was it a broken string? Yet, the concertmaster completed the score, playing Ashkenazi's violin. Some who were close, felt it may have been the free flowing perspiration of Ashkenazi may have moistened his strings. It's one of those littler conversation pieces of mystery one takes home from Tanglewood.

The program was concluded with a tremendous reading of Brahms' Fourth Symphony. One of the composer's finest, this was read with discerning authority by Kubelik. He built up great climaxes in the first movement, sent his strings soaring elegantly through the second, had the orchestral voice rolling with eloquence in the third, and made the heavens resound with the sonorous might of horns and brass, woodwinds and strings, in the massive chordal passages with which Brams sent his symphony into immortality.

— RAYMOND J. DULYE.

SPRINGFIELD HERALD
SPRINGFIELD, MASS.
BI-WEEKLY CIRC. 111,000

AUG 3 1967 New England Newsclip

34

MORNING GLOBE
BOSTON, MASS.
CIRC. 234,100

JUL 31 1967

New England Newsclip

Saturday Night at Tanglewood

Smetana's 'Moldau' and Brahms' 4th Superb but Ashkenazi Lags

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Ashkenasi is a quietly persuasive, delicate player rather than an extraverted one. His tone is small, actually too small for him to be comfortably heard in the richly scored Elgar.

It is partly the instrument he plays: a string broke just before the end, and the last few pages which he played on concertmaster Silverstein's violin came through much more incisively.

If he had not this trouble with tone, Ashkenasi might turn out to have a feeling for the music, but as it was, the need to force often produced a kind of tremulous fussiness that was both alien and disagreeable.

From other points of view, notably that intonation, Ashkenasi's playing was excellent. The two enormous cuts made in the finale are, however, an inexcusable musical fault.

If Ashkenasi does not take the Elgar seriously enough to play it all, or if he fails to understand that he makes the finale ridiculous by reducing it to nothing but a cadenza with a crippled introduction and perfunctory coda, that is another reason he should leave it alone for now.

SPRINGFIELD HERALD, THURSDAY, AUGUST 3, 1967

TANGLEWOOD

by DEAN RADIN

SATURDAY'S CONCERT DOUBLE-STARRED RAFAEL KUBELIK, GUEST CONDUCTOR, AND SHMUEL ASHKENASI, VIOLIN SOLIST.

Smetana's Musical Poem

Smetana's popular Symphonic Poem, "The Moldau" was performed first. Concerning the theme of his Symphonic Poem, Smetana wrote "two springs pour forth their streams in the shade of the Bohemian forest, the one warm and gushing, the other cold and tranquil. Their waves, joyfully flowing over their rocky beds, unite and sparkle in the morning sun." Mr. Kubelik conducted "The Moldau" as Smetana himself would have. "flowing through emerald meadows and lowlands where a wedding feast is being celebrated with song and dancing." A vibrant applause ended "The Moldau."

Mysterious Score Inscription

Second on the program was Elgar's Violin Concerto in B minor, Op. 61, performed for the first time at Tanglewood. Elgar dedicated the Violin Concerto to Fritz Kreisler, who gave the first performance in London on November 10, 1910. The score bears a mysterious inscription, "Herein lies enshrined the soul of . . ." 1910." Sir Donald Tovey remarked that ". . . the soul of the music is musical, and we need no external program . . . " I agreed with Sir Donald after hearing soloist Shmuel Ashkenasi perform the Violin Concerto with broad singing melodies and richly colored cadenzas. Cries of "bravo, bravo!" echoed on the grounds and staccato camera flashes exploded (even though picture taking is not allowed in the Shed).

Shmuel Snaps String

After the Violin Concerto, I learned that while Mr. Ashkenasi was vigorously

Shmuel Ashkenasi

tearing through the last few lines, a string snapped on his violin. He deftly exchanged the violin with concertmaster Joseph Silverstein's, and continued his rip-roaring finale without missing a beat.

Born in 1941 in Tel-Aviv,

Rafael Kubelik

Shmuel Ashkenasi rose to the heights of the musical world when he won second prize in the Tchaikovsky Competition in Moscow in 1962. He studied in Israel and later in the United States with Efrem Zimbalist at the Curtis Instiute in Philadelphia. This is Mr. Ashkenasi's second appearance at the Tanglewood concert.

Symphony No. 4 a Fist Fight?

After the intermission, the Boston Symphony Orchestra performed Brahms' Symphony No. 4, in E. minor, Op. 98. Eduard Hanslick, a music critic of the nineteenth century once remarked "The whole first movement gave me the impression of two people having a fist fight. "I waited anxiously to see if Hanslick's comment would be justified. (Having heard Brahms' Symphony No. 4 many times, I knew he had to be mistaken!) Well! Mr. Hanslick certainly didn't hear the Boston Symphony Orchestra when he harshly criticized Brahm's Symphony. The swinging melody was as far from a "fist fight" as ballet is to wrestling. The zephyr-like strains converged into triumphant, tympanic, and exhilerating climaxes.

Rafael Kubelik

Rafael Kubelik was born in Bychory, Czechoslovakia in 1914. As a boy he studied violin with his father, the celebrated violinist Jan Kubelik. From 1928 to 1934, he studied composition, violin, piano, and conducting at the Prague Conservatory. He was conductor of the Czechoslovakia Philharmonic Orchestra in Prague, and music director of the Opera House in Brno. He has appeared as guest conductor for orchestras throughout the world. Since 1961.

Special Performances

On Tuesday, August 8, at 8:00 p.m., the Boston Pops, conducted by Arthur Fiedler, will perform a special Gershwin program. Earl Wild will be the solo pianist. This is a Pension Fund Concert. Be sure to attend!

On Thursday, August 17, at 7:30 p.m., the Boston Symphony Orchestra conducted by Erich Leinsdorf, will perform for the benefit of the Berkshire Music Center, Tanglewood-On-Parade. Each department of the Berkshire Music Center will perform. The program includes Mozart, Dvorak, Saint-Saens, and Tchaikovsky. A special firework display follows the concert.

SPRINGFIELD HERALD
SPRINGFIELD, MASS.
BI-WEEKLY CIRC. 111,000

AUG 3 1967

New England Newsclip

12 CITIZEN HERALD Wednesday August 2, 1967

TANGLEWOOD IS PARADISE ENOW. . .

A loaf of bread, a jug of wine,
And thou, and music under stars
At Tanglewood. . .and Tanglewood
Were Paradise enow. . .

So might old Omar have written, had he been born in our time and spent unforgettable evenings, as many Wallkill Valley music lovers do, relaxed on lush, green lawns, under a sky full of brilliants at Tanglewood in the Berkshires of Massachusetts, a beguiling, two-hour drive from home.

Tanglewood is the summer residence of the Boston Symphony Orchestra, one of the greatest voices in the world choir of music. The setting is an unique, open-sided music auditorium, called a shed. Here several thousand sit under cover. . .while many thousands more choose the luxury of grass and stars and the witchery of a summer night outdoors, to luxuriate in the eloquence of music such as not even the Gods heard on Olympus.

Saturday night was a marvelous one to be at Tanglewood, as several parties of Wallkill Valley patrons, discovered. It was warm and reasonably clear, and Tanglewood was as enchanting as the Vale of Diana.

The white-jacketed Boston was the glittering instrument to which the famed Czech conductor, Rafael Kubelik, addressed himself. He could not have chosen a more romantic introductory than the lilting, symphonic tone poem of his native land's mighty river, The Moldau, by Friedrich Smetana.

This is the orchestra story of the romantic course of the river, begun with a melodic theme, fragile as gossamer and haunting as a remembered love. High violins are the forest springs that bring forth their waters and trace a joyous course until the gathering forces of the entire string section create a forest brook that races on until the swelling orchestra sings the song of the great River Moldau, pouring through the valleys and becoming the mighty Moldau, beloved of the Queen City of Prague.

Purists who believe there are no strings in all the world but the Boston strings, reaffirmed their belief Saturday as the violins sang the song of the growing river against the sonorous complement of full orchestra. In the great climactic passages, the orchestra poured forth an immense organ sound, as exciting as anything in music, yet never overbearing in brass or percussion. This was a jewel of a waterscape.

Kubelik is not a graceful, suave conductor, but he needs none of those charms. He is a Trojan and evokes the sounds, feathers the pianissimi, hurls thunderbolts into the crescendi, to the delight of his auditors. He received standing ovations Saturday.

He followed the Smetana with Sir Edward Elgar's opulent yet infrequently heard Violin Concerto in B Minor, Opus 61. And he gave it a reading of ineffable beauty, with the 26-year-old violinist, Shmuel Ashkenasi, as soloist.

The opening melody, begun in the strings and embroidered gracefully by the orchestra, set a stage for Ashkenasi's virtuosity.

Interplay between soloist and orchestra was precise, exquisite, and the audience was enraptured through the Andante, than which man has created no more beautiful music.

In the final movement, the Allegro, the soloist reiterated and elaborated upon the earlier themes and the orchestra provided for a sustained passage, an unique background, a pizzicato tremolo in which the players drummed softly on the strings with their fingers to provide an exotic sensation in sound.

An unexpected and dramatic event occurred just before the Coda at the end of the Elgar. Instantly on finishing a tremendous passage, Ashkenazi, suddenly and without indication or signal, thrust his violin at the concertmaster, who accepted and swiftly handed his own violin to the soloist.

Ashkenazi completed the Elgar with the borrowed instrument, and there was no difference in the voice. Was it a broken string? Yet, the concertmaster completed the score, playing Ashkenazi's violin. Some who were close, felt it may have been the free flowing perspiration of Ashkenazi may have moistened his strings. It's one of those littler conversation pieces of mystery one takes home from Tanglewood.

The program was concluded with a tremendous reading of Brahms' Fourth Symphony. One of the composer's finest, this was read with discerning authority by Kubelik. He built up great climaxes in the first movement, sent his strings soaring elegantly through the second, had the orchestral voice rolling with eloquence in the third, and made the heavens resound with the sonorous might of horns and brass, woodwinds and strings, in the massive chordal passages with which Brams sent his symphony into immortality.

— RAYMOND J. DULYE.

SUNDAY REPUBLICAN
SPRINGFIELD, MASS.
CIRC. 115,950
JUL 30 1967
New England Newsclip

Violinist Ashkenasi Is Startling in Tanglewood Finish

By R. C. HAMMERICH

LENOX — Shmuel Ashkenasi came up with some brilliant bravura violin technique Saturday night during Elgar's violin concerto (op. 61) with the Boston Symphony Orchestra at Tanglewood, but the move that made the audience really sit up happened only a handful of measures before the finish.

Swaps Instruments

He swapped violins with Joseph Silverstein, concert master, without missing a beat between notes in the midst of the busy, musically acrobatic finish. It was startling.

Up the then, under Rafael Kubelik's direction, the concerto had been somewhat predictable. It is one of the big, romantic concertos for violin and consequently calls for a huge helping of theatrical agility and technical facility.

Perhaps it was the acrobatics that broke the string on Ashkenasi's violin. Maybe the high humidity had something to do with it.

Humidity Telling

It is reasonably certain that the humidity affected the tone quality. It was dull, sort of soft and muffled. It was limp, like the air.

The humidity had nothing to do with Kubelik's generalship, however. That was subject to sporadic complaint. The tempos, for instance, were erratic.

Smetana's "Moldau," which opened the concert, was unflagging, cohesive, smoothly flowing like the broad river after which it is named. The momentum was steady and secure.

Sleepy Movement

The middle movement of Elgar's concerto was dead. Well, it was sleepy, anyway. The first and last movements were kept alive by Ashkenasi's vigorous violin, for which he received generous applause from the 8668 listeners.

The Brahms Symphony No. 4, which closed the program, also was marred by slow tempos.

There were powerfully effective passages, of course, but episodic phrasing damaged the continuity even more than the slowness. There were moments when the motion was halting, amost faltering. It was strange.

Needs to Move

The symphony often is referred to as being philosophical, and it does work well when it is taken at a thoughtful pace, but it needs to keep moving, and Kubelik often let the slow moments drag.

This afternoon there will be less opportunity for such mannerisms.

Van Cliburn will be on stage drawing great resounding chords from the piano during Grieg's conceeto, and the orchestra, under Leinsdorf's direction, will play Webern's "Six Pieces for Orchestra" and Schubert's Symphony in C Major (posthumous).

PRESS (e)
BRISTOL, CONN.
CIRC. 15,900
AUG 3 1967
New England Newsclip

Symphony In Top Form In Berkshire Festival Performance

The Berkshire Festival at Tanglewood in Lenox, Mass., continues to send glorious music in to the Berkshire Hills to the pleasure of tens of thousands of avid concert - goers.

The Boston Symphony, long a great institution sounded marvelously well this past Saturday evening under the direction of Rafael Kubelik, Czech conductor. Opening with Smetana's "The Moldau's," this lovely Czech Symphonic Poem seemed to have special feeling and was magnificently performed. Elgar's Violin Concerto in B Minor followed, played by the 26-year old Israeli violinist Ahmuel Ashkenasi. Mr. Ashkenasi is a fine violinist, but this reviewer found the Elgar a boring piece, endeavoring to be romantic but never quite making it. Brahms beautiful Symphony No. 4 in E. Minor concluded the evening. This is a wonderfully lyrical work, it should sing with a full voice and rich medodic intonations. Unfortunately it did not entirely succeed. It missed the depths of contrasts and the sharpness of counterpoint which are so inherent in the work. It was too all-of-a-piece to be as exciting as it should be.

Sunday afternoon, Erich Leinsdorf conducted in his usual crisp, exacting manner. The concert opened with Webern's Six Pieces for Orchestra Op. 6. It was good to hear the Boston play this modern work. "Melody through Color" reportedly was Webern's obsession. Of the same ilk as Shoenberg and Berg, these atonalists or serialists have earned a very definite place in the musical world and it is interesting to hear their work included in concerts of solid classicism.

Schubert's magnificent Symphone in C Major was next. This is a very proper, grand symphony, one of only two which Schubert wrote and which was discovered 11 years after the death of the composed. It is a wonderful work, and might have been performed with more excitement. The cadences were were pedantic and it seemed to lack depth.

Van Cliburn concluded the evening's concert with Grieg's Piano Concerto in A Minor. This is a very popular Concerto and Mr. Cliburn is a very popular pianist.

Several years ago, when this reviewer heard Van Cliburn for the first time, a very disappointed and critical review ensued. At that time, it semed that Cliburn had had too great a build - up to ever live up to. Possibly that review had been over - critical. But, as the Grieg unfolded it was plain that, while Cliburn has improved some, he is certainly still not a great pianist, nor a brilliant one. He is just a pianist. His tempo was slow and he worked his way through Grieg's lovely work in a manner reminiscent of the weather— sticky and humid. He works awfully hard, but what comes out of the piano just doesn't show all that effort. Unlike the weather, the audience's reaction was decidedly cool. One remark oberheard from the crowd was tha "perhaps Cliburn is just som monstrous joke passed off b the Russians!" Perhaps so.

Esther Watstein

REPUBLICAN (m)
WATERBURY, CONN.
CIRC. 26,100
AUG 1 1967
New England Newsclip

29,626 Hear Concerts At Tanglewood

Last weekend at Tanglewood in the Berkshires was one predominantly of lush romanticism, as a combined crowd of 29,626 gathered to hear guest Conductor Rafael Kubelik, one of the world's foremost orchestral colorists, Shmuel Ashkenasi, 26-year-old Israeli violinist, and Van Cliburn, pianist, wonderchild of the American concert stage, playing music of depth and brilliance by such composers as Brahms, Grieg and Elgar.

Saturday evening's concert conducted by Kubelik, began with Smetana's "The Moldau" (Vitava), Symphonic Poem, the intensely lyrical and often folksy statement of the composer's love for his homeland, Bohemia.

The Elgar Violin Concerto in B minor, Op. 61, followed, played most competently by Shmuel Ashkenasi. The significance of the Elgar Concerto lies primarily in its rich musical content, rather than in the production of anything resembling startling innovation. It is a completely romatic piece, though composed during a time (the first decade of the 20th Century when more exciting experimentation was occurring in the concert hall.

Ashkenasi is an extremely gifted musician. He won second prize in Tchaikovsky Competition in Moscow, in 1962, (Van Cliburn became a national hero after winning first prize in 1958), and since has been performing with major orchestras throughout the United States and the rest of the world. This reviewer felt, however, that his tone was small, and slightly overshadowed by the sweeping proportions of the orchestra, although he performed with great technical facility.

A major fault of the Saturday evening concert would seem to be the unbridled volume of the orchestra especially of the blare of the brasses. Kubelik is a romantic conductor of the old school, more dependent upon the bombast and heavy-handedness than upon the intricacies of the music. His conducting seemed to have little subtlety, and as a result, the orchestra's performance seemed to lack sensitivity. The Brahms Symphony No. 4 was a perfect example of the whole evening's lack of orchestral contrast and control, and several times the glory of Brahms' music was allowed to deteriorate into noise. If Brahms is not well-conducted, the music can make one think that he is drowning in a musical swamp. Saturday's performance by Kubelik and the Boston came dangerously close.

Music Of Serialism.

Sunday afternoon's concert returned Leinsdorf to the podium, conducting Anton Webern's Six Pieces for Orchestra, a shining example of the music of serialism, and was very fascinating. Schubert's Symphony in C major (Posthumous) followed, and Grieg's Piano concerto in A minor, Op. 18 completed the second half of the concert.

The Schubert was a triumph for Leinsdorf and the Boston, who again proved that as a tightly knit and well-conducted group they are capable of absolute poetry. The orchestra was in fine form, responding beautifully to Leinsdorf's direction, and the result was spiritually uplifting and beautiful.

Van Cliburn's performance of the Grieg Concerto, part of his standard repetoire, was surprisingly lyrical. This reviewer has always found the technical brilliance of this young pianist quite dazzling, yet has often felt a lack of genuine musicianship. Sunday, however, Cliburn played with thoughtful musical sensitivity as well as technically accomplished. The playing of the orchestra and soloist were electrifying and exciting, as well as lyrical and the Grieg was the highlight of this most popular concert of the season, one that drew a record attendance of 12,185.

Next weekend will feature Beethoven and Brahms, with William Steinberg conducting Friday at 9 p.m. in an all Beethoven concert featuring Theodore Lettvin, pianist, in the Piano Concerto No. 3. A concert version of Beethoven's only opera, Fidelio, will be performed on Saturday at 8 p.m. Leinsdorf will conduct the original 1805 version of this opera with a splendid cast of soloists, accompanied by the Tanglewood Choir and the Berkshire Chorus. Sunday at 2:30 p.m. Leinsdorf will present an all Brahms Program with Joseph Silverstein, Concertmaster of the Boston, performing as soloist in Brahms' beautiful violin concerto. By way of reminder, there is the usual Boston Symphony Orchestra's Open Rehearsal on Saturday morning at Tanglewood, proceeds from the sale of tickets are contributed to the orchestra's Pension Fund.

The Berkshire Music Center also will present a chamber music concert in the Theatre at Tanglewood on Sunday at 10 a.m. which is free to the Friends of the Boston Symphony Orchestra, membership open to anyone wishing to contribute to this organization. There is also a scheduled chamber music concert this evening in the Theatre at Tanglewood, featuring the Berkshire Festival Chamber Music group with Roman Totenberg, violin and Igor Kipnis playing the harpsichord. This event starts at 8 p.m.

"SCM"

TELEGRAM (m)
WORCESTER, MASS.
CIRC. 62,350
JUL 31 1967
New England Newsclip

Music: 'Cliburn Weekend' At Tanglewood

LENOX — At Tanglewood the weekend just passed was known as "Van Cliburn Weekend." But the last two days' glory of the Berkshire Music Festival was shared by the young Israeli violinist Shmuel Ashkenasi.

Total attendance for the weekend, Friday night through yesterday afternoon, was 28,674.

Yesterday afternoon, 12,185 persons turned out to hear Cliburn. Last summer, his Tanglewood audience numbered 14,375.

Cliburn's reception after the Grieg Piano Concerto can't be called an ovation, but it was extremely hearty. The Boston Symphony Orchestra and conductor Erich Leinsdorf gave him admirable support.

The Concerto got off to a determined start, setting the pace for a sturdy, sensitive performance from all quarters.

Cliburn concerned himself exclusively with the concerto's musical rather than display potentials. Melody sang in every note. Technique was generally sufficient to attain objectives — even brilliant in spots.

Fire and fervor impregnated the slow movement. The finale was brilliant, although some intersections were not reached at precise moments by piano and orchestra.

As he progresses in his spectacular careeer, Cliburn remains devoid of mannerisms or machination. He is totally occupied with making his music.

Saturday night, Ashkenasi was soloist with the Boston Symphony and Rafael Kubelik in the Elgar Violin Concerto.

The conductor manifested the same craftsmanship that so distinguished Friday night's concert.

Ashkenasi proved himself an excellent musician, and fast-acting in an emergency. As he reached the final stretch of the final movement, the E string of his violin broke. With hardly the loss of a phrase, he swiftly exchanged fiddles with concertmaster Joseph Silverstein, and there was no interruption.

The 26-year-old violinist seemed ill at ease during the entire performance. Yet he had a firm bow arm and an agile left hand that is capable of pyrotechnics. His tone was not large but deeply rooted in warmth. There were stretches of faulty intonation, but by and large it was fine music making.

It's been 34 years since the Elgar Concerto has been played at a Boston Symphony concert. This is understandable. The work is a poor showcase for the soloist and orchestral music of secondary interest.

Kubelik and the orchestra gave Brahms' Fourth Symphony sweeping lines and soaring melody. All did not materialize in brass, but this was a small liability.

Scenes in Smetana's "Moldau" were neatly threaded, and the orchestra turned it into a brilliant tapestry of sounds.

R.M.

NEWS (e)
SPRINGFIELD, MASS.
CIRC. 98,600
JUL 31 1967
New England Newsclip

Tanglewood Critique

The Hero Who Could Do No Wrong

By ARTHUR T. ANDREWES

A crowd of well over 12,000 enthusiastic patrons flocked to Tanglewood to hear the piano virtuosity of Van Cliburn, who could do no wrong with this particular gathering at the fifth Sunday afternoon concert of the Berkshire Music Festival series.

The audience bristled with excitement; misunderstood and responded poorly to the brilliance of Anton von Weber and applauded between each movement of the Schubert symphony. Rather than the usual crowd of devoted music followers, it was a mob of undisciplined people there to get a glimpse of their darling, Van Cliburn.

Erich Leinsdorf led the Boston Symphony Orchestra through the elegance and emotional strength of "Six Pieces for Orchestra" by the brilliant Austrian composer Anton von Webern.

Had Webern not met an untimely death in 1945, he might have left his secluded existence to become the unchallenged leader of the contemporary music revolution. Short as these works are, they have a fulfilling quality that challenges the effectiveness of many longer, more publicized pieces.

If the Van Cliburn selection was to be the main feature of the concert, it was certainly not so; in light of the performance of the Symphony in C Major by Franz Schubert.

The 135 years since the composing of this great symphony have not dimmed its beauty or lessened its exciting values. While the composers of today struggle to accomplish the unusual, the contemporary audiences find great delight in the creative products of men who worked and evolved artistic expression in the two centuries prior to our own.

This work draws the audience through a spectacular realm of musical experiences. At first majestic, then emotional, moving to peaks of excitement and valleys of spiritual mysticism the symphony develops an immense form and capacity to express untold feelings of the composer and listener alike.

Van Cliburn, having some difficulty in the opening movement of the Piano Concerto in A Minor by Grieg, settled down in the final two sections to prove his claim to the reputation he has internationally.

Selecting a disappointingly common crowd pleaser in the Greig work, Van Cliburn chose to concern himself with commercial acceptance rather than artistic challenge. The creative artist, particularly one of Van Cliburn's status must maintain an integrity that exceeds the pleasing of the idolizing public.

The concert piece is not a simple selection. The young man did perform with a fine appeal in the second and third sections. However, Van Cliburn is capable of far better performances and should have knowingly maintained the reputation of the festival at Tanglewood.

36

NEWBURGH, N. Y.
NEWS
D. 31,500

AUG 2 1967

Reviewer Finds Program Lacking

By BERNARD LOTH

TANGLEWOOD, Mass. —On Sunday The Boston Symphony Orchestra under the direction of Erich Leinsdorf and Van Cliburn, pianist, were so well received by the audience, which very discourteously but so enthusiastically applauded at every opportunity and ended with a 10-minute ovation, that I almost wonder at my lack of enthusiasm about the performance.

The Shed at Tanglewood was accoustically beautiful, the grounds immaculate, the crowd enormous, probably well over 10,000, but the music was not of a quality worthy of such an outpouring of applause.

The program opened with a modern composition, "Six Pieces for Orchestra" Op. 6 by Anton Von Webern, a pupil of Schoenberg, who outdid his teacher in the strange atonal concept of "melody through color variety." The variety appeared to be principally in the nine percussion instruments added to the full orchestra, but where the melody is supposed to have been escaped me completely.

It sounded like an exercise in mathematics in which the comic-strip professor fills the blackboard with calculations and computations but comes out with the wrong answer. Here the answer, if any, remained mathematical and not musical. It had one redeeming feature, however, its brevity.

The orchestra then played Schubert's Symphony in C major with a rather uninspired reading by Mr. Leinsdorf, in which much of the beauty was lost because of over-strict time and over-loud playing.

The conductor finally managed to tone down the orchestral sound after the second movement, but during that movement with its lovely recurring theme there was disappointingly little preparation for that theme by diminuendo or ritardando thereby making everything equally unimportant.

In the third movement, a sort of fast Viennese waltz in 6/8 time, the conducter looked ready to take off for a flying waltz around the auditorium. In fact Mr. Leinsdorf's posturings were very distracting, at times grotesque and especially odd when his motions failed to elicit the response obviously signalled. However, the 3rd and 4th movements were quite lovely despite the lack of nuance to be found in the Schubert to raise it above the mundane.

After the intermission a rather unassuming young man with close-cropped light bushy hair and towering head and shoulders above the conductor strolled over to the piano and, after quite a wait for the audience to quiet down, proceeded to play the over-familiar and quite hackneyed Grieg Piano Concerto in A minor Op. 16.

Mr. Cliburn certainly plays beautifully for as young a man as he is, but the Grieg is hardly a test for judging how fine a pianist he is. It will be surprising if he is nearly as good as his publicity, but I hope for a better opportunty to form an opinion this Friday at Saratoga where he will play Brahms.

In the Grieg, however, his large hands and strong long fingers encountered no difficulty in the octaves, runs and very fast passages, and he showed a very good grasp of the style and content of the piece. Mr. Leinsdorf held the orchestra in check a bit too much and was thrown off on a few entrances by the soloist's sudden liberties in tempo at bad moments.

The Boston Symphony is, of course, one of the outstanding orchestras of the world, but it left something to be desired on Sunday.

PRESS
THOMPSONVILLE, CONN.
CIRC. 7,450

JUL 20 1967 New England Newsclip

YWCA Sponsors Tanglewood Trip

The YWCA of the Hartford Region, Inc. will sponsor a trip to the Tanglewood Music Festival in Lenox, Mass. on July 30.

The group will attend the Sunday afternoon concert which will consist of Webern's Six Pieces, Opus 9; Schubert's Symphony No. 9 (Unfinished) and Grieg's Piano Concerto No. 1. The concert by the Boston Symphony Orchestra will be conducted by Erich Leinsdorf. Guest pianist will be Van Cliburn.

Thompsonville and Enfield women — and their husbands — are invited to join the party, which leaves by chartered bus at noon from the YWCA central headquarters, 262 Ann Street, Hartford. Participants are urged to take a picnic lunch and eat it on the Tanglewood grounds.

Following the afternoon concert, the group will stop at the Blackberry River Inn for dinner, and then return to Hartford around 8 p.m.

Cost of the day's outing, including transportation, concert ticket and dinner, is $14. Those who are not YWCA members will be asked to join.

Reservations and additional information may be obtained by calling the YWCA at 525-1163.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

ALBANY TIMES UNION
Monday, July 31, 1967

Van Cliburn Receives Ovation at Tanglewood

By ROBERT BARBER

Van Cliburn, the phenom who in his early 20s took Russia by storm, and later the United States with his genius at the piano, did the same thing Sunday afternoon at Tanglewood.

But there was a difference. More than 12,000 people turned out to hear the young fluffy-haired master play Greig's Piano Concerto in A-Minor.

He played it well, but why he close that particular number remains a mystery. Any moment, those listening expected a soft, velvety voice to announce "Last time, Mary was saying to Bill. It's about time John's other wife." . . .

The outstanding number of the afternoon was Schubert's Symphony in C-Major and that's hardly what the huge crowd came to hear.

VAN CLIBURN

Under the direction of Erich Leinsdorf, the Boston Symphony Orchestra was its usual perfection.

Last season, Cliburn drew 14,000 people to the Berkshire festival and more at Saratoga, where he is scheduled to appear later this week.

Those unfamiliar with Grieg would recognize the music because most of the soap operas have used the main theme on radio and television for years.

Cliburn's selection, therefore, disappointed many, but parts of the concerto, not so familiar, again proved he is indeed a splendid pianist.

His youth and vigor have splendi dpianist.

stunned box-office people since he intrigued Russia in 1959, and other than the familiar portions of the concerto, Cliburn's choice couldn't have been better. Grieg composed the concerto when he was in his 20s — as is Cilbrun — and he composed it wihle he was on his honeymoon.

Cliburn captured the bold and sweeping rhythm and folk-like melody. He even managed to catch the nationalistic flavor Grieg was adjusting to at the time.

Aside from the soap-opera implications of the concerto, it carries with it the exhilarating mountain air of Norway and the pungent aromas of that country's great pine forests.

The huge crowd kept Cliburn bowing for ten minutes after he had finished, and he was obviously delighted with the reception.

He may have felt something like Franz Liszt when he first heard it and promptly fell in love with the composition.

The threatening weather may have kept the crowd down, but at the shed the sun was shining and the temperature was in the 90s.

Besides Schubert and Grieg, Leinsdorf conducted the orchestra in Webern's Six Pieecs for Orchestra, which delighted the audience.

Next Friday, William Steinberg will conduct the orchestra in an all Beethoven concert including Number Eight; Piano Concerto Number Three with Theodore Lettvin and Symphony Number Five.

Saturday, Leinsdorf will again take the baton for Beethoven's Opera "Fidelio" and on Sunday an all Brahms program will include "Academic Festival Overture;" Symphony Number Three and the Violin Concerto with Joseph Silverstein.

UNION (m)
SPRINGFIELD, MASS.
CIRC. 79,350

JUL 31 1967 New England Newsclip

At Tanglewood

Nimble Van Cliburn Departs From Typical Concert Form

By R. C. HAMMERICH

LENOX — Well, Van Cliburn has been here, and the season at Tanglewood for his fans has ended. For the rest of us there are nine more concerts, including a couple of big ones . . . like Beethoven's "Fidelio" and Verdi's "Requiem."

Romantic Exercise

He played for 12,185 listeners Grieg's pro-piano Concerto in A Minor, Op. 16, a highly romantic exercise in digital dexterity which has a few nice sections . . . nice enough to justify paying attention.

The middle movement is pleasant, and there is a section in the middle of the final movement which also is nice. And there are a couple of exciting moments when the orchestra and the pianist and conductor swap sudden full chords and quick, gleaming silences.

Surprisingly, Cliburn's interest in the proceedings didn't seem to be strong. I had a strong feeling that his vaunted affinity for the big, grand manner was lacking. He reached up to it a bit during the cadenza of the first movement, but otherwise he seemed to be softening and rhapsodizing the music's usual expansiveness.

Finish Is Quiet

The middle movement, consequently, was intimate, introspective, gentle. It was much more convincing than the bravura of the first and third movements.

It may be that his fans sensed the softening also, even though they applauded between every movement (as they did for the four-movement Schubert symphony which preceded intermission). There were no shouts of approval at the finish either, which was a surprise.

But I don't wish to downgrade the performance too much. It was a romantic showpiece with some of the showiness taken from it, and those sections which have solid musical worth beyond showiness were performed beautifully.

It just wasn't typical Van Cliburn.

Orchestra Superb

But those Cliburn fans who paid attention to the orchestra before intermission heard superb performances of Webern's "Six Pieces for Orchestra" and Schubert's Symphony in C. Major.

Both works are considerably more important and durable, musically, than the Grieg concerto because they have music in them and provide more points of interest in repeated hearings.

The Schubert symphony, well known, was big and powerful where it needed to be as in the finale and gay and charming to a degree far beyond what might be reasonably expected from a composer who was ill and poverty stricken.

Leinsdorf's Best

This is the sort of music Leinsdorf does best, I think. He made the beautiful melodies sway pliantly, kept the phrases well defined, tied the parts into structural unity and kept the package moving with infectious momentum.

It is true, also, that a case could be built to contend that Webern's "Six Pieces" was the most important work on the program. To be sure, it is probably the most influential. Webern's instrumental inventions of 60 years ago are the well-spring from which most of contemporary serialism comes.

The "Six Pieces," as such, already are 20th-century classics and they sound better to me every time I hear them.

Lace-Like Sounds

They require the whole orchestra, but most of the time only a handful of players are at work and the sounds they make are among the most beautifully delicate in the orchestral spectrum.

Sunday afternoon under Leinsdorf's direction, they were as fragile as a spider's web or a soap bubble . . . too elusive to touch. They were, in a word, wondrous.

The weekend's attendance was 26,674, the largest weekend so far this season.

Next weekend the schedule calls for William Steinberg to guest conduct an all-Beethoven program Friday night, for Leinsdorf to lead a concert version of the 1805 score, the first of Beethoven's "Fidelio," Saturday night and for Leinsdorf to lead an all-Brahms program Sunday afternoon.

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At times Cliburn did illuminate the proceedings with his gift for lyric cantabile, and there were flashes of his big, sturdy technique. But he frankly seemed out of touch with the Grieg score, despite the rubber-necking and the cheers of the audience.

What really was in tune was Franz Schubert's Symphony in C major. Leinsdorf and his shirt-sleeved musicians gave it a reading that by turns was gracious, soothingly lyric and triumphant. This came after Anton Webern's pace-setting Six Pieces for Orchestra, written 48 years ago but still bearing the imprint of musical daring. It's a long trip from the Schoenbergian "row" of Webern to Schubert's C major.

Webern's piquant orchestral effects stretch instrumental resources. While the odd sonorities of themselves create a remarkable atmosphere, there is also the severe discipline of the score and its brevity to admire.

After this challenge to the ears from Webern (a comparison with the Grieg concerto would be devastating), Schubert's sunny symphony invites relaxation. It speaks a lovely melodic language, and its scoring is mellifluous. A perfect symphony for a sunny summer afternoon, and in a performance by the Bostonians that let all its joyous qualities bloom.

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He has an impressive way of handling rhythms, and of giving phrases life and impulse. Variously-weighted accentings help provide the pulse — very effectively used in the main theme. Kubelik is also fond of crescendo-decrescendo swells in phrases, which give them an added surge. In Kubelik's interpretation, Smetana's depiction of the river Moldau thus had buoyancy and a sense of motion that unmistakeably evoked flowing water.

Another of Kubelik's characteristics is his varying orchestral sound. The delicacy of the strings in Smetana's majestic "Moldau" theme, or the vivid colors of the stormy section were good examples.

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But not Ashkenasi, who played magnificently and with complete commitment. He is not a "big" player in terms of overwhelming the stage with robust tone and eloquent flourishes — so much the better for his playing of the Elgar concerto. Rather, he concentrated on musical finesse, on expression.

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His playing of the andante movement was poetic and moving. Equally noble was his rhapsodic treatment of the long monologue the soloist has in the last movement, with Elgar's eerie accompaniment of strummed strings. Throughout, Ashkenasi's tone was husky and light — not a soaring "open" sound, but rather throaty and throbbing with vibrato.

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New England Newsclip

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NEWS (e)
SPRINGFIELD, MASS.
CIRC. 98,600

JUL 28 1967

New England Newsclip

Original Version of Beethoven's Fidelio

Next Week at Tanglewood

Three concerts of music by Beethoven and Brahms will be highlighted by a performance Saturday evening, Aug. 5, at 8 p.m., of the original 1805 version of Beethoven's Fidelio for the sixth week of Berkshire Festival concerts at Tanglewood in Lenox.

The original version of the Fidelio has many distinct differences from the opera usually seen on the stage. The overture of the original version is the Overture we know today as the Leonore No. 2. The final scene is entirely different from the one we are familiar with, and throughout the work there are extensive changes. The original score is looked upon as vocally and musically more demanding than the later score which places greater emphasis on drama.

The soloists for the evening will be Hanne-Lore Kuhse, soprano; George Shirley, tenor; Tom Krause, baritone; Mary Ellen Pracht, soprano; Ara Berberian, bass; Nico Castel, tenor; and Harold Enns, baritone. Charles Wilson, assistant conductor of the Boston Symphony Orchestra, has prepared the combined forces of the Tanglewood Choir and the Berkshire Chorus for this performance.

On Friday evening, Aug. 4, at 9 p.m., William Steinberg, music director of the Pittsburgh Symphony Orchestra and principal guest conductor of the New York Philharmonic, will conduct the Boston Symphony in an all-Beethoven program. The program will consist of the Symphonies No. 8 and No. 5 and the Piano Concerto No. 3 for which Theodore Lettvin will be piano soloist.

The Friday evening concert will be preceded by the traditional Weekend Prelude, a lieder recital by Hanne-Lore Kuhse, at 7 p.m.

The Sunday afternoon concert at 2:30 p.m., Aug. 6, will have a program of music by Brahms. Erich Leinsdorf will conduct the Boston Symphony in the Academic Festival Overture, the Symphony No. 3 and the Violin Concerto for which Joseph Silverstein will be soloist.

The Berkshire Festival Chamber Music Concert on Tuesday at 8 p.m. will feature Roman Totenberg, violin, and Igor Kipnis, harpsichord in recital.

The regular open rehearsal for the benefit of the Boston Symphony Orchestra's Pension Fund will be held Aug. 5 at 10:30 a.m.

Information on all Tanglewood events may be obtained by writing Festival Ticket Office, Tanglewood, Lenox, 01240.

Schenectady Gazette
SCHENECTADY, N. Y.
D. 50,766

JUL 31 1967

Beethoven and Brahms On Score at Tanglewood

Music of Beethoven and Brahms will be included in the three weekend programs of the Boston Symphony at Tanglewood Friday through Sunday.

* * *

Guest conductor William Steinberg will conduct the Friday 9 p.m. program and Erich Leinsdorf the Saturday 8 p.m. and Sunday 2:30 p.m. programs.

Steinburg, music director of the Pittsburgh Symphony Orchestra and principal guest conductor of the New York Philharmonic, will conduct an all-Beethoven program. Included will be the Symphonies numbers 8 and 5 and the "Piano Concerto number 3" with Theodore Lettvin as soloist.

The traditional Weekend Prelude at 7 p.m. will feature a lieder recital by Hanne-Lore Kuhse.

The original 1805 version of Beethoven's "Fidelio" will be featured by Leinsdorf of Saturday evening. Soloists will be Miss Kuhse, soprano; George Shirley, tenor; Tom Krause, baritone; Mary Ellen Pracht, soprano; Ara Berberian, bass; Nico Castel, tenor; and Harold Enns, baritone. Charles Wilson, assistant conductor of the Boston Symphony Orchestra, has prepared the combined forces of the Tanglewood Choir and the Berkshire Chorus for the performance.

* * *

The original version of "Fidelio" has many differences from the opera usually seen on the stage. The overture of the original version is the overture we know today as the "Leonore number 2." The final scene is entirely different from the one we are familiar with and throughout the work there are extensive changes. The original score is looked upon as vocally and musically more demanding than the later score, which places greater emphasis on drama.

Leinsdorf will conduct the Sunday afternoon program featuring Concertmaster Joseph Silverstein as the soloist in the Brahms "Violin Concerto" and including the "Symphony number 3" and the "Academic Festival Overture."

* * *

The regular open rehearsal of the orchestra for the benefit of the Symphony's Pension Fund will be held in the Shed Saturday at 10:30 a.m.

Information and tickets for all Tanglewood events may be obtained by writing the Festival Ticket Office, Tanglewood, Lenox, Mass., 01240.

SUNDAY REPUBLICAN
SPRINGFIELD, MASS.
CIRC. 115,950

JUL 30 1967

New England Newsclip

Will Be Soloist

Theodore Lettvin will be soloist with the Boston Symphony Orchestra, William Steinberg conducting for the Beethoven Piano Concerto No. 3. Mr. Steinberg will also conduct the orchestra in performances of the Beethoven Symphonies No. 5 and No. 8.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

SARATOGA SARATOGIAN
Tuesday, August 1, 1967

1805 Version of Beethoven's Fidelio To Be Presented at Berkshire Festival

Three concerts of music by Beethoven and Brahms will be highlighted by a performance Saturday at 8 p.m. of the original 1805 version of Beethoven's Fidelio for the sixth week of Berkshire Festival concerts.

The original version of the Fidelio has many distinct differences from the opera usually seen on the stage. The overture of the original version is the Overture known today as the Leonore No. 2. The final scene is entirely different from the one present-day listeners are familiar with, and throughout the work there are extensive changes. The original score is looked upon as vocally and musically more demanding than the later score which places greater emphasis on drama.

Soloists

The soloists for the evening will be Hanne-Lore Kuhse, soprano; George Shirley, tenor; Tom Krause, baritone; Mary Ellen Pracht, soprano; Ara Berberian, bass; Nico Castel, tenor, and Harold Enns, baritone. Charles Wilson, assistant conductor of the Boston Symphony Orchestra, has prepared the combined forces of the Tanglewood Choir and the Berkshire Chorus for this performance.

On Friday at 9 p.m. William Steinberg, music director of the Pittsburgh Symphony Orchestra and principal guest conductor of the New York Philharmonic, will conduct the Boston Symphony in an all-Beethoven program. The program will consist of the Symphonies No. 8 and No. 5 and the Piano Concerto No. 3, for which Theodore Lettvin will be piano soloist.

Lieder Recital

The Friday concert will be preceded by the traditional Weekend Prelude at 7 p.m., a lieder recital by Hanne-Lore Kuhse.

The Sunday afternoon concert at 2:30 will have a program of music by Brahms. Erich Leinsdorf will conduct the Boston Symphony in the Academic Festival Overture, the Symphony No. 3 and the Violin Concerto, for which Joseph Silverstein will be soloist.

The Berkshire Festival Chamber Music Concert on tonight 8 will feature Roman Totenberg, violin, and Igor Kipnis, harpsichord in recital.

The regular open rehearsal for the benefit of the Boston Symphony Orchestra's Pension Fund will be held on Saturday at 10:30 a.m.

TRANSCRIPT-TELEGRAM (e)
HOLYOKE, MASS.
CIRC. 26,950

JUL 29 1967

New England Newsclip

Beethoven, Brahms Works Featured At Tanglewood

Three concerts of music by Beethoven and Brahms will be highlighted by a performance Saturday evening, Aug. 5, of the original 1805 version of Beethoven's Fidelio for the sixth week of Berkshire Festival concerts at Tanglewood.

The soloists for the evening will be Hanne-Lore Kuhse, soprano; George Shirley, tenor; Tom Krause, baritone; Mary Ellen Pracht, soprano; Ara Berberian, bass; Nico Castel, tenor; and Harold Enns, baritone. Charles Wilson, assistant conductor of the Boston Symphony Orchestra has prepared the combined forces of the Tanglewood Choir and the Berkshire Chorus for this performance.

On Friday evening, Aug. 4, William Steinberg, music director of the Pittsburgh Symphony Orchestra and principal guest conductor of the New York Philharmonic, will conduct the Boston Symphony in an all Beethoven program. The program will consist of the Symphonies No. 8 and No. 5 and the Piano Concerto No. 3 for which Theodore Lettvin will he piano soloist.

The concert will be preceded by the traditional weekend prelude, a lieder recital by Hanne-Kuhse.

The Sunday afternoon concert, Aug. 6, will have a program of music by Brahms. Erich Leinsdorf will conduct the Boston Symphony in the Academic Festival Overture, the Symphony No. 3 and the Violin Concerto for which Joseph Silverstein will be soloist.

The Berkshire Festival chamber music concert on Tues. evening, Aug. 1, will feature Roman Totenberg, violin, and Igor Kipnis, harpsichord in recital.

The regular open rehearsal for the benefit of the Boston Symphony Orchestra's Pension Fund will be held on Saturday at 10:30 a.m.

Friends of the Berkshire Music Center are invited to three events at Tanglewood next week. A concert and discussion of certain contemporary compositions will be the Composers' Forum on Wednesday evening . On Thursday evening, there will be a concert of Baroque music, the third in a series of four under the general direction of Igor Kipnis. The traditional Sunday morning Chamber Music concert will be on August 6.

This Sunday afternoon's Boston Symphony Orchestra program features Van Cliburn as soloist in the Grieg Piano Concerto. The program also includes Webern's Six Pieces, Op. 6, and Schubert's Symphony No. 9.

NEWS
WILLIAMSTOWN, MASS.
BI-WEEKLY CIRC. 1,150

AUG 3 1967

New England Newsclip

At Tanglewood

Three concerts of music by Beethoven and Brahms will be highlighted by a performance Saturday evening of the original 1805 version of Beethoven's Fidelio for the sixth week of Berkshire Festival concerts.

The soloists for the evening will be Hanne-Lore Kuhse, soprano; George Shirley, tenor; Tom Krause, baritone; Mary Ellen Pracht, soprano; Ara Berberian, bass; Nico Castel, tenor; and Harold Enns, baritone. Charles Wilson, assistant conductor of the Boston Symphony Orchestra has prepared the combined forces of the Tanglewood Choir and the Berkshire Chorus for this performance.

On Friday evenii g William Steinberg, music director of the Pittsburgh Symphony Orchestra and principal guest conductor of the New York Philharmonic, will conduct the Boston Symphony in an all Beethoven program.

The Sunday afternoon concert will have a program of music by Brahms. Erich Leinsdorf will conduct the Boston Symphony

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NEWS (e)
SPRINGFIELD, MASS.
CIRC. 98,600

JUL 28 1967 New England Newsclip

Original Version of Beethoven's Fidelio

Next Week at Tanglewood

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The original version of the Fidelio has many distinct differences from the opera usually seen on the stage. The overture of the original version is the Overture we know today as the Leonore No. 2. The final scene is entirely different from the one we are familiar with, and throughout the work there are extensive changes. The original score is looked upon as vocally and musically more demanding than the later score which places greater emphasis on drama.

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The Friday evening concert will be preceded by the traditional Weekend Prelude, a lieder recital by Hanne-Lore Kuhse, at 7 p.m.

The Sunday afternoon concert at 2:30 p.m., Aug. 6, will have a program of music by Brahms. Erich Leinsdorf will conduct the Boston Symphony in the Academic Festival Overture, the Symphony No. 3 and the Violin Concerto for which Joseph Silverstein will be soloist.

The Berkshire Festival Chamber Music Concert on Tuesday at 8 p.m. will feature Roman Totenberg, violin, and Igor Kipnis, harpsichord in recital.

The regular open rehearsal for the benefit of the Boston Symphony Orchestra's Pension Fund will be held Aug. 5 at 10:30 a.m.

Information on all Tanglewood events may be obtained by writing Festival Ticket Office, Tanglewood, Lenox, 01240.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

SARATOGA SARATOGIAN
Tuesday, August 1, 1967

1805 Version of Beethoven's Fidelio To Be Presented at Berkshire Festival

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Soloists

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On Friday at 9 p.m. William Steinberg, music director of the Pittsburgh Symphony Orchestra and principal guest conductor of the New York Philharmonic, will conduct the Boston Symphony in an all-Beethoven program. The program will consist of the Symphonies No. 8 and No. 5 and the Piano Concerto No. 3, for which Theodore Lettvin will be piano soloist.

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The Berkshire Festival Chamber Music Concert on tonight 8 will feature Roman Totenberg, violin, and Igor Kipnis, harpsichord in recital.

The regular open rehearsal for the benefit of the Boston Symphony Orchestra's Pension Fund will be held on Saturday at 10:30 a.m.

NEWS
WILLIAMSTOWN, MASS.
BI-WEEKLY CIRC. 1,150

AUG 3 1967 New England Newsclip

At Tanglewood

Three concerts of music by Beethoven and Brahms will be highlighted by a performance Saturday evening of the original 1805 version of Beethoven's Fidelio for the sixth week of Berkshire Festival concerts.

The soloists for the evening will be Hanne-Lore Kuhse, soprano; George Shirley, tenor; Tom Krause, baritone; Mary Ellen Pracht, soprano; Ara Berberian, bass; Nico Castel, tenor; and Harold Enns, baritone. Charles Wilson, assistant conductor of the Boston Symphony Orchestra has prepared the combined forces of the Tanglewood Choir and the Berkshire Chorus for this performance.

On Friday evenii g William Steinberg, music director of the Pittsburgh Symphony Orchestra and principal guest conductor of the New York Philharmonic, will conduct the Boston Symphony in an all Beethoven program.

The Sunday afternoon concert will have a program of music by Brahms. Erich Leinsdorf will conduct the Boston Symphony

Schenectady Gazette
SCHENECTADY, N. Y.
D. 50,766

JUL 31 1967

Beethoven and Brahms On Score at Tanglewood

Music of Beethoven and Brahms will be included in the three weekend programs of the Boston Symphony at Tanglewood Friday through Sunday.

* * *

Guest conductor William Steinberg will conduct the Friday 9 p.m. program and Erich Leinsdorf the Saturday 8 p.m. and Sunday 2:30 p.m. programs.

Steinburg, music director of the Pittsburgh Symphony Orchestra and principal guest conductor of the New York Philharmonic, will conduct an all-Beethoven program. Included will be the Symphonies numbers 8 and 5 and the "Piano Concerto number 3" with Theodore Lettvin as soloist.

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The original 1805 version of Beethoven's "Fidelio" will be featured by Leinsdorf of Saturday evening. Soloists will be Miss Kuhse, soprano; George Shirley, tenor; Tom Krause, baritone; Mary Ellen Pracht, soprano; Ara Berberian, bass; Nico Castel, tenor; and Harold Enns, baritone. Charles Wilson, assistant conductor of the Boston Symphony Orchestra, has prepared the combined forces of the Tanglewood Choir and the Berkshire Chorus for the performance.

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Leinsdorf will conduct the Sunday afternoon program featuring Concertmaster Joseph Silverstein as the soloist in the Brahms "Violin Concerto" and including the "Symphony number 3" and the "Academic Festival Overture."

* * *

The regular open rehearsal of the orchestra for the benefit of the Symphony's Pension Fund will be held in the Shed Saturday at 10:30 a.m.

Information and tickets for all Tanglewood events may be obtained by writing the Festival Ticket Office, Tanglewood, Lenox, Mass., 01240.

SUNDAY REPUBLICAN
SPRINGFIELD, MASS.
CIRC. 115,950

JUL 30 1967 New England Newsclip

Will Be Soloist

Theodore Lettvin will be soloist with the Boston Symphony Orchestra, William Steinberg conducting for the Beethoven Piano Concerto No. 3. Mr. Steinberg will also conduct the orchestra in performances of the Beethoven Symphonies No. 5 and No. 8.

TRANSCRIPT-TELEGRAM (e)
HOLYOKE, MASS.
CIRC. 26,000

JUL 29 1967 New England Newsclip

Beethoven, Brahms Works Featured At Tanglewood

Three concerts of music by Beethoven and Brahms will be highlighted by a performance Saturday evening, Aug. 5, of the original 1805 version of Beethoven's Fidelio for the sixth week of Berkshire Festival concerts at Tanglewood.

The soloists for the evening will be Hanne-Lore Kuhse, soprano; George Shirley, tenor; Tom Krause, baritone; Mary Ellen Pracht, soprano; Ara Berberian, bass; Nico Castel, tenor; and Harold Enns, baritone. Charles Wilson, assistant conductor of the Boston Symphony Orchestra has prepared the combined forces of the Tanglewood Choir and the Berkshire Chorus for this performance.

On Friday evening, Aug. 4, William Steinberg, music director of the Pittsburgh Symphony Orchestra and principal guest conductor of the New York Philharmonic, will conduct the Boston Symphony in an all Beethoven program. The program will consist of the Symphonies No. 8 and No. 5 and the Piano Concerto No. 3 for which Theodore Lettvin will he piano soloist.

The concert will be preceded by the traditional weekend prelude, a lieder recital by Hanne-Kuhse.

The Sunday afternoon concert, Aug. 6, will have a program of music by Brahms. Erich Leinsdorf will conduct the Boston Symphony in the Academic Festival Overture, the Symphony No. 3 and the Violin Concerto for which Joseph Silverstein will be soloist.

The Berkshire Festival chamber music concert on Tues. evening, Aug. 1, will feature Roman Totenberg, violin, and Igor Kipnis, harpsichord in recital.

The regular open rehearsal for the benefit of the Boston Symphony Orchestra's Pension Fund will be held on Saturday at 10:30 a.m.

Friends of the Berkshire Music Center are invited to three events at Tanglewood next week. A concert and discussion of certain contemporary compositions will be the Composers' Forum on Wednesday evening . On Thursday evening, there will be a concert of Baroque music, the third in a series of four under the general direction of Igor Kipnis. The traditional Sunday morning Chamber Music concert will be on August 6.

This Sunday afternoon's Boston Symphony Orchestra program features Van Cliburn as soloist in the Grieg Piano Concerto. The program also includes Webern's Six Pieces, Op. 6, and Schubert's Symphony No. 9.

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY CIRC. 26,000

JUL 27 1967 New England Newsclip

Beethoven Fidelio Featured Aug. 5 At Tanglewood

Three concerts of music by Beethoven and Brahms will be highlighted by a perform-

THEODORE LETTVIN

ance Saturday evening, Aug. 5, 8 p.m., of the original 1805 version of Beethoven's Fidelio for the sixth week of Berkshire Festival concerts.

Soloists will be Hanne-Lore Kuhse, soprano; George Shirley, tenor; Tom Krause, baritone; Mary Ellen Pracht, soprano; Ara Berberian, bass; Nico Castel, tenor; and Harold Enns, baritone. Charles Wilson, assistant conductor of the Boston Symphony Orchestra, has prepared the combined forces of the Tanglewood Choir and the Berkshire Chorus for this performance.

On Friday evening, Aug. 4, 9 p.m., William Steinberg, music director of the Pittsburgh Symphony Orchestra, will conduct an all Beethoven program, consisting of the Symphonies No. 8 and No. 5 and the Piano Concerto No. 3, for which Theodore Lettvin will be soloist.

The Friday evening concert will be preceded by the traditional Weekend Prelude, a lieder recital by Hanne-Lore Kuhse at 7 p.m.

The Sunday afternoon concert, Aug. 6, 2:30 p.m., will be a program of music by Brahms. Erich Leinsdorf will conduct the Academic Festival Overture, Symphony No. 3 and Violin Concerto, for which Joseph Silverstein will be soloist.

The Festival chamber music concert on Tuesday evening, Aug. 1, 8 p.m., will feature Roman Totenberg, violin and Igor Kipnis, harpsichord.

The regular open rehearsal for the benefit of the Orchestra's Pension Fund will be held Saturday, Aug. 5, at 10:30 a.m.

This Sunday, July 30, 2:30 p.m., program features Van Cliburn as soloist in the Grieg Piano Concerto. Program also includes Webern's Six Pieces, Op. 6 and Schubert's Symphony No. 9.

Information on all Tanglewood events may be obtained by writing Festival Ticket Office, Tanglewood, Lenox, Mass. 01240 (Telephone: 413-637-1600)

SUNDAY GLOBE
BOSTON, MASS.
CIRC. 537,050

JUL 30 1967 New England

Tanglewood Will Offer Original Beethoven Opera

The original version of Beethoven's only opera, Fidelio, will be given in concert performance, presumed to be the American premiere, at Tanglewood this Saturday evening at 8. Erich Leinsdorf will conduct, and the cast will include Hanne-Lore Kuhse, soprano, George Shirley, tenor. Tom Krause, baritone, Mary Ellen Pracht, soprano, and Ara Berberian, bass.

The orchestra will be the Boston Symphony, and the Tanglewood Choir and Berkshire Chorus have been prepared by Charles Wilson, the Symphony's assistant conductor.

The original Fidelio, which is vocally more demanding than the dramatically tighter version seen in theaters now, uses the Overture known as Leonore No. 2. There are distinct and striking differences throughout, and the final scene is entirely different.

Friday night's program at Tanglewood also will be an all-Beethoven one. William Steinberg, music director of the Pittsburgh Symphony will conduct Symphonies No. 5 and 8, and Theodore Lettvin will be soloist in the Piano Concerto No. 3 in C minor.

The concert will be preceded at 7 by the week-end prelude, a Lieder recital by East German soprano Hanne-Lore Kuhse, the Leonore of the following evening's Fidelio performance.

Sunday afternoon, Aug. 6, at 2:30, Erich Leinsdorf will conduct the Boston Symphony in a Brahms program, including the Academic Festival Overture, the Symphony No. 3, and the Violin Concerto, Joseph Silverstein, soloist.

This Tuesday evening at 8, Roman Totenberg, violin, and Igor Kipnis, harpsichord, will give a recital. ★

SUNDAY HERALD TRAVELER
BOSTON, MASS.
CIRC. 310,000

JUL 30 1967 New England Newsclip

2 B's Featured At Tanglewood

LENOX — Three concerts here of music by Beethoven and Brahms will be highlighted by a performance Saturday at 8 p.m. of the original 1805 version of Beethoven's "Fidelio." They will be part of the sixth week of Berkshire Festival concerts.

Soloists will be Hanne-Lore Kuhse, soprano; George Shirley, tenor; Tom Krause, baritone; Mary Ellen Pracht, soprano Ara Berberian, bass; Nico Castel, tenor; and Harold Enns, baritone. Charles Wilson, assistant conductor of the Boston Symphony Orchestra, will direct the Tanglewood Choir and the Berkshire Chorus.

Friday at 9 p.m. William Steinberg, music director of the Pittsburgh Symphony Orchestra, will conduct the Boston Symphony in the Beethoven program, Symphonies No. 8 and No. 5 and Piano Concerto No. 3, for which Theodore Lettvin will be piano soloist.

The 7 o'clock Friday evening concert will be preceded by the traditional Weekend Prelude, a lieder recital by Hanne-Lore Kushe.

The concert next Sunday at 2:30 p.m. will have a program of music by Brahms. Erich Leinsdorf will conduct the Boston Symphony in the Academic Festival Overture, the Symphony No. 3 and the Violin Concerto for which Joseph Silverstein will be soloist.

The Berkshire Festival Chamber Music Concert on Tuesday evening at 8 will feature Roman Totenberg, violin, and Igor Kipnis, harpsichord, in recital.

The regular open rehearsal for the benefit of the Boston Symphony Orchestra's Pension Fund will be held Saturday at 10:30 a.m.

This afternoon's BSO program at 2:30 features Van Cliburn as soloist in the Grieg Piano Concerto. The program also includes Webern's Six Pieces, Op. 6, and Schubert's Symphony No. 9.

NEWS (E)
FRAMINGHAM, MASS.
CIRC. 18,650

JUL 29 1967 New England Newsclip

Beethoven and Brahms Highlights at Tanglewood

TANGLEWOOD, Lenox — Three concerts of music by Beethoven and Brahms will be highlighted by a performance Saturday evening, Aug. 5 at 8 o'clock of the original 1805 version of Beethoven's Fidelio for the sixth week of Berkshire Festival concerts.

The original version of the Fiedlio has many distinct differences from the oprea usually seen on the stage. The overture of the original version is the Overture we know today as the Leonore No. 2. The final scene is entirely different from the one we are familiar with, and throughout the work there are extensive changes. The original score is looked upon as vocally and musically more demanding than the later score which places greater emphasis on drama.

Soloists for the evening will be Hanne-Lore Kuhse, soprano, George Shirley, tenor, Tom Krause, baritone, Ellen Pracht, soprano, Ara Berberian, bass, Nico Castel, tenor and Harold Enns, baritone. Charles Wilson, assistant conductor of the Boston Symphony Orchestra has prepared the combined forces of the Tanglewood Choir and the Berkshire Chorus for this performance.

At 9 o'clock Friday evening, Aug. 4, William Steinberg, music director of the Pittsburg Symphony Orchestra and principal guest conductor of the New York Philharmonic will conduct the Boston Symphony in an all Beethoven program. The program will consist of the Symphonies No. 8 and No. 5 and teh Piano Concerto No. 3 for which Theodore Lettvin will be piano soloist.

HAROLD ENNS, baritone will be one of the soloists at the Saturday evening, Aug. 5 concert of music by Beethoven and Brahms at the Berkshire Festival at Tanglewood in Lenox.

The Friday evening concert will be preceded by the traditional Weekend Prelude at 7 o'clock, a lieder recital by Hanne-Lore Kuhse.

The Sunday afternoon concert, Aug. 6 at 2:30 oclo'ck will have a program of music by Brahms. Erich Leinsdorf will conduct the Boston Sumphony in the Academic Festival Overture, the Symphony No. 3 and the Violin Concerto for which Joseph Silverstein will be soloist.

The Sunday af ternoon's Boston Symphony Orchestra program at 2:30 featrues Van Cliburn as soloist in the Grieg Piano Concerto. The program also includes Webern's Six Pieces, Op. 6 and Schubert's Symphony No. 9.

SUNDAY REPUBLICAN
SPRINGFIELD, MASS.
CIRC. 115,950

JUL 30 1967 New England Newsclip

Berkshire features 2 Bs

Three concerts of music by Beethoven and Brahms will be highlighted by a performance Saturday at 8 p.m. of the original 1805 version of Beethoven's "Fidelio" for the sixth week of Berkshire Festival concerts.

The original version of the "Fidelio" has many distinct differences from the opera usually seen on the stage. The overture of the original version is the Overture we know today as the "Leonore No. 2.a

ALBANY
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

SYRACUSE HERALD AMERICAN
Sunday, July 30, 1967

The final scene is entirely different from the one most audiences are familiar with, and throughout the work there are extensive changes. The origianl score is looked upon as vocally and musically more demanding than the later score which places greater emphasis on drama.

The soloists for the evening will be Hanne-Lore Kuhse, soprano; George Shirley, tenor; Tom Krause, baritone; Mary Ellen Pracht, soprano; Ara Berberian, bass; Nico Castel, tenor; and Harold Enns, baritone. Charles Wilson, assistant conductor of the Boston Symphony Orchestra has prepared the combined forces of the Tanglewood Choir and the Berkshire Chorus for this performance.

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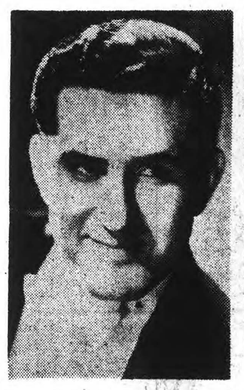
The Berkshire Festival Chamber Music Concert on Tuesday evening at 8 will feature Roman Totenberg, violin, and Igor Kipnis, harpsichord in recital.

THE SPRINGFIELD

Brahms at Tanglewood



ARA BERBERIAN

WILLIAM STEINBERG

HAROLD ENNS

Three concerts of music by Beethoven and Brahms will be highlighted by a performance Saturday evening at 8 p.m., of the original 1805 version of Beethoven's Fidelio for the sixth week of Berkshire Festival concerts.

Original Version

The original version of the Fidelio has many distinct differences from the opera usually seen on the stage. The overture of the original version is the Overture we know today as the Leonore No. 2. The final scene is entirely different from the one we are familiar with, and throughout the work there are extensive changes. The original score is looked upon as vocally and musically more demanding than the later score which places greater emphasis on drama.

The soloists for the evening will be Hanne-Lore Kuhse, soprano; George Shirley, tenor; Tom Krause, baritone; Mary Ellen Pracht, soprano; Ara Berberian, bass; Nico Castel, tenor; and Harold Enns, baritone. Charles Wilson, assistant conductor of the Boston Symphony Orchestra has prepared the combined forces of the Tanglewood Choir and the Berkshire Chorus for this performance.

On Friday evening at 9 p.m., William Steinberg, music director of the Pittsburgh Symphony Orchestra and principal guest conductor of the New York Philharmonic, will conduct the Boston Symphony in an all Beethoven program. The program will consist of the Symphonies No. 8 and No. 5 and the Piano Concerto No. 3 for which Theodore Lettvin will be piano soloist.

Evening Concert

The Friday evening concert will be preceded by the traditional Weekend Prelude at 7 p. m., a lieder recital by Hanne-Lore Kuhse.

The Sunday afternoon concert, Aug. 6, at 2:30 p.m., will have a program of music by Brahms. Erich Leinsdorf will conduct the Boston Symphony in the Academic Festival Overture, the Symphony No. 3 and the Violin Concerto for which Joseph Silverstein will be soloist.

The Berkshire Festival Chamber Music Concert on Tuesday evening at 8 p.m., will feature Roman Totenberg, violin, and Igor Kipnis, harpsichord in recital.

The regular open rehearsal for the benefit of the Boston Symphony Orchestra's Pension Fund will be held on Saturday at 10:30 a.m.

Three Events

Friends of the Berkshire Music Center are invited to three events at Tanglewood next week. A concert and discussion of certain contemporary compositions will be the Composers' Forum on Wednesday evening at 8 p.m. On Thursday evening at 8 p.m., there will be a concert of Baroque music, the third in a series of four under the general direction of Igor Kipnis. The traditional Sunday morning Chamber Music Concert will be held at 10 a.m. on Aug. 6.

The Friends of the Berkshire Music Center are those who make voluntary contributions to aid in reducing the Center's deficit. In addition to providing funds for the Music Center, the Friends also provide an audience for the young musicians, in keeping with the Center's basic philosophy of training performers through performance.

This afternoon's Boston Symphony Orchestra program at 2:30 p.m., features Van Cliburn as soloist in the Grieg Piano Concerto. The program also includes Webern's Six Pieces, Op. 6, and Schubert's Symphony No. 9.

SUNDAY GLOBE
BOSTON, MASS.
CIRC. 537,050
JUL 30 1967
New England Newsclip

A Tanglewood First

The Original 'Fidelio'

By MICHAEL STEINBERG

"In short, I assure you, my dear Treitschke, this opera earns me the martyr's crown"—this is Beethoven in April, 1814, writing to the librettist and stage director of the Vienna Court Opera about "Fidelio." At the time, Beethoven, with Treitschke's help, was engaged in preparing a third version of "Fidelio," the one familiar on stage and on recordings today.

But the "Fidelio" of which Erich Leinsdorf will conduct a concert performance at Tanglewood Saturday evening is Beethoven's original one of 1805, a great work, a troublesome and not completely successful one, and, so far as is known, never before given in America.

In 1803 (the "Eroica" and Kreutzer Sonata year), Beethoven signed a contract to write an opera for the Theater an der Wien, whose manager was Emanuel Schikaneder, librettist of "The Magic Flute." By June, 1805, "Leonore" was completely sketched, and it was performed Nov. 20, retitled "Fidelio" against Beethoven's wishes, but to avoid confusion with Paer's opera "Leonora" on the same subject, which had been put on in Dresden a year earlier with great success.

The French occupation of Vienna had begun a week before the "Fidelio" premiere, and the audience was a small and unsympathetic one consisting mainly of French officers. Besides, the performance was bad, and after only two repetitions "Fidelio" was taken off.

STEINBERG
Continued on Page A-4

The Art World

Treitschke's sympathetic and intelligent collaboration, the third "Fidelio" came into being and was performed, and this time established in repertory, in May, 1814 (a year whose other major achievement is the E minor Piano Sonata, Op.90).

I can only list a few things to prepare the listener for some of the differences he will hear in the Tanglewood "Fidelio:"

The Overture is "Leonore" No. 2, followed by Marzelline's aria in a rather different version (there are four altogether), then by the duet with Jacquino. Rocco then joins them for a humorous Trio, and so the texture is built up systematically to the great canonic Quartet, which is, by the way, one of the very few things to survive virtually unaltered. "Fidelio" was originally in three acts, the first ending after the Leonore-Marzelline-Rocco Trio.

The Pizarro-Rocco duet is scene for Leonore and Florestan, whose "Namenlose Freude" duet (much longer, harder, and with brilliant ending) is preceded and prepared by an elaborate and beautiful conversation in recitative.

The finale underwent the most radical changes. In the orignal, it is set in the dungeon rather than out in the courtyard. Leonore and Florestan do not at first understand they are really saved, and their tragic dialogue at the beginning of the scene is one of the finest pages in the score. The great glory, though, is the "O Gott! o welch' ein Augenblick!" ensemble, which uses the same wonderful melody as the familiar version, one that goes back to a Cantata on the death of Emperior Joseph II that he wrote as a young man of 20 in Bonn, but expanding it here with immense breadth and at a terriffic emotional temperature.

If there were nothing else, those 96 measures are worth the trip down the turnpike.

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JUL 27 1967
New England Newsclip

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BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900
AUG 22 1967
New England Newsclip

Tanglewood Homecoming For a Former Berkshirite

By MILDRED WALLACE

Miss Agatha Canfield has come home again—sort of.

Formerly of Sheffield and Canaan, Conn., she has been spending six weeks this summer as a scholarship student at the Berkshire Music Center at Tanglewood. In fact, she was offered a like scholarship in 1964 but was unable to accept it because of her commitments in the Virgin Islands, where she has now been living for nine years.

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ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
RAVENA NEWS HERALD
Friday, August 4, 1967

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CIRC. 537,050
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New England Newsclip

STEINBERG

(Continued from Page A3)

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By MILDRED WALLACE

Miss Agatha Canfield has come home again—sort of.

Formerly of Sheffield and Canaan, Conn., she has been spending six weeks this summer as a scholarship student at the Berkshire Music Center at Tanglewood. In fact, she was offered a like scholarship in 1964 but was unable to accept it because of her commitments in the Virgin Islands, where she has now been living for nine years.

Wallace

Miss Agatha Canfield

She's been right in the thick of things since she arrived, not only taking two or three two-hour classes a day in analysis, composition, orchestra and choral work, but taking piano lessons and practicing piano as well. She's also had a lot of chorus practice too, because she was chosen to be a member of the Berkshire Chorus, to sing on two occasions with the Boston Symphony when Beethoven's "Fidelio" and Verdi's "Requiem" were presented.

Miss Canfield's interest in choral work is one of long standing. Nine years ago, when she first went to the Caribbean island of St. Thomas to live, she began teaching music at Charlotte Amalie High School there. During her three years at the high school, she helped students form their first glee club and also to put on their first musical productions. Later, teaching younger children at the Lutheran School, she put on a number of choral programs there, too.

Miss Canfield now heads the music committee of the newly formed St. Thomas Arts Council, which came into being last November. She and her committee were instrumental in forming a choral group, called the Caribbean Chorale, which was presented to the public for the first time at various functions during American-Danish Friendship Week in March, commemorating the 50th anniversary of the purchase of the Virgin Islands from Denmark by the United States. At that time, there were many visitors on hand from Denmark and from the United States.

The formation of the Caribbean Chorale was one of two aims of her music committee, she said, the second being to set up a chamber music group in the islands and also to bring established groups there to present chamber music concerts. She's been particularly interested in attending Tuesday night concerts of the Boston Symphony's Chamber Players whenever she could fit them into her busy schedule. She's also attended most of the weekend concerts by the full orchestra, too, because she hasn't wanted "to miss a single, wonderful minute" of the music.

Miss Canfield will be spending another week in the Berkshires after the close of the Tanglewood season to look up friends and relatives at leisure. She admits that she needs a bit of a rest, because she's had a busy, tiring schedule but it has nonetheless given her "one of the most enjoyable, satisfying summers" of her life.

When she arrives back in St. Thomas, she's going to "head right for the beach at Magens Bay," considered to be one of the 10 most beautiful beaches in the world, "and do nothing but read, soak up the sun and rest." Then she's going to turn her mind to chamber music groups.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
RAVENA NEWS HERALD
Friday, August 4, 1967

At Tanglewood

Mr. Lettvin will be the soloist at Tanglewood this Friday evening, playing Beethoven's Piano Concerto #3 with the Boston Symphony Orchestra. ne

TRANSCRIPT (e)
NORTH ADAMS, MASS.
CIRC. 13,250
AUG 4 1967
New England Newsclip

Tanglewood

All-Beethoven, Brahms, Gershwin Concerts

Three concerts of music by Beethoven and Brahms will be highlighted by a performance tomorrow evening of the original 1805 version of Beethoven's "Fidelio" during the sixth week of Berkshire Festival concerts.

The original version of "Fidelio" has many distinct differences from the opera usually seen on the stage. The overture of the original version is the overture we know today as the Lenore No. 2. The final scene is entirely different from the one we are familiar with, and throughout the work there are extensive changes. The original score is looked upon as vocally and musically more demanding than the later score which places greater emphasis on drama.

WILLIAM STEINBERG

The soloists for the evening will be Hanne-Lore Kuhse, soprano; George Shirley, tenor; Tom Krause, baritone; Mary Ellen Pracht, soprano; Ara Berberian, bass; Nico Castel, tenor; and Harold Enns, baritone. Charles Wilson, assistant conductor of the Boston Symphony Orchestra, has prepared combined forces of the Tanglewood Choir and the Berkshire Chorus for this performance.

Tonight William Steinberg, music director of the Pittsburgh Symphony Orchestra and principal guest conductor of the N. Y. Philharmonic, will conduct the Boston Symphony in an all Beethoven program. The program will consist of the "Symphonies No. 8 and No. 5" and the "Piano Concerto No. 3" for which Theodore Lettvin will be piano soloist.

HANNE-LORE KUHSE

Tonight's concert will be preceded by the traditional Weekend Prelude, a lieder recital by Hanne-Lore Kuhse.

The Sunday afternoon concert will have a program of music by Brahms. Erich Leinsdorf will conduct the Boston Symphony in the "Academic Festival Overture," "Symphony No. 3" and the "Violin Concerto" for which Joseph Silverstein will be soloist.

SIXTH WEEK AUGUST 4-5-6

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GAZETTE (e)
WORCESTER, MASS.
CIRC. 94,350
AUG 7 1967 New England Newsclip

Tanglewood Festival

Beethoven Concerto Is Given

By JOHN F. KYES
Gazette Music Critic

LENOX — The sixth Berkshire Festival weekend at Tanglewood had variable weather and attendance.

Friday's audience of 6,676 met with rain, and the lights in the big shed went out for a few seconds while the Boston Symphony Orchestra continued to play under the direction of William Steinberg, guest conductor from Pittsburgh. Theodore Lettvin was soloist in the Beethoven Piano Concerto No. 3, the program also including that composer's Eighth and Fifth Symphonies.

Sunday afternoon, partly

Gazette Review

cloudy skies did not deter 9,018 from hearing an all-Brahms concert, Erich Leinsdorf scheduling the "Academic Festival" Overture and Third Symphony, also the Violin Concerto in D major, with concert master Joseph Silverstein as soloist.

'Fidelio' Given

Saturday was pleasant until after the concert, and 8,135 came for Leinsdorf's presentation of the original 1805 version of Beethoven's only opera, "Fidelio." Nine soloists, a narrator, the Tanglewood Choir and Berkshire Chorus and the full orchestra — all had parts in a concert version, lasting for three hours with well-maintained interest. The staging was comparable to that used for last year's "Magic Flute" and the 1965 "Lohengrin."

Reverting to the original opera score, rather than that finally produced in 1814, brought added musical interest even if the stage adroitness was lessened. This did not matter in a concert version, and hte flow of Beethoven's original music was charming, though somewhat endless in the elaborate finale.

Leinsdorf's operatic experience shone throughout the evening. Orchids also to Charles Wilson and assistant M. Lewis Spratlan for choral preparation of the 32 men and the mixed group of 100; also Andrew Raeburn for stage direction and furnishing of the narrative text.

Ryder Is Good

Alfred Ryder, local narrator, exploited the melodramatic features of the plot to the hilt, and even played some of Act II for laughs. This is a dated thriller.

Of the singers, Hanne-Lore Kuhse, leading soprano of the Berlin State Opera, was magnificent as Leonore, the devoted wife. George Shirley's expressive and warm tenor was splendid in Act II as Florestan, the tortured prisoner-husband.

Ara Berberian's rich bass excelled in the role of Rocco, the jailer, and Mary Ellen Pracht's soprano was clear and true as daughter Marcelline. Tom Krause's baritone blustered wickedly as Don Pizzaro, the governor, and Nico Castel, Harold Ennis, William Brown and Charles Van Tassel had attractive lesser parts.

TRANSCRIPT-TELEGRAM (e)
HOLYOKE, MASS.
CIRC. 26,950
AUG 7 1967 New England Newsclip

Three Programs Of Masters Performed At Tanglewood

The great traditional masters of music provided three programs at Tanglewood in Lenox for the weekend concerts of the Berkshire Festival.

There were audiences upwards of 6,000 for each to applaud and cheer the Boston Symphony Orchestra, conductor Erich Leinsdorf, guest conductor William Steinberg, and various soloists.

The pace will quicken this week and next at Tanglewood with special annual programs added to the usual schedule. Tuesday night the Boston Pops will make its annual appearance with Arthur Fiedler in charge of an all-Gershwin program, with pianist Earl Wild as soloist. On Wednesday evening the Fifth Festival of Contemporary Music will open with a concert by the Berkshire Music Center Orchestra. And next Thursday, Aug. 17, the annual Tanglewood Gala concert will take place.

Friday night there was excitement at Tanglewood when the lights went out during a performance of Beethoven's Piano Concerto No. 3 by the orchestra and soloist Theodore Lettvin. Orchestra and pianist kept right on playing and were cheered when the piece was finished and the lights restored. William Steinberg was guest conductor for the program, which also included Beethoven's Fifth and Eighth symphonies.

The Friday night prelude was a song recital by Miss Hanne-Lore Kuhse, soprano, who sang 14 German lieder and won tumultuous applause from appreciative listeners. The weekend prelude is a popular Friday night feature. It starts at 7, and there is an hour's interlude between it and the orchestral concert at 9, allowing for picnicking or strolling around the grounds.

Saturday night, the Boston Symphony under Leinsdorf and the Tanglewood Choir and Berkshire Chorus, presented a splendid performance of Beethoven's opera "Fidelio", the first or the orignial version ever gvien in this country. Miss Kuhse was soprano soloist and Alfred Ryder the narrator. Other soloists were George Shirley, Tom Krause, Ara Berberian, Miss Mary Ellen Pracht, and Nice Castel.

On Sunday afternoon an all-Brahms program featured Joseph Silverstein in the Violin Concerto and also included the Third Symphony and the Academic Festival Overture.

Russian composers will take the limelight this coming weekend at the Berkshire Festival, but on Friday night soloist Itzhak Perlman will intervene with the Sibelius Violin Concerto. John Browning will give a piano recital at the evening prelude.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 25,900
AUG 5 1967 New England Newsclip

August 5, 1967

All-Beethoven Program Conducted by Steinberg

Tanglewood welcomed back a familiar guest conductor last night. William Steinberg, conductor of the Pittsburgh Symphony Orchestra, directed an all-Beethoven program of two symphonies, the eighth and fifth, and the Third Piano Concerto, with Theodore Lettvin as soloist.

Steinberg is now considered one of the country's elder statesmen among conductors. His authority has earned him long and high esteem and among the standard pieces of the repertory in particular, he has few peers. So in the program to which he had assigned himself, he was very much on home territory. Furthermore, he is guest conductor with the Boston Symphony Orchestra as often as any other man in the select club. The results, therefore, were predictable.

Lettvin, too, is no stranger to this area, as he appeared in recital at the Pittsfield High School auditorium some years ago and played the Beethoven Second Concerto with BSO director Erich Leinsdorf at Tanglewood in 1965.

Everything Beethoven wrote appears, in perspective, to have been written within a very few compressed years, but the Third Concerto predates last night's two symphonies by some 5 and 15 years, respectively. It has seemed easy for some self-proclaimed musicologists to decide that the odd-numbered symphonies are the tragic or the emotional heavyweights and the even numbered ones the lighter and less demanding ones. This might hold true in these present cases.

A Musical Joke

The Eighth Symphony has a second movement, scherzando, which may have been a friendly jest aimed at one of the composer's friends, Johann Maelzel, who is credited with inventing the metronome, a mechanical device for ticking time at any tempo one might desire.

Incidentally, Maelzel came to America in 1817, where he passed the rest of his life and is remembered as a shrewd man of business with a strong propensity to overstep the rules and bounds of ethics at the slightest opportunity. Among his other inventions were some hearing devices for poor deaf Beethoven and in America a mechanical chess player which proved to be a complete hoax.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
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Albany Knickerbocker News
Monday, August 7, 1967

Weekend of Brilliant Music---Berlioz to Ravel to Beethoven

At Saratoga

By R. E. KRIEGER

CHARLES MUNCH

NICOLE HENRIOT-SCHWEITZER

Even the Philadelphia Orchestra applauded, smiling with what could only be called deep affection and respect.

Charles Munch lumbered out on to the stage Saturday at the Saratoga Performing Arts Center, his white hair gleaming in the lights, craggy face smiling slightly, turned on the podium and got down to business.

WHAT emerged was an extraordinary performance of Hector Berlioz's "Fantastic Symphony' 'played with such perfection and attention to the intrinsic core of the work that the audience roared to its feet at its conclusion.

It was one of those evenings when conductor and orchestra were at their very best, performing as one even in the most intricate and astonishing rhythmic demands made by Berlioz.

From the Dreams and Passions movement, through The Ball, the Scene in the Meadows and then into the violent and immensely eciting Maxrch to the Scaffold and the Dream of the Witches Sabbath where everything but the kitchen sink is used by the percussion section there was not a flaw or a miscue.

THE WHOLE work was written in a frenzy of unrequited passion by Berlioz for an Irish actress, Henrietta Smithson, who finally ended up marrying the composer after a six-year courtship.

Alas, life does not always follow the dream, and the couple were wretchedly unhappy.

That anyone could follow the Fantastic Symphony seems impossible but pianist Nicole Henroit-Schweitzer did just that in a superb performance as soloist in the Ravel "Cencerto in G Major for Piano and Orchestra."

OBVIOUSLY at the top of her form she was note perfect and was especially effective in the brilliant cadenza within the first movement.

The evening ended with the charming Suite No. 2 from Ravel's "Daphnis and Chloe" and that, as all the rest was eminently satisfactory.

We can't remember when we have had a more gratifying evening from beginning to end.

DUE IN ALBANY — Pianist Theodore Lettvin, who was soloist with the Boston Symphony at Tanglewood over the weekend, will be performing with the Albany Symphony during tht upcoming season.

And at Tanglewood

By EDWARD FRENCH NE

THE SIXTH weekend of the Boston Symphony concerts at Tanglewood put the emphasis on Beethoven, Friday, bringing the "Symphony No. 8 in F Major," the "Concerto No. 3 in C Minor for Piano and Orchestra" and the most famous symphony of all, "Symphony No. 5 in C Minor."

The conductor was William Steinberg, one of the present day greats in the orchestral world and the soloist was the distinguished American pianist, Theodore Lettvin who is scheduled to appear with the Albany Symphony this coming season.

Let us say at once that the overall impression of this concert was controlled power, tempered with delicacy and flexibility. Mr. Steinberg wastes no time with unneccessary gestures, his movements being concise and to the point. His interest is in making great music, and that he did, to the immense enjoyment of the large and enthusiastic audience which practically filled the 6,000-seat music shed with the usual large number of geenral admission patrons on the lawn.

THE BEETHOVEN Eighth Symphony provided an interesting contrast to the larger Fifth Symphony in C minor with the orchestra responding to the conductor's every wish. This symphony and the concerto had the clarity and precision of chamber music but with all the force needed for projection in the huge Tanglewood shed.

The pianist, Theodore Lettvin proved to be another in the rapidly increasing number of first rank American pianists. First of all, he knows how to play to project in this huge shed. His technique in the demanding Beethoven work was impeccable, and his command of the Beethoven style was complete. A real spell was cast in the "Largo" and tremendous rhythmic vitality in the final rondo. During this movement a sudden electrical storm caused the lights to go out for a short time, but neither soloist nor orchestra missed a note, continuing as though nothing had happened. The ensemble throughout was well nigh perfect, both in precision and color.

The audience responded to al lthis with five curtain calls. Only turning on the house lights closed out the enthusiastic applause.

SATURDAY NIGHT the capacity audience heard a concert version of Beethoven's only opera, "Fidelio" i nthe original 1805 version. The reason for this choice rather than the later and final revised 1814 score which is generally used when producing the opera is best explained by quoting Mr. Leinsdorf himself.

"The more I study musical works which exist in more than one version, the more treasures I find in the original; and it is, I believe the purpose of a festival such as we give here at Tanglewood to present these treasures to the world."

The well prepared production brought seven leading operatic artists to the solo roles. These included George Shirley as Florestan, Hanne-Lore Kuhse as Leonore, Tom Krause as Don Parro, Ara Berberian as Rocca, Mary Ellen Pracht as Marcelline, Nico Castil as Jaquino and Harold Enns as Don Fernando.

ALL WERE IN good voice and contributed greatly to the festive nature of the production.

The narrator, Alfred Ryder kept the audience informed as to the action taking place during the three acts.

The solo arias, while demanding the utmost in vocal skill and interpretation are not nearly as grateful and ttrctive as the many ensembles which are the most melodious parts of the opera.

THE CONDUCTING of Mr. Leinsdorf, the work of the chorus and orchestra were superb, the off-stage trumpets being particularly effective. We can be grateful that Mr. Leinsdorf and the Berkshire Festival gave us this opportunity to hear this 1805 version of Fidelio under such favorable musical conditions. Our gratitude was demonstrated by the tremendous enthusiasm shown conductor, soloists, chorus and orchestra.

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UNION (m)
SPRINGFIELD, MASS.
CIRC. 79,350

AUG 5 1967 New England Newsclip

Lights Out in Lenox But BSO Plays On

By R. C. HAMMERICH
Union Music Critic

LENOX—All the lights went out in the great shed at Tanglewood Friday night for a heart-stopping moment . . . perhaps three seconds . . . but the Boston Symphony Orchestra and its visiting soloist, Theodore Lettvin, didn't miss a beat.

It seemed as if the sound began to churn around a bit and lose its clarity, but that is only a vague memory distended by emotional shock.

Near the End

The moment came a few bars near the finish of Beethoven's Piano Concerto No. 3 and, of course, second thoughts were of the standby electricians backstage never very far from the switches that can turn on emergency generators.

Nevertheless, the moment was followed by applause and seconds later when the piece finished, a shout of joy . . . some of which must have been in approval of the music, for it was well played.

The cause, as might be expected, was an electrical storm which first made itself known with low thunderous rumbles during the concerto's lyrically warm and graceful second movement. The rain arrived then, too, and it fell heavily during intermission. There were 6676 in the audience (the shed has regular seats for a few less than 6000).

The Old School

William Steinberg, guest conductor, like Erich Leinsdorf, likes "to hear the right note played at the right time," which means that under their guidance the music of the Germanic composers of the 17th and 18th Centuries tends to sound almost solid as if it were carefully carved in dark walnut, velvety smooth and hand-burnished in gleaming oil.

It was like that Friday night in spite of the 100 per cent humidity. Steinberg led Leinsdorf's men through an all-Beethoven program which included Symphonies Nos. 5 and 8 as well as the aforementioned concerto.

Steinberg is music director of the Pittsburgh Symphony Orchestra and regular guest on the podium with the New York Philharmonic.

He is a leader of the old school. He stood with feet firmly planted wide apart, arms and hands and head moving strongly and definitely without extraneous flurries. There was a feeling that the music could go nowhere but exactly where he intended it to go.

Beautifully Thrusting

As expected, he displayed his strong feeling for seamless continuity as well as Beethoven's liking for sudden, thrusting gestures, contrasting qualities difficult to control. Also as expected, he made them seem easy . . . also beautiful.

Lettvin's piano showed contrasts of a different nature. He played the first and third movements with an incisive manner and glittering, brilliant tone. The middle movement was quite different. It was (the piano) serene, slow and sensitive.

Lettvin's primary quality, however, was that of a cool, immaculate technician. Once he struck two notes when he should have sounded one and he had established such an aura of technical perfection, the bobble came as a shock.

The weekend prelude audience came up with shouts of approval, and lengthy applause, for the 14 German lieder by Schubert, Schumann, Brahms and Strauss presented between 7 and 8 by Miss Hanne-Lore Kuhse, soprano.

East Wind

Miss Kuhse has been the leading dramatic soprano at the (East) Berlin State Opera since 1963 and is known in Paris and Italy as well as throughout the Iron Curtain countries.

She performed with consummate skill and beauty Friday. Her technical facility was smooth and precise and her tonal characteristics changed according to the mood of the song.

Her range also was very wide, from deep, warm mezzo-soprano to high, brilliant dramatic soprano and she controlled her voice's placement with seeming ease.

Tonight she will sing the role of Leonore when the orchestra, the combined Berkshire Chorus and Tanglewood Choir and eight other soloists perform the first (1805) version of Beethoven's opera, "Fidelio".

UNION (m)
SPRINGFIELD, MASS.
CIRC. 79,350

AUG 7 1967 New England Newsclip

Placid Brahms at Tanglewood

By R. C. HAMMERICH
Union Music Critic

LENOX — Erich Leinsdorf, music director of the Boston Symphony Orchestra, made an apt choice when he asked his concertmaster, Joseph Silverstein to play the solo part for Brahms Violin Concerto (Op. 77) Sunday afternoon at Tanglewood.

Fine Weather

It was a benevolent afternoon for an all-Brahms concert, and 9018 customers strolled through the gates to enjoy it.

The weather was as benign as the music, and Silverstein's musical manner was appropriate.

He moved through the difficult technical demands of the piece with deceiving aplomb, and his characteristically gentle tone (and musical spirit) was entirely harmonious with the concerto, the atmosphere Leinsdorf had established with the preceding Third Symphony and "Academic Festival" Overture and the laziness of the warm afternoon.

The 3000 occupants of the lawns may have had the best of it. They could stretch out and accept the invitation of the music, all of it, to relax.

There was a bit of liveliness in the opening overture along with a touch of old-school, manly sentiment appropriate to the student drinking songs around which the overture is constructed, but a comforting placidity became the dominant mood of the afternoon.

Leinsdorf established it during the symphony by avoiding theatrical gestures (in the music) and by setting a leisurely pace to help make the mood expansive and bountiful.

There was another element in the air Sunday that seemed to help keep the music from becoming soggy. It was a noticeable diminishing of the recent level of humidity.

Whatever the reason, there was a cleanliness and tonal sheen in the sound that gave the musical texture a transparency that was especially helpful to the symphony. Its inner workings were all the more visible.

Attendance Down

The weekend's total attendance was 27,021, somewhat fewer than the preceding weekend, which was the largest of the season.

Next weekend the program will include Sibelius' Violin Concerto with Itzhak Perlman as soloist and music by Moussorgsky and Tchaikovsky with Leinsdorf as conductor Friday, three works by Glinka, Borodin and Tchaikovsky under William Steinberg's direction Saturday and John Browning as soloist for Prokofiev's Piano Concerto No. 1 and Rachmaninoff's "Paganini Rhapsody" with Leinsdorf as conductor Sunday.

The New York Times
NEW YORK, N. Y.
D. 885,000 SUN. 1,500,000

AUG 7 1967

Music: 'Fidelio' in the Original Version

Beethoven Work Given for First Time in U.S.

Erich Leinsdorf Leads the Boston Symphony

By RAYMOND ERICSON
Special to The New York Times

LENOX, Mass., Aug. 6—The Berkshire Music Festival behaved like a festival last night and came up with something special—the original version of Beethoven's only opera, "Fidelio." As far as is known, it had not previously been performed in this country.

The final version, is familiar, of course, but its forerunner turned out to be interesting enough to raise the question of which version is superior.

"Fidelio" had its premiere in Vienna in 1805. Its failure at that time could be attributed to a poor performance and an audience largely made up of French occupation troops.

Beethoven revised it, chiefly by making cuts, for performances the following year. This apparently didn't help with the public. For the final version there was large-scale reworking of the original material and when it was produced in 1814 it became a popular success.

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The obvious ways in which the opera was changed were the deletion of two set pieces from the first act and the revamping of the finales to the acts. Some of the arias and duets begin familiarly, but end differently.

In countless places there are small variations—elisions or extensions of phrases, a change in the melodic line, rescoring. In general, Beethoven tightened and condensed for the final version and made more interesting modulations in the harmonies. Everything he did is understandable and makes sense in musical terms. However, in dramatic terms the changes were not necessarily improvements.

The first part of the opera, in its original form, begins with set pieces for one, two, three and four voices in that order. The trio, eventually deleted, is for Marcelline, Jaquino and Rocco, and is delightful. There is another duet, also deleted later, for Marcelline and Leonore. It flows along in a beautiful, almost Mozartean style.

The way in which Beethoven originally let his finales run on has its compensations, too, since they are able to build more gradually and generate more excitement.

The great "Abscheulicher" recitative for Leonore is missing from the early version. Her music is more florid. An emphasis on lyricism, melodic richness and vocal resources pervades the opera, making it a rival in interest to the final version.

The performance was excellent. A major factor was the playing of the Boston Symphony. This kind of brilliant orchestral sound and technical accuracy is seldom encountered in the opera house. Erich Leinsdorf, whose idea it was to resurrect the original version, kept the singers and players under strict control, but he was not above whipping up an orchestral storm whenever suitable.

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Leonore was sung by Hanne-Lore Kuhse, a soprano from East Germany, who made her American debut last spring in Philadelphia as Isolde. Singing under better circumstances here, she made a more favorable impression in the Beethoven opera than she had in the Wagner. She has a lovely voice, and she uses it sensitively, but she didn't have the technique to cope with all the florid passages; she omitted some, and her high notes were hard and shrill.

There were tasteful, well-sung performances from George Shirley as Florestan, Mary Ellen Pracht as Marcelline, Tom Krause as Pizarro, Ara Berberian as Rocco, Nico Castel as Jaquino and Harold Enns as Fernando.

HAMPSHIRE GAZETTE (e)
NORTHAMPTON, MASS.
CIRC. 11,000

AUG 9 1967 New England Newsclip

Two Significant Events Presented At Tanglewood To Appreciative Audience

Two events of importance took place Saturday evening at Tanglewood. The first was what was most likely the first performance in this country of the original version of Beethoven's "Fidelio." The second was the presentation of the German soprano, Hanne-Lore Kuhse, in the role of Lenore, the central figure in the opera. Unfortunately, neither the opera nor the soprano were unqualified successes, and both for reasons that are inherent in the score that Erich Leinsdorf, music director, chose to exhume for the occasion.

Beethoven's only opera has always been a problematic affair. There are pages of glorious music, but there are also pages of second-class vocal writing, however cleverly arranged or developed. Even so, the great "Abscheulicher," the demoniacal ragings of Pizzaro, and almost the entire final act are splendid indeed, even if they do not reveal character (as do the arias in a Mozart opera for instance) and instead act as musical declamation, freezing the action in an attitude and substituting a generality for an individual.

That characteristic, which indicates the reason for Beethoven's ultimate failure with opera, did not change from the 1805 to the 1814 version of the work. What did change were the structure and even the substance of much of the vocal writing. Some numbers were added, and one was cut, and most of the rest of it was profoundly altered, alterations required by major revisions in the text. If Saturday night's production may be used as any measure, they were alterations for the better.

Consider Leonore's music as a case in point. This role is at best almost impossible to sing, not because of dramatic exigencies, but because of the vocal demands. In the first part of the opera, Leonore must make an effect (and make herself heard) employing a tessitura that is prevailingly low; and even in the great aria, she really does not rise above what would be comfortable for a mezzo-soprano with solid, blooming top notes. In the 1805 version, however, and in the duet with Florestan, Leonore is expected to carry a vocal line that stays in the stratosphere, and she must sustain the heights until the end of the opera.

It would be interesting to hear Miss Kuhse in the commonly performed version of the opera. As it was, she displayed a voice of some size and quality, even though one could not really say what the size and quality were, owing to the performing conditions in the shed (The singers were placed high on a platform behind the orchestra.) She obviously had some ideas of what the role was about, and endeavored to project a sense of the character, but she was lost in the ensembles early in the opera (she was doubtless saving herself for the aria), and the aria, in the earlier version, is quite awkward in its coloratura, so that again it is difficult to assess the singing per se. After that point, the voice seemed freer and fuller, and she certainly did not spare herself, especially in the Leonore-Florestan duet in the last act. From the point of view of the audience she was a triumph, for they were unstinting in their applause; even so, this critic would like to reserve judgment until he could hear her in an opera house and in music that is not so unvocal.

For the rest of the cast, the 1805 version also changed things a bit. Marcelline, for instance, was offered a duet with Fidelio (wisely cut in the later score), and Mary Ellen Pracht performed that as she did the rest of the role, with a generally pleasant voice which does not, unfortunately, really ring on top. Florestan became less important generally, and the 1805 writing made it possible for a lyric tenor like George Shirley (with a really handsome voice, dark, solid and rich) to cope with its demands. Least affected were Ara Berberian, a full-voiced Rocco, Nico Castel, an acceptable Jaquino and Tom Krause, who was overwhelmed by Pizarro's demanding music. Charles Van Tassel and William Brown were fine as the first and second prisoner, and the chorus work was always satisfying, sometimes brilliant.

Erich Leinsdorf conducted in leisurely fashion, and much of the drama inherent in the score was allowed to evaporate in the slowness of the approach. This was especially true of the overture, which emerged more Leinsdorf than Beethoven. The heavy, solemn approach simply increased the heaviness and the solemnity and submerged the lyricism of the piece, and much of the rest of it was simply too slow.

Of course, even the 1814 version of the opera has its failings and flaws, (and the popularity of the work has always depended upon the availability of first class singers who are able to cope with the various roles' heroic demands), but while presenting what is in essence the composer's first thoughts on the subject, thoughts that were later refined and reshaped, might be of interest to the musical historian, all it does is to show Beethoven (and various vocal artists), already struggling with an uncongenial form, in a more ungraceful guise.

B.D.

SUNDAY REPUBLICAN
SPRINGFIELD, MASS.
CIRC. 115,950
AUG 6 _ 1967
New England Newsclip

'Fidelio' Is Musical First at Tanglewood

By R. C. HAMMERICH
(Republican Music Critic)

LENOX—There was a scattering of very special listeners at Tanglewood Saturday night to hear a concert version of Beethoven's opera "Fidelio."

They were special because they were musical experts attending a special occasion—the first performance in the Western Hemisphere, Boston Symphony Orchestra officials believe, of the original version of the opera.

Superb Music

The rest of the listeners were there because of the music and they should have been happy. It was superb.

High on a platform behind the chorus stood the soloists. They entered the tinted spotlights from the sides and from behind a center screen. They moved and gestured and made faces. They sang in German from memory.

At right behind a lecturn was the narrator, Alfred Ryder. Between numbers he explained the action. Leinsdorf kept the business moving briskly.

He allowed no time for applause, except once when he couldn't stop it. That was after Miss Hanne-Lore Kuhes sang Leonore's big aria, one of the most difficult in opera. She stopped the show.

Huge Undertaking

But let us face some facts:

There were nine soloists and a narrator, the combined Tanglewood Choir and Berkshire Chorus (about 85 voices) and the Boston Symphony Orchestra, all conducted by Erich Leinsdorf.

The soloists were headed by George Shirley as Florestan the prisoner; Miss Hanne-Lore Kuhse as Leonore, his wife; Tom Krause as Don Pizzaro, governor of the prison; Ara Berberian as Rocco, chief warder; Miss Mary Ellen Pracht as Marcelline, his daughter; and Nico Castel as Jaquino, the turnkey.

The history is of more than casual interest. The first version (heard Saturday) was performed three times in 1805, the second four times in 1806 and the third, the well-known version, first in 1814.

Failure in 1805

It was a failure in 1805 and 1806, but it is difficult now to know why. The changes from 1806 to 1814, though many, were not radical. Most noticeable to those well acquainted with the 1814 version are the loss of three or four numbers, substitution, rearrangement and reworking of a few others and lengthening and shortening here and there. The music in all versions is still first-class Beethoven.

The story is deceptively simple. Florestan is a political prisoner of Don Pizarro. His wife, Leonore, disguises herself as a boy and goes to work in the prison under the name Fidelio in order to find a way to help her husband.

At the climax she does, at great risk, save her husband from death after weathering difficulties along the way. Among her troubles are her need to protect her disguise even though the prison warden's daughter falls in love with her, thinking she is Fidelio.

Also along the way there is some great music . . . especially during the vocal ensembles.

Miss Kuhse is well known in Europe, especially Eastern Europe, as a dramatic Leonore. She seemed subdued during the early scenes Saturday, but her big aria was spectacular.

Miss Pracht was a decorative as well as musically appealing Marcelline, and Berberian resented the most human character in the story, Rocco, with believable conviction.

Krause, too, was a strong villain, and George Shirley's death's door Forestan was memorable.

Fine Teamwork

It is the ensemble work, though, which can lift this opera out of the singspiel level, and the soloists blended with fine teamwork. The duets, trios and quartets follow one upon the other. Saturday they were uniformly pleasing.

There were 8135 in the audience. Many probably did not expect to be asked to stay past the usual Saturday windup time of 10.

At 10 the intermission was ending and there was another hour of fine music to go.

TIMES UNION
ALBANY, N. Y.
D. 71,635 SUN. 122,607
AUG 7 1967

Tanglewood Weekend Draws Good Crowds

By ROBERT BARBER

Tanglewood's Boston Symphony wound up its sixth weekend of concert Sunday afternoon with an all-Brahms program featuring the incomparable violinist, Joseph Silverstein, and the Concerto in D-major.

Like Beethoven—the featured composer at Friday night's concert—Brahms tried his hand at a violin concerto only once and the result, again like Beethoven, was full with symphonic interest and contained much of Brahms' best.

Also like Beethoven's concerto, it was avoided for years after it was composed because it is an immensely difficult piece for any violinist.

But Silverstein, who is concert master for the Boston Symphony and first violinist for the Boston Symphony Chamber Players, handled the concerto with the aplomb expected of a violinist who joined the great Boston Orchestra when he was only 23—the youngest member at the time.

Sunday's program also included Symphony No. 3 and the "Academic Festival" Overture, Op. 80, all under the direction of Erich Leinsdorf.

Despite generally threatening skies all weekend, there were 6,676 persons at Friday's program, 8,135 present Saturday and 9,018 Sunday afternoon.

Friday evening's Beethoven program included his ever-popular Fifth Symphony; the Eighth and his Piano Concerto No. 3 with soloist Theodore Letpvin. The program was under the direction of William Steinberg.

Leisndorf conducted the Saturday evening program — Beethoven's opera "Fidelio"—and it was well received despite the fact it is seldom heard.

Leinsdorf said of it: "The more I study musical works which exist in more than one version, the more treasures I find in the original. It is, I believe, the purpose of a festival such as we give here at Tanglewood to present these treasures to the world."

That's the way he presented it—featuring such great voices as George Shirley, Hanna-Lore Kuhse, Tom Krause, Ara Berberian and Nico Castel with the Tanglewood Choir and the Berkshire Chorus.

Attendance-wise, it was one of the best weekends the festival has had despite the facts that Saratoga Performing Arts opened Thursday night with the Philadelphia Symphony Orchestra, and that it rained both Friday and Saturday and threatened to all Sunday afternoon.

Tomorrow evening at eight, the Boston Pops will make its popular one-shot annual appearance at Tanglewood with an all-Gershwin program under the direction of Arthur Fiedler. Earl Wild will be the piano soloist.

Thursday evening, August 17, it's "Tanglewood on Parade," another program that usually is an immense success. It will feature Mozart, Vorak, Saint-Saens and Tchaikovsky under the baton of Leinsdorf. The program is for the benefit of the Berkshire Music Center.

Next Friday, Leinsdorf will conduct Moussorgsky's "Khovanchina Prelude" Tchaikovsky's Symphony No. 6, and Sibelius, Violin Concerto.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900
AUG 3 _ 1967
New England Newsclip

SOLOISTS for the 1805 version of Beethoven's "Fidelio" rehearse with Erich Leinsdorf (2nd from right) who will conduct the opera at Tanglewood Saturday evening. From left: Harold Enns, George Shirley, Ara Berberian, Nico Castel, Hanne-Lore Kuhse, Leinsdorf, Mary Ellen Pracht.

MONITOR (e)
BOSTON, MASS.
CIRC. 192,400
AUG 8 1967
New England Newsclip

Tanglewood 'Fidelio' faithful to Beethoven's score

By Clifford Barnes

Lenox, Mass.

Erich Leinsdorf's forte is opera. It brings out his finest qualities because he puts his whole emotional self into the music. He worked hard Saturday night at Tanglewood, keeping a handkerchief on the music stand to wipe his brow during the pauses in Beethoven's "Fidelio." It was a personal triumph for him and for everyone involved in this Boston Symphony project.

This was perhaps the first performance in the Western Hemisphere of the original version of Beethoven's only opera. Musicologists and opera specialists reveled in the rare opportunity to hear the score prepared for Vienna in 1805. The vast majority of the audience could only be interested and aware through excellent, detailed program notes of what happened to bring about the 1814 version we know today.

Andrew Raeburn had prepared an English narration to replace the spoken dialogue of the original "singspiel" style, leaving only a small portion at the beginning of the third act. Alfred Ryder generally read it satisfactorily. But where the plot gets melodramatic, the audience chuckled and finally applauded the fact that conjugal love triumphs over all.

Kuhse show-stopper

The opera was presented in a semi-staged, concert version, with the soloists in formal evening attire on raised platforms at the back of the stage. Mr. Raeburn arranged some stage movement and "acting" to give a flowing continuity to the work. Best of all, Mr. Leinsdorf and Mr. Ryder conspired to pick up the narration immediately at the conclusion of each "number."

The audience succeeded twice in breaking in where Hanne-Lore Kuhse had really stopped the show. The prolonged applause after her big second-act aria was caused by a startling display of dramatic-coloratura soprano singing. When this East German star was joined by the American tenor George Shirley for the Leonore-Florestan duet in Act III, even Mr. Leinsdorf and the orchestra joined the listeners in an ovation. Beethoven was unmerciful in his demands for high B's and C's in the original.

The rest of the 1805 version is not significantly worth retaining except for casual interest. Still the cast did well by it. Mr. Shirley's aria at the beginning of Act III served as a warm-up for the rest of the proceedings. Tom Krause was properly villainous and autocratic as Don Pizarro.

Mary Ellen Pracht was the most attractive Marcelline within memory — both in voice and figure. Ara Berberian, Nico Castel, and Harold Enns brought to life the role of Rocco, Jaquino, and Don Fernando. The Tanglewood Choir and Berkshire Chorus supplied the choral work.

From the opening notes of the overture—"Leonore" No. 2 — until the last chord at 11 p.m., Mr. Leinsdorf communicated his drive and enthusiasm. The soloists, chorus, and orchestra responded.

The audience will remember.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900
AUG 11 1967
New England Newsclip

and Footnotes

BRUSHING UP: Movie star Anthony Perkins, in Great Barrington with 20th Century-Fox making a movie, caused *The Eagle* photographer a bit of amusement the other day in the new Bryant Manor Restaurant. The photographer with camera hurried in, was spotted by Perkins, and he at once cringed back into a corner to avoid being plagued to pose for a local picture. Brushing past, our man went to the kitchen, rounded up the chef and maitre d' and posed them in the dining room as an illustration for a coming *Berkshire Week* culinary story. Such a let-down . . . Angelo Balardini of the Highland Restaurant couldn't resist crowing a little about the lady tourist from Asheville, N.C., who stopped in and bought eight quarts of their spaghetti sauce to take home to put in the freezer. "Last year," says he, "she said she got six quarts. I guess she likes it." . . . A couple of days ago Jayson Katz, a partner in the S & J Variety Store, and a chance customer realized they'd met before. "Are you from Brooklyn?" asked the customer, but Jay is a Pittsfield native. Then both realized they'd served in the same company in 1951-1952 in the Korean War. The man was here visiting his daughter at Camp Lenore, Hinsdale, and by chance dropped in to buy something. But the most embarrassing part of it all, Jay can't for the life of him remember the chap's name! . . . Have you chanced to observe the wonderful solid brick and marble construction of the old Post Office building, revealed in its remodeling into a new city hall? It's an affront and a rebuke to present-day slapped-up cardboard and stapled-together jerry building methods. Maybe that's the reason some builders are anxious to have old landmarks leveled as fast as ever they can. They make them feel uneasy . . . Michael Steinberg, tart music critic for the *Boston Globe*, in his review of "Fidelio" given at Tanglewood took such a swipe at the narration "ludicrously spoken by some ham from a theatre in Stockbridge who was booed as he fully deserved." The "ham" was in fact veteran actor Alfred Ryder of the Berkshire Playhouse who did the best he could with the text as provided, according to folks who know about it. Nor does anyone at the performance recall a single boo, deserved or not.

LASSIE, the famous collie film and television star, was acquired by her now wealthy owner Rudd Weatherwax by default. Lassie's original owner brought her to Rudd to be broken of a habit of chasing cars. Later her owner phoned and told Rudd to keep her in payment of his bill.

ONE OF the most famous women in the nation just observed her 93rd birthday. On Aug. 5, 1876, the cornerstone of the Statue of Liberty at New York harbor's entrance was laid. She doesn't look her age.

RICHARD V. HAPPEL.

44

Herald Tues Aug 1 67

Beethoven Heard At Tanglewood

By GEORGE W. STOWE

Erich Leinsdorf has made opera in concert form a Tanglewood tradition in the last few years. Saturday night he presented the original (1805) version of Beethoven's "Fidelio" with an excellent cast of soloists, chorus, and the Boston Symphony Orchestra.

Evidently Mr. Leinsdorf holds this version in high esteem. Certainly it differs notably from the final revision, not only in small changes throughout but in the final scene that is drastically changed. The vocal writing makes great demands on the principals, although not necessarily intensifying the inherent drama.

* * *

The Leonore Overture No. 2 (the prelude to the original version) set the mood for Leinsdorf and the orchestra brought invigorating force and high drama to its reading, genuine Beethovenate spirit.

In the role of Leonore was Hanne-Lore Kuhse, a leading soprano of the Berlin State Opera, who had made her American debut earlier this year. Short and stocky in appearance, she brought a rock-solid tone and technique to the role and enjoyed a prolonged ovation after her "Abscheulicher" aria, the first time the audience interrupted Saturday's performance.

* * *

George Shirley, who was acclaimed for his Tamino in last year's "Magic Flute," was the sensitive, moving Florestan.

And Tom Krause, who Don Pizarro is familiar to record collectors, was wholly authoritative as the arch-villain of the piece. His large and voluminous voice was one of the few that could compete with the full orchestra. Ara Berberian was generally admirable as Rocco, although I find his voice often lacks focus.

* * *

Mary Ellen Pracht was a charming Marcelline, proving once again that she must be a valuable member of any opera she graces. Nico Castel was the Jacquino and Harold Enns the Don Fernando. The Tanglewood Choir and Berkshire Chorus (which had been prepared by Charles Wilson) made an artistic contribution to the proceedings.

For this version Alfred Ryder was the narrator, bringing the whole production into proper focus for those who were unfamiliar with the German text used Saturday. Some 8100 persons attended the performance at Lenox, Mass.

MORNING GLOBE
BOSTON, MASS.
CIRC. 234,100
AUG 7 1967
New England Newsclip

Beethoven's Original Fidelio Tanglewood Delight

By MICHAEL STEINBERG
Globe Music Critic

LENOX—An unforgettable evening: a great and vital work of Beethoven's, given only a handful of times ever, and probably not at all in America; an exciting performance generally, whose special glory was the portrayal of Leonore by the most wonderful new singer heard in this country since the debut of Nilsson.

The "Fidelio" of 1805, as performed Saturday night at Tanglewood by the Boston Symphony Orchestra, is flawed, and the revisions of 1814 that produced the work we see in the theater and hear on records today were necessary to have a tenable proposition for the modern theater. Also, the 1814 score contains many strokes of genius that enrich the work in ways that go far beyond questions of practicability: the prisoners' music at the end of Act I, the amazing cross-rhythms in the second finale, the spoken interruption of the trumpet quartet, almost all the changes in the role of Pizarro, the hallucinatory second part of Florestan's aria, are examples.

Almost every improvement in the 1814 "Fidelio" carries some loss also: the recitative in pathetic style, "Ach brich noch nicht, du mattes Herz!," before Leonore's aria; the long version of the Leonore-Florestan duet with Beethoven's original and far better melody (the later one being meanly cropped back to eliminate high notes), and also the elaborate recitative before it; many points in the second finale, for instance the agitated duet, "O Gott, nun ist's um uns gescheh'n," but especially the prayer, "O Gott! o welch' ein Augenblick!," which in its magnificently broad original form is the most exalted page in all the "Fidelio" scores.

Scale was the crucial issue in the revisions. The period of the original "Fidelio" is that of Beethoven's most expansive music, of such things as the first movement of the Violin Concerto and of the Quartet Op.59,1. Such breadth, which dominates the 1805 opera score as well, is difficult, even dangerous, in the theater, and so Beethoven eliminated not merely whole pieces—among them a lovely, though dramatically badly placed, duet for Leonore and Marzelline—but also many short bits, a page here, six bars compressed to two there, a single measure gone somewhere else. The most fascinating thing about that is that the pieces whose length, whose insistence on being "musical" rather than theatrical, makes them most problematic in the familiar "Fidelio," namely the two great Trios, are stronger and more convincing in their bigger original forms.

The point altogether is that while the later score may replace the earlier one in the practical life of our theaters, it does not render the original one obsolete or invalid. The 1805 "Fidelio" is a work of surging vitality with a life all its own, full of strokes whose loss cannot represent Beethoven's uncompromised artistic conviction, one of which the traditional estimate, based on inexperience with performance, must be revised, and one that we must know even as we have come to recognize that among the overtures we must know "Leonore 2" as well as "Leonore 3."

Hanne-Lore Kuhse, who sang Leonore, is an East German, probably in her middle 30's, who made her American debut in a "Tristan" performance in Philadelphia last season. A heavy woman, she could hardly make a convincing Fidelio on the stage. She has a dramatic gift: her performance was remarkable before she had sung a note, by virtue of her concentration and stillness as she stood waiting for her entrance in the quartet.

The ARTS

FIDELIO, Beethoven's opera in the original 3-act version of 1805, given in concert form at Tanglewood Saturday evening, conducted by Erich Leinsdorf with the Boston Symphony Orchestra, the Tanglewood Choir and Berkshire Chorus prepared by Charles Wilson, and with the following cast:

Leonore ..... Hanne-Lore Kuhse
Florestan ..... George Shirley
Don Pizarro ..... Tom Krause
Rocco ..... Ara Berberian
Marzelline ..... Mary Ellen Pracht
Jaquino ..... Nico Castel
Don Fernando ..... Harold Enns
Prisoners
William Brown, Charles Van Tassel

Her voice is a rich, warm, evenly textured soprano of great amplitude. For splendor and radiance I have heard nothing to equal the 10 high B's and the two C's in the "O namen-, namenlose Freude!" duet.

As an interpreter, she gives everything words and music demand, everything they imply, and nothing in excess. Her work is as free of mannerism and of externally imposed dramatics as her voice is free of forcing and pushing. That makes her a great artist, and the operation of her exceptional word sense, of a remarkable, warm femininity, make her a great Leonore, by miles the greatest in my experience.

Her aria got Frau Kuhse an immense ovation, the duet an even bigger one, with Mr. Leinsdorf himself leading the applause. George Shirley contributed distinguished singing as Florestan, though his voice was still cold for his aria. Tom Krause was quite a good Pizarro, though he did not always have enough vocal impact. Ara Berberian, Nico Castel, Harold Enns and William Brown did singing that was in various ways good and interesting, but Mary Ellen Pracht's Marzelline was, for lack of diction, not satisfactory.

Erich Leinsdorf, except for a few under-characterized numbers early in the first act, led a strong and intelligent performance, one in which he had access to a certain emotional energy which, when it is in action, can make him a most gripping conductor. The Boston Symphony played beautifully, though there were some bad horn moments at the start of Leonore's aria. The Choral singing was very fine. The one really disturbing blot was in the narration put in place of the spoken dialogue of the original, the text itself being very well written by Andrew Raeburn, but ludicrously spoken by some ham from a theater in Stockbridge who was booed as he fully deserved.

TELEGRAM (m)
WORCESTER, MASS.
CIRC. 62,350
AUG 7 1967
New England Newsclip

Music: 'Fidelio' Performed At Tanglewood

LENOX — A conspicious asset to this summer's highly standard Tanglewood programs was the concert performance of Beethoven's only opera, "Fidelio," on Saturday night.

The Berkshire Music Festival's sixth week was attended by 28,023 persons.

The weekend's greatest acclaim, however, was given Joseph Silverstein yesterday afternoon for his performance of the Brahms Violin Concerto with the Boston Symphony conducted by Erich Leinsdorf.

Several aspects of "Fidelio" made it significant. Leinsdorf conducted the original version, a special occasion. The second "Leonore" Overture was used, as Beethoven intended.

Trumpet Fanfares

The orchestra played so nobly that everything sounded important. Armando Ghitalla's off-stage trumpet fanfares were spotless. A chorus of 50 men from the Tanglewood Choir and Berkshire Chorus sang as an integral part of the whole rather than an exhibition unit.

Alfred Ryder was a marvelous narrator. The text by Andrew Raeburn kept the audience versed on story developments with pertinent information.

Perhaps even more exciting was Hanne-Lore Kuhse's debut with the Boston Symphony as Leonore. Leading soprano with the Berlin State Opera, Miss Kuhse has a figure of heroic proportions. She might be a mite ludicruous in a staged production, assuming the male role of Fidelio, as required by the story.

But there was everything magnificent about Miss Kuhse's singing. She has a voluptuous, powerful, expressive voice that brought the evening's first interruption for applause when she finished her big second act aria.

Fine Quality

Fine quality, clear diction and dramatic import marked Mary Ellen Pracht's work as Marcelline. George Shirley was eloquent as Florestan, the doomed political prisoner. Ara Berberian brought stature and a fine bass voice to Rocco, the jailer.

Special costuming was not used, and gestures were sparing Dramatic impressions came through. Characters appeared from behind panels on a staging above chorus and orchestra.

Above all, it was a triumph for Leinsdorf who held it together with hands of steel, and made it work.

Yesterday afternoon, Silverstein, Boston Symphony concert master, gave a musicanly account of the Brahms concerto. His tone was not large, but singing and sensitive. Technique was secure. Orchestra and conductor respected his solo status by adapting to his style and using moderate volume.

Conducted Without Score

Leinsdorf's confidence in Silverstein was such that he conducted without score, a rare occurrence.

"Academic Festival" Overture and Symphony No. 3 in F major completed yesterday's all-Brahms program.

The Overture was filled with nervous energy. Leinsdorf strung its college tunes in a neat, close-knit package. The closing "Gaudeamus Igitur" had sweep and sparkle.

Highlights of the Third Symphony were rhapsodic conversations between strings and winds, personal quality of the slow movement, dark-hued solemnity of the third, vigor with grandiosity in the finale.

R.M.

NEWS (e)
SPRINGFIELD, MASS.
CIRC. 98,500
AUG 7 1967
New England Newsclip

'Fidelio' Soloists Sing With Perfection

By ARTHUR T. ANDREWES

All operas should be presented on a stage with the appropriate costumes, settings, and theatrical effects. The burden of transcending the inadequacies of a cold stage is just too much for the average opera and the soloists singing the arias.

Thus it was on Saturday night that Tanglewood presented a performance of the original "Fidelio," Beethoven's only opera. Staged on elevated platforms above the audience, nine soloists performed with unquestionable perfecton the arias from the German language opera.

Competition from the narrating histrionics of Alfred Ryder and the wildly active conducting by the elevated Erich Leinsdorf prevented the true value of the vocal presentation and operatic continuity from reaching the level of a genuine stage presentation.

This was a historic event. It was the first time this original form of Fidelio had been performed in this country. It was a debut worthy of Tanglewood and the ingenuity of Erich Leinsdorf. The idea and reasons behind its public consumation were all admirable.

However, the organization should not have gone half heartedly into the effort. The orchestra should have assumed its proper location for an opera. In the pit. The stage should have been devoted to the development of a proper setting for such a milestone occasion. The melodramatic narrator should have been replaced by an expertly dramatic production. The idea was great but the execution was inadequate.

Success came through the emotionally charged delivery of the soloists portraying the roles in the opera. Delightfully invigorating performances came from the solo and duet accomplishments of tenor George Shirley and soprano Hanna-Lorre Kuhse, in the roles of Leonore and Florestan.

Both artists displayed clarity and discerning shading in every aria. Above all of the others their combined talents transcended poor atmosphere to establish a full character relationship. If a best of the night was to be selected, however, it would have to be Mr. Shirley.

Arriving with strong deliveries but with almost oratorical restraint were Ara Berberian as Rocco and Mary Ellen Pracht as his daughter. Under the circumstances both artists were above average under every criteria.

The first two thirds of the production worked slowly and the intermission proved to be almost necessary in face of the pondersome pace written into the work.

The final act of the opera moved with the speed of a well dispatched arrow as aria after aria of breath taking vocal presentation swept the entire program along with well defined exposition.

The entire program was far above the average for Tanglewood. Need for a fully developed opera department is accutely apparent. With all of the potentially spectacular material available and the presence of a totally adjustable staging facility the people who decide things at Tanglewood should turn their heads toward respectably produced opera rather than graphic arts, drama and dance.

44

Beethoven Heard At Tanglewood

By GEORGE W. STOWE

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Evidently Mr. Leinsdorf holds this version in high esteem. Certainly it differs notably from the final revision, not only in small changes throughout but in the final scene that is drastically changed. The vocal writing makes great demands on the principals, although not necessarily intensifying the inherent drama.

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The ARTS

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Prisoners
William Brown, Charles Van Tassel

Her voice is a rich, warm, evenly textured soprano of great amplitude. For splendor and radiance I have heard nothing to equal the 10 high B's and the two C's in the "O namen-, namenlose Freude!" duet.

As an interpreter, she gives everything words and music demand, everything they imply, and nothing in excess. Her work is as free of mannerism and of externally imposed dramatics as her voice is free of forcing and pushing. That makes her a great artist, and the operation of her exceptional word sense, of a remarkable, warm femininity, make her a great Leonore, by miles the greatest in my experience.

Her aria got Frau Kuhse an immense ovation, the duet an even bigger one, with Mr. Leinsdorf himself leading the applause. George Shirley contributed distinguished singing as Florestan, though his voice was still cold for his aria. Tom Krause was quite a good Pizarro, though he did not always have enough vocal impact. Ara Berberian, Nico Castel, Harold Enns and William Brown did singing that was in various ways good and interesting, but Mary Ellen Pracht's Marzelline was, for lack of diction, not satisfactory.

Erich Leinsdorf, except for a few under-characterized numbers early in the first act, led a strong and intelligent performance, one in which he had access to a certain emotional energy which, when it is in action, can make him a most gripping conductor. The Boston Symphony played beautifully, though there were some bad horn moments at the start of Leonore's aria. The Choral singing was very fine. The one really disturbing blot was in the narration put in place of the spoken dialogue of the original, the text itself being very well written by Andrew Raeburn, but ludicrously spoken by some ham from a theater in Stockbridge who was booed as he fully deserved.

TELEGRAM (m)
WORCESTER, MASS.
CIRC. 62,350
AUG 7 1967
New England Newsclip

Music: 'Fidelio' Performed At Tanglewood

LENOX — A conspicious asset to this summer's highly standard Tanglewood programs was the concert performance of Beethoven's only opera, "Fidelio," on Saturday night.

The Berkshire Music Festival's sixth week was attended by 28,023 persons.

The weekend's greatest acclaim, however, was given Joseph Silverstein yesterday afternoon for his performance of the Brahms Violin Concerto with the Boston Symphony conducted by Erich Leinsdorf.

Several aspects of "Fidelio" made it significant. Leinsdorf conducted the original version, a special occasion. The second "Leonore" Overture was used, as Beethoven intended.

Trumpet Fanfares

The orchestra played so nobly that everything sounded important. Armando Ghitalla's off-stage trumpet fanfares were spotless. A chorus of 50 men from the Tanglewood Choir and Berkshire Chorus sang as an integral part of the whole rather than an exhibition unit.

Alfred Ryder was a marvelous narrator. The text by Andrew Raeburn kept the audience versed on story developments with pertinent information.

Perhaps even more exciting was Hanne-Lore Kuhse's debut with the Boston Symphony as Leonore. Leading soprano with the Berlin State Opera, Miss Kuhse has a figure of heroic proportions. She might be a mite ludicruous in a staged production, assuming the male role of Fidelio, as required by the story.

But there was everything magnificent about Miss Kuhse's singing. She has a voluptuous, powerful, expressive voice that brought the evening's first interruption for applause when she finished her big second act aria.

Fine Quality

Fine quality, clear diction and dramatic import marked Mary Ellen Pracht's work as Marcelline. George Shirley was eloquent as Florestan, the doomed political prisoner. Ara Berberian brought stature and a fine bass voice to Rocco, the jailer.

Special costuming was not used, and gestures were sparing Dramatic impressions came through. Characters appeared from behind panels on a staging above chorus and orchestra.

Above all, it was a triumph for Leinsdorf who held it together with hands of steel, and made it work.

Yesterday afternoon, Silverstein, Boston Symphony concert master, gave a musicanly account of the Brahms concerto. His tone was not large, but singing and sensitive. Technique was secure. Orchestra and conductor respected his solo status by adapting to his style and using moderate volume.

Conducted Without Score

Leinsdorf's confidence in Silverstein was such that he conducted without score, a rare occurrence.

"Academic Festival" Overture and Symphony No. 3 in F major completed yesterday's all-Brahms program.

The Overture was filled with nervous energy. Leinsdorf strung its college tunes in a neat, close-knit package. The closing "Gaudeamus Igitur" had sweep and sparkle.

Highlights of the Third Symphony were rhapsodic conversations between strings and winds, personal quality of the slow movement, dark-hued solemnity of the third, vigor with grandiosity in the finale.

R.M.

NEWS (e)
SPRINGFIELD, MASS.
CIRC. 95,600
AUG 7 1967
New England Newsclip

'Fidelio' Soloists Sing With Perfection

By ARTHUR T. ANDREWES

All operas should be presented on a stage with the appropriate costumes, settings, and theatrical effects. The burden of transcending the inadequacies of a cold stage is just too much for the average opera and the soloists singing the arias.

Thus it was on Saturday night that Tanglewood presented a performance of the original "Fidelio," Beethoven's only opera. Staged on elevated platforms above the audience, nine soloists performed with unquestionable perfection the arias from the German language opera.

Competition from the narrating histrionics of Alfred Ryder and the wildly active conducting by the elevated Erich Leinsdorf prevented the true value of the vocal presentation and operatic continuity from reaching the level of a genuine stage presentation.

This was a historic event. It was the first time this original form of Fidelio had been performed in this country. It was a debut worthy of Tanglewood and the ingenuity of Erich Leinsdorf. The idea and reasons behind its public consumation were all admirable.

However, the organization should not have gone half heartedly into the effort. The orchestra should have assumed its proper location for an opera. In the pit. The stage should have been devoted to the development of a proper setting for such a milestone occasion. The melodramatic narrator should have been replaced by an expertly dramatic production. The idea was great but the execution was inadequate.

Success came through the emotionally charged delivery of the soloists portraying the roles in the opera. Delightfully invigorating performances came from the solo and duet accomplishments of tenor George Shirley and soprano Hanna-Lorre Kuhse, in the roles of Leonore and Florestan.

Both artists displayed clarity and discerning shading in every aria. Above all of the others their combined talents transcended poor atmosphere to establish a full character relationship. If a best of the night was to be selected, however, it would have to be Mr. Shirley.

Arriving with strong deliveries but with almost oratorical restraint were Ara Berberian as Rocco and Mary Ellen Pracht as his daughter. Under the circumstances both artists were above average under every criteria.

The first two thirds of the production worked slowly and the intermission proved to be almost necessary in face of the pondersome pace written into the work.

The final act of the opera moved with the speed of a well dispatched arrow as aria after aria of breath taking vocal presentation swept the entire program along with well defined exposition.

The entire program was far above the average for Tanglewood. Need for a fully developed opera department is accutely apparent. With all of the potentially spectacular material available and the presence of a totally adjustable staging facility the people who decide things at Tanglewood should turn their heads toward respectably produced opera rather than graphic arts, drama and dance.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900
AUG 7 1967
New England Newsclip

Whitestone

ACKNOWLEDGING THE PLAUDITS of Saturday night's capacity audience at the Tanglewood performance of Beethoven's opera "Fidelio" are the nine soloists, chorus, narrator, conductor and orchestra. The three-act opera was presented in the concert version of the 1805 work by Erich Leinsdorf, who directed the Boston Symphony Orchestra with vocal cast. Choral preparation was by Charles Wilson: Andrew Raeburn formulated stage direction, narration.

The Sound of Music

Beethoven's Only Opera: A Renaissance In The Berkshires

By Peter M. Knapp

LENOX — A stage flop of the early 19th century was revived Saturday night at Tanglewood, in a musical undertaking of uncommon interest.

The revival brought back the original version of Beethoven's only opera, "Fidelio." In probably the first performance in the Western Hemisphere of the original "Fidelio," Erich Leinsdorf conducted the Boston Symphony, the Tanglewood Choir, Berkshire Chorus and soloists before a gathering of 8,135.

"Fidelio" had its premiere on Nov. 13, 1805, in Vienna's Theater-an-der-Wien shortly after the French occupied the city. The work disappointed, and folded after only three performances. Beethoven tried again with a revised version in 1806; that had four performances. Finally, in 1814 came the extensively-altered "Fidelio" that we know today.

The Creative Process

The differences between the versions are substantial. The original version is a diamond in the rough. All the basic qualities are there, but the opera was decidedly improved by the cutting and polishing Beethoven did later.

The 1805 "Fidelio" is encumbered as a dramatic work by arias and ensembles that give depth to the characterization but interrupt the action. In themselves, the vocal portions which were excised for the 1814 production have music of charm and lyric beauty; but they are more rooted in 18th century convention than the later score.

The drama also suffers from the interjection of light comic opera tunes and yards of vocal filagree that adorned them. They dilute the central point of the opera, which after all is Leonore-Fidelio's attempt to rescue her husband from Pizarro's prison. The 1814 "Fidelio,' 'in short, is more compact, more dramatic, more single-willed.

There are numerous specific examples of the changes one could point out. For example, the 1805 opera begins with an ascending plan of aria, duet, trio, quartet, then moves to Rocco's aria about gold (here, a biting commentary on the abuses of the power of money), and the act concludes with the usual trio.

In the 1814 version, the Jaquino-Marcelline duet opens the act, then comes Marcelline's aria. The first trio (Rocco, Marcelline, Jaquino) of 1805 is cut, so that the quartet comes next, with the pattern thereafter the same as in the original. In the later version of Rocco's aria, the text was changed and the trumpets and timpani omitted from the accompaniment.

Comic Infiltration

In Act II, Beethoven eventually cut a duet for Marcelline and Fidelio that employs 18th century comic opera devices. This duet comes between the departure of Pizarro and Fidelio's big aria ("Komm, Hoffnung" in the 1805 score; "Abscheulicher!" in 1814) and so on.

ARA BERBERIAN
. . . slow bass progress

The last act also is substantially changed. The 1805 version includes trombones and contra-bassoon in the orchestral introduction which adds weight and sonority; there is a long recitation for Fidelio and Florestan before their joyful reunion duet; the finale takes place in the dungeon rather than in the courtyard and is quite different.

In this Tanglewood performance, Leinsdorf arranged the singers at center-stage rear, where they made their entrances and exits from behind a screen. Acting was confined to a few gestures. With a few crucial exceptions, the spoken dialogue was omitted, the gist of the conversations being given by a narration written by Andrew Raeburn and delivered in histrionic fashion by Alfred Ryder. This device saved time (the original "Fidelio" is quite long), but also left the impression of a succession of musical numbers rather than a continuing drama.

Leinsdorf conducted a generally compelling, illuminating performance and the orchestra played with intensity for him. The ensembles for the most part came through eloquently. The overture (here, the Leonore No. 2) was a triumph of disciplined playing and emotional commitment on Leinsdorf's part.

Of the singers George Shirley (Florestan) sang most beautifully. Always a dependable singer, the tenor's voice seemed to ring out with unusual clarity and lyric grace. Perhaps the 1814 "Fidelio" would be a bit heavy for Shirley but the 1805 score has a far lighter touch to it and provides extensive cantabile passages that were ideal for him.

Bass Tom Krause sang Pizarro's imprecations forcefully, though the total impact of his vocalism was hindered by his lack of carrying power. At the front of the stage, Krause probably could have produced a more malevolent effect.

Late In Take-Off

Ara Berberian has the type of grainy, cutting bass voice that carries very well, but his portrayal of Rocco lacked the depth of personality the chief warder should have. Berberian improved as the performance progressed, though.

In the big role of Leonore-Fidelio, Hanne-Lore Kuhse, leading dramatic soprano of the Berlin State Opera (East Berlin), was a disappointment for this listener. She has a large voice which is round and appealing enough in the middle of her range but her top notes turn shrill and the low notes disappear.

Miss Kuhse often met the dramatic demands of the role and made a big hit with the audience in her long aria, "Komm, Hoffnung." The first Leonore, Anna Milder, complained to the composer about the "unbeautiful, unsingable passages," in this aria, and in truth it is a formidable thing to sing with its involved coloratura and fearsome skips.

Miss Kuhse tussled with the aria bravely, but for a definitive performance a singer with more technique than she has is needed. She is not a particularly graceful or careful singer, with pitch for example, or in her slurring attacks — but the crowd loved her.

Mary Ellen Pracht contributed a pretty and capable Marcelline, and the minor roles were well done by Nico Castel (Jaquino), Harold Enns (Don Fernando), William Brown and Charles Van Tasel (prisoners). The chorus sang exceptionally well in the famous Prisoner's Chorus and the two long choral sections of the finale.

Sunday Afternoon

Leinsdorf returned for a Brahms program Sunday afternoon, attended by 9,018. It began with the "Academic Festival" Overture, moved into the Third Symphony in F, and concluded with Concertmaster Joseph Silverstein playing the Violin Concerto.

The performances emphasized the poetry of Brahms, rather than the Old-Man-of-the-Mountains approach. Leinsdorf's direction of the symphony was relaxed, genial, introspective. The BSO's music director seemed to be in an informal mood as he strolled into the orchestra to chat and joke with the players after the overture, instead of leaving the stage. He also has taken up singing lately as part of his conductor's tools to coax more fervent playing out of his men.

Brahms goes well outdoors for summer listening, and so one welcomed the release from tensions with the serene statements from the woodwinds and the softly-rounded contours Leinsdorf brought to the Third. The familiar allegretto movement seemed seductive in its gracious lines, though perhaps the initial statement of the first movement theme might have had more sinew.

Concertmaster Silverstein was in top form for the concerto, floating his pure, sweet tone confidently over the Brahmsian cantilena. He lacks the big, bold tone to fully carry off all the bravura moments — in the soloist's first entrance, for example —but his conception of the concerto has deepened and he did it very well. The Kreisler cadenza was played in dazzling style notably the chains of trills.

Friday Night

There was an unscheduled event during Friday night's concert, conducted by William Steinberg. A whammer of a thunderstorm swept across Tanglewood as Theodore Lettvin was playing the Beethoven Third Piano Concerto. As the concerto neared the final double-bar, the lights went out. Everyone carried on as usual, and just as the players showed signs of faltering the lights blinked on again. Another hazard of summer music festivals!

Steinberg, music director of the Pittsburgh Symphony, led an all-Beethoven program that attracted 6,676 patrons. Along with the concerto, the Eighth and Fifth Symphonies of Beethoven were on the menu.

The bulky conductor, 68 last week, directed with authority. He favors a muscular approach to Beethoven with definite, chopping accents and brisk tempi. He keeps orchestral discipline with brusque, cutting gestures and got incisive playing. Perhaps because of the soggy, variable weather, the horns had their problems during the evening and wind intonation was not always reliable.

The Eighth Symphony emerged somewhat sterner than customary — on the hard side, but substantial as sauerbraten. The allegretto movement tripped along winningly and the rugged banter of the finale was punctuated by the added percussion of thunderclaps.

The Fifth Symphony brought a splendid conclusion in the rousing grandeur of the finale with the trombones adding their gruff sonorities to the instrumental mix. The andante flowed with a serene and balanced conviction. This movement which can be ploddingly dull if improperly handled, was magnificently directed by Steinberg.

Lettvin contributed a solid performance of the c minor piano concerto. He played cleanly and aggressively in a crisp, sometimes brittle tone that worked best in the rondo — even through the blackout. Yet for this reviewer his playing seems emotionally cold, technically proficient without that dash of "soul" that stimulates excitement. Steinberg's accompaniment was intelligently shaped and helpful to the soloist.

1967 The Patriot Ledger - Fri. 8

REPUBLICAN (m)
WATERBURY, CONN.
CIRC. 26,100
AUG 10 1967
New England Newsclip

Beethoven Featured At Tanglewood

Last weekend. . .the sixth week in the Boston Symphony Orchestra's Festival programs at Tanglewood combined the music of two monumental composers. . .Beethoven on Friday and Saturday evenings, with Sunday afternoon's concert devoted entirely to Brahms.

Of added interest and excitement was Friday evening's Prelude Concert at 7 p.m., since it was completely turned over to Miss Hanne-Lore Kuhse, leading dramatic soprano at the Berlin State Opera since 1963. Accompanied by Jonathan Dudley at the piano, Miss Kuhse made her Tanglewood debut in a delightful Lieder Recital, exquisitely performed in the songs of Schubert, Schumann, Brahms and Strauss. She delighted the small, select audience who were fortunate enough to attend this earlier program.

The major concert Friday evening was directed by William Steinberg, guest conductor with the orchestra performing a powerful yet reposeful and rhythmic rendition of Beethoven's Symphony No. 8 in F. major, Op. 93, followed by Beethoven's Piano Concerto No. 3, in C minor, OP. 37, featuring the renowned American pianist, Theodore Lettvin, performing brilliantly with great facility and spirit. Beethoven's Symphony No. 5, in C minor, Op. 67, completed the program, which was attended by an audience of loyal supporters, 6,676 people who braved the stormy night. A cloudburst during the concert darkened the shed and the podium for several minutes, but at 9:41 p.m. the orchestra bravely continued playing until the lights went on again. This happened during the performance by Lettvin, who kept right on playing, with the orchestra, a unique experience at Tanglewood, to say the least.

The highlight of the weekend was the Saturday evening's performance of Beethoven's one and only opera — Fidelio. Leinsdorf, regular conductor of the Boston Symphony, used the Libretto freely adapted from the French by Joseph Sonnleithner, which was first performed in Vienna on Nov. 20, 1805. Leinsdorf should be commended for the interesting and exciting presentation of this opera in concert form, not only for the brilliant choice of artists who so ably performed this work, but for selecting Andrew Raeburn, who cleverly directed the staging and narration.

The performers were placed on an elevated stage behind the orchestra and choral groups, so that they could be seen and hard by the entire audience from any location in the shed and the grounds on the periphery. Alfred Ryder, well-known dramatic actor with years of experience in the theatre, was delightful in the actual narration throughout the opera. Plaudits also are in order for the choral preparation by Charles Wilson, assisted by M. Lewis Spratlan, with the Tanglewood Choir and Berkshire Chorus, which heightened the enjoyment of the presentation.

George Shirley as Florestan, has a remarkable and powerful tenor voice and considerable stage presence. He has already sung with the Metropolitan for 6 years. Tom Krause was excellent as Don Pizzaro, and Ara Berberian, as Rocco, had a deep rich baritone, and sang his role most admirable. Nico Castel, as Jaquino, the turnkey gave a splendid performance. Mary Ellen Pracht was excellent in the role as Marcelline, and her beauty, as well as her dramatic presentation and fine voice were matchless in this role. However, the star performance was Miss Hanne-Lore Kuhse in the role of Leonore. She received a standing ovation from the enthusiastic audience of 8,135. While her upper register and high notes were exquisite and she sings with tremendous power and ease, her lower register seemed somewhat slipshod and muddy. Miss Kuhse, however, is indeed a soprano of great talent and she gave a brilliant, polished performance. She made a most notable and gracious debut at Tanglewood. Fidelio as presented by Leinsdorf was a most memorable musical experience for opera lovers.

The seventh week of the Berkshire Festival includes three Boston Orchestra concerts, an appearance of Arthur Fiedler and the Boston Pops performed last evening at Tanglewood in an all-Gershwin concert with Earl Wild as piano soloist.

The week also brings to Tanglewood the Fifth Festival of Contemporary American Music with a guests-only concert by the Berkshire Music Center Orchestra conducted by Gunther Schuller and a concert of electronic music.

Friday evening at 9 Erich Leinsdorf will have Itzhak Perlman who will perform the Sibelius Violin Concerto with the Boston Symphony Orchestra Leinsdorf will conduct Moussorghsky's Khovanchina Prelude and Tchaikovsky's Symphony No. 6.

John Browning will present a recital of piano music by Chopin, Rachmaninoff and Scriabin for the Weekend Prelude on Friday evening at 7.

William Steinberg will again be guest conductor of the Boston Symphony on Saturday evening at 8 p.m. in ap rogram consisting of Glinka's Kamarinskaya, Borodin's Symphony No. 2 and Tchaikovsky's Manfred Symphony. On Sunday afternoon at 2:30, pianist Browning will perform the Prokofiev Piano Concerto No. 1 and Rachmaninoff's Paganini Rhapsody. Leinsdorf will lead the orchestra in Michael Colgrass' "As Quiet As."

"SCM"

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 20,000
AUG 7 1967
New England Newsclip

Whitestone

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1967 The Patriot Ledger Fine 2

45

REPUBLICAN (m)
WATERBURY, CONN.
CIRC. 26,100
AUG 10 1967
New England Newsclip

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Last weekend. . .the sixth week in the Boston Symphony Orchestra's Festival programs at Tanglewood combined the music of two monumental composers. . .Beethoven on Friday and Saturday evenings, with Sunday afternoon's concert devoted entirely to Brahms.

Of added interest and excitement was Friday evening's Prelude Concert at 7 p.m., since it was completely turned over to Miss Hanne-Lore Kuhse, leading dramatic soprano at the Berlin State Opera since 1963. Accompanied by Jonathan Dudley at the piano, Miss Kuhse made her Tanglewood debut in a delightful Lieder Recital, exquisitely performed in the songs of Schubert, Schumann, Brahms and Strauss. She delighted the small, select audience who were fortunate enough to attend this earlier program.

The major concert Friday evening was directed by William Steinberg, guest conductor with the orchestra performing a powerful yet reposeful and rhythmic rendition of Beethoven's Symphony No. 8 in F. major, Op. 93, followed by Beethoven's Piano Concerto No. 3, in C minor, OP. 37, featuring the renowned American pianist, Theodore Lettvin, performing brilliantly with great facility and spirit. Beethoven's Symphony No. 5, in C minor, Op. 67, completed the program, which was attended by an audience of loyal supporters, 6,676 people who braved the stormy night. A cloudburst during the concert darkened the shed and the podium for several minutes, but at 9:41 p.m. the orchestra bravely continued playing until the lights went on again. This happened during the performance by Lettvin, who kept right on playing, with the orchestra, a unique experience at Tanglewood, to say the least.

The highlight of the weekend was the Saturday evening's performance of Beethoven's one and only opera — Fidelio. Leinsdorf, regular conductor of the Boston Symphony, used the Libretto freely adapted from the French by Joseph Sonnleithner, which was first performed in Vienna on Nov. 20, 1805. Leinsdorf should be commended for the interesting and exciting presentation of this opera in concert form, not only for the brilliant choice of artists who so ably performed this work, but for selecting Andrew Raeburn, who cleverly directed the staging and narration.

The performers were placed on an elevated stage behind the orchestra and choral groups, so that they could be seen and hard by the entire audience from any location in the shed and the grounds on the periphery. Alfred Ryder, well-known ~~dramatic actor~~ with years of experience in the theatre, was delightful in the actual narration throughout the opera. Plaudits also are in order for the choral preparation by Charles Wilson, assisted by M. Lewis Spratlan, with the Tanglewood Choir and Berkshire Chorus, which heightened the enjoyment of the presentation.

George Shirley as Florestan, has a remarkable and powerful tenor voice and considerable stage presence. He has already sung with the Metropolitan for 6 years. Tom Krause was excellent as Don Pizzaro, and Ara Berberian, as Rocco, had a deep rich baritone, and sang his role most admirable. Nico Castel, as Jaquino, the turnkey gave a splendid performance. Mary Ellen Pracht was excellent in the role as Marcelline, and her beauty, as well as her dramatic presentation and fine voice were matchless in this role. However, the star performance was Miss Hanne-Lore Kuhse in the role of Leonore. She received a standing ovation from the enthusiastic audience of 8,135. While her upper register and high notes were exquisite and she sings with tremendous power and ease, her lower register seemed somewhat slipshod and muddy. Miss Kuhse, however, is indeed a soprano of great talent and she gave a brilliant, polished performance. She made a most notable and gracious debut at Tanglewood. Fidelio as presented by Leinsdorf was a most memorable musical experience for opera lovers.

The seventh week of the Berkshire Festival includes three Boston Orchestra concerts, an appearance of Arthur Fiedler and the Boston Pops performed last evening at Tanglewood in an all-Gershwin concert with Earl Wild as piano soloist.

The week also brings to Tanglewood the Fifth Festival of Contemporary American Music with a guests-only concert by the Berkshire Music Center Orchestra conducted by Gunther Schuller and a concert of electronic music.

Friday evening at 9 Erich Leinsdorf will have Itzhak Perlman who will perform the Sibelius Violin Concerto with the Boston Symphony Orchestra Leinsdorf will conduct Moussorghsky's Khovanchina Prelude and Tchaikovsky's Symphony No. 6.

John Browning will present a recital of piano music by Chopin, Rachmaninoff and Scriabin for the Weekend Prelude on Friday evening at 7.

William Steinberg will again be guest conductor of the Boston Symphony on Saturday evening at 8 p.m. in ap rogram consisting of Glinka's Kamarinskaya, Borodin's Symphony No. 2 and Tchaikovsky's Manfred Symphony. On Sunday afternoon at 2:30, pianist Browning will perform the Prokofiev Piano Concerto No. 1 and Rachmaninoff's Paganini Rhapsody. Leinsdorf will lead the orchestra in Michael Colgrass' "As Quiet As."

"SCM"

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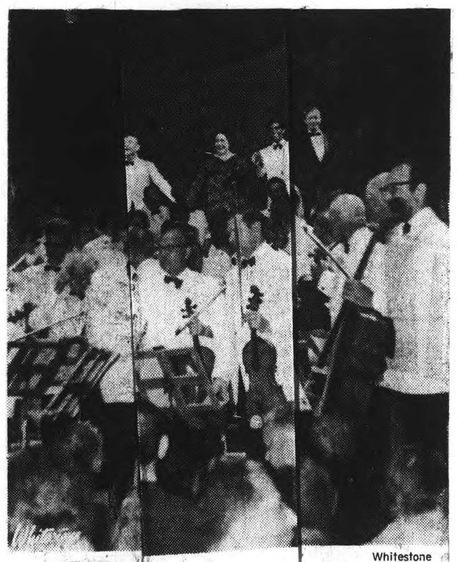

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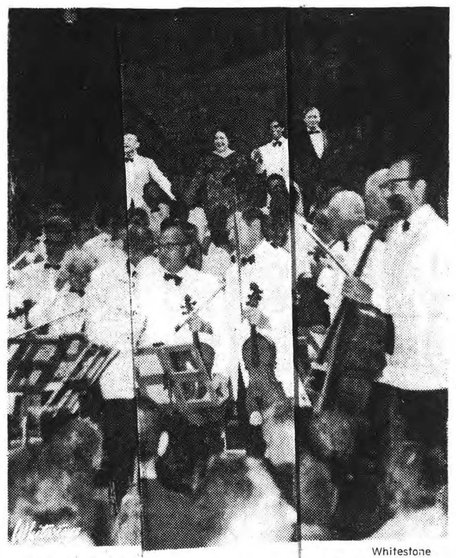

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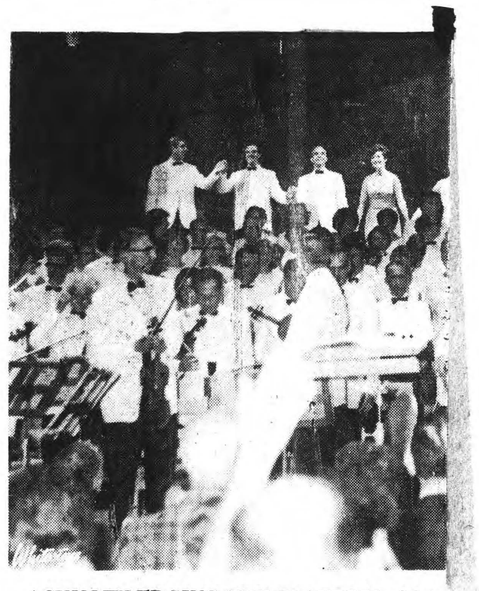

ACKNOWLEDGING THE PLAUDITS of Satu
Beethoven's opera "Fidelio" are the nine soloists, ch
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Of The Inquirer Staff

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Leinsdorf does not think the original *Fidelio* will find a place in regular operatic productions, but he sees it as a strong, if difficult, addition to the concert and festival repertory. "It represents the composer at his hottest," he says—and by way of proof, Leinsdorf had to change his sweat-soaked jacket at intermission. "In it, like the genius he was, Beethoven was asking for things ahead of his time which probably could not be done." As Leinsdorf, the orchestra and the singers—particularly Soprano Hanne-Lore Kuhse and Tenor George Shirley—showed at Tanglewood, they can be done now.

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BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 20,000

AUG 7 1967

New England Newsclip

Music Review

Magnum Opus at Tanglewood

By JAY C. ROSENFELD

THERE WERE two dramas at Tanglewood over the past weekend. One was the moving performance of Beethoven's only opera, Fidelio, in concert form Saturday night; the other was unplanned. Friday evening during the angry, grumbling storm which competed with Theodore Lettvin, during his performance of Beethoven's Third Piano Concerto with the Boston Symphony orchestra and William Steinberg as guest conductor, some elemental interference suddenly doused the lights. Everyone was in complete darkness for about two blinks, but not in silence. Troopers all, soloist and orchestra kept going (it was four bars before the final cadenza of the last movement). When the lights came back again two winks later, Beethoven, as if by prescience, lapsed into the major mode of the coda in gratitude and release from the momentary incarceration.

* * *

THE AUDIENCE, suddenly released from the unexpected shock, spontaneously broke into great applause as it realized how the show had gone on. Lettvin and Steinberg went down the home stretch with increased elation and ended in a blaze of glory - a performance which, even without the dramatic incident, would still have been compelling and ebullient.

Steinberg surrounded the piano concerto of his all-Beethoven program with two symphonies. He gave them both a connoisseur's touch, but in a modest and perfectly controlled way, never exactly reaching for nobility where it might have been possible in the fifth, nor descending to more intimate communication where the eighth might have allowed it.

* * *

YESTERDAY afternoon Erich Leinsdorf, who returned to conduct the orchestra, chose an all-Brahms program, playing the "Academic Festival" overture and the Third Symphony, in what was probably the most guileless and thus most penetrating performance of that symphony I have heard in a very long time. The conductor caught the "innigkeit," the quintessence of Viennese affection and tenderness. There may be several ways of playing Brahms. Very few play the symphonies the tender way I prefer, but Leinsdorf's unhurried and spacious perusal, especially of the last movements, pleased me enormously.

Whitestone

Hanne-Lore Kuhse and George Shirley

Concertmaster Joseph Silverstein was at his best as a craftsman on his instrument. There are few who can surpass the tone and mastery of the violin he produces but he approached the Brahms concerto looking through the big end of the telescope and strained at gnats. The concerto was singularly lacking in emphasis and forward urge. For sheer expertise however it was exemplary.

* * *

THE BEETHOVEN opera will undoubtedly stand out as the magnum opus of the season. In concert form, an opera necessarily loses some degree of vividness in the portrayal of emotion and of graphic enactment of stage business, but by a practical system of entrances and exits of the principals on an elevated terrace from behind a screen at the back of the stage the continuity, aided by a narrator, was made coherent and fluent.

Every component of the undertaking was excellently prepared and Leinsdorf coordinated them all with masterly control. The original 1805 version was played, consisting of three acts, and the overture, which is now designated as the Leonore No. 2, was used. This, incidentally, was played with great distinction. The rhetorical pauses were accentuated with striking effect and tension accumulated with alarming suspense.

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JEWISH ADVOCATE
BOSTON, MASS.
CIRC. 25,000

AUG 10 1967

YOUR WORLD OF OPERA

By WILLIAM D. MIRANDA

TANGLEWOOD'S FIDELIO

The third in a series of annual performances of Tanglewood of opera in concert form, Beethoven's Fidelio in the original 1805 version introduced to Boston audiences the remarkable voice of Hanne-Lore Kuhse making her local debut. Miss Kuhse, the first East Berlin Opera star to make western concert appearances, combines the dedication and taste of a true Mozartean, the power of a helden soprano and the coloratura agility of a bel-canto era prinma donna. It was thus that she was able to handle the original Leonore Music and cause the performance to be stopped twice, once after her Komm Hoffnung aria which in this version contains long arias and other embellishments all executed with precision, there was also prolonged cheering following her duet with George Shirley as the original version reaches into the uncomfortable startosphere making spectacular vocal display, if dramatically inferior to the familiar version.

Miss Kuhse, protege of recent Boston visitor Friedelinde Wagner, also revealed a dramatic intensity and a keen sense of diction both characteristics valuable to any Germanic singer.

George Shirley opposite Miss Kuhse was a light voiced Florestan, hesitant in his aria and uncertain of pitch with harsh vocal coloring. By the great duet he had settled down and partnered her well. He is miscast here, almost as much as if the later version of the role with its heart rendering moments and dramatic excitement had been chosen. Tom Krause was a virile and viscious Pizarro after a slow start making much of the villian that is usually a disappointment. Ara Berberian's Rocco was warmly human and totally serious (thank heaven the production eliminated all misplaced humor). Mary Ellen Pracht's voice is really too heavy for Marcelline and she made no satisfactory contrast with Miss Kuhse but the duet between the women cut in the familiar version was a joy to hear nonetheless. The Jaquino of Nico Castel was first rate singing without levity and musicianly throughout. Harold Ennes was a Cipher as Don Fernando.

In the pit Erich Leinsdorf demonstrated this full understanding of Beethoven ennobling even the passages that are less than the titan's greatest. A libretto supplied, with lights raised and use of some dialogue would have served the purpose better than Alfred Ryder's narration which became more overdone with each appearance and finally emerged as semi-satiric. Mr. Ryder should stick to Peter and the Wolf. A choral work by a group prepared by Charles Wilson made touching the great freedom chorus and the orchestra gave us some magnificent sound particularly in difficult brass sections. Now R.C.A. why don't you take the B.S.O. and Miss Kuhse and give us this version of Fidelio for all time?

NEWPORT FESTIVAL

After last year's tentative efforts by the Metropolitan at Newport, the staff promised a bigger and better festival this year. That was an understatement. They have scheduled for the Verdi Festival which opens a ten-day stand on August 17 some of the most mouth-watering operatic events ever anticipated in the New England area. Not only are there many and varied programs for all tastes, but something is scheduled daily from 9:30 in the morning until past midnite for opera buffs of the largest calibre to steep themselves in their passion to their hearts' content. (I confess I am one such buff myself). For full schedules I suggest you consult the ads and news releases, but a few highlights of the day-by-day events should help you decide what day or days to take in part of the Festival.

Thursday, August 17, Evening performance in concert of Macbeth features brilliant baritone Kostas Paskalis in title role with Grace Bumbry as a fascinating choice for Lady Macbeth to kick off the Festival.

Friday, August 18 - A tape playing of Verdi's opera Oberto will launch a day that includes a morning concert of Verdi's exquisite, little known songs, a Biography in Music of Caruso by Francis Robinson during the afternoon opera bazaar and Rigoletto in the evening with Roberta Peters and Peter Glossop who has wowed Italian audiences in the title role will finish up a busy day. (He was Marcello opposite Renata Tebaldi season before last for his Boston debut with the Opera Company's Boheme.)

Saturday the 19th will have Rudolph Bing himself speak during the afternoon bazaar with a special reading of rare opera excerpts at the lovely Elms Estate at tea time. That night for film buffs the evening performance of Traviata starring Gabriella Tucci will be followed by the movie Charlie Chan at the Opera.

On Sunday a tape of Due Foscari will start off the day that will also feature a supper and a Connoisseur's concert of salon music in the evening at the Breakers.

Monday will begin the daily performance of operas for students presented at 11 a.m. by the Met Studio and alternating Cosi Fan Tutte with Don Pasquale. At the bazaar in the afternoon Frank Dunand, official photographer of the Metropolitan Opera Guild, will show his marvellous slides of Falstaff, one of several such visual delights for the week. There will follow an opportunity to meet some of the stars and in the evening, the American premiere of a new opera, Williamson's The Happy Prince.

Tuesday the 22nd will have an afternoon reading of excerpts from early Verdi works with James McCracken's virile Manrico spearheading the evening's concert performance of Trovatore.

Next day the long-awaited, rarely performed Sicilian Vespers, Verdi's least-heard mature work, will be given with the thrilling soprano Virginia Zeani, Eugenio Fernandi, newly returned to the Met and Mr. Paskalis in lead roles.

Thursday's program (the 24th) will feature string quartets by three opera composers in the morning, in the afternoon a concert by virtuoso pianist Raymond Lewenthal, famous for his interpretation of virtuoso renderings of opera excerpts for the piano, and the late evening film will be Grace Moore's unforgettable One Night of Love. The final weekend will feature the great Tito Gobbi in Otello on Friday and Aida Saturday evenings. Tebaldi and Vickers will make the Otello cast ideal, and Richard Tucker will give New Englanders their first taste of his famous Radames opposite the Aida of Martina Arroyo. The Saturday afternoon bazaar will star Mr. Bing in an opera quiz.

These are only a few highlights, but trying to choose a day just out of these is like picking Miss America. Why not try the whole festival. It's a thrilling way to end a quiet operatic summer.

PATRIOT-LEDGER (e)
QUINCY, MASS.
CIRC. 58,900

AUG 8 1967

New England Newsclip

The Sound of Music

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Beethoven's Only Opera: A Renaissance In The Berkshires

By Peter M. Knapp

LENOX — A stage flop of the early 19th century was revived Saturday night at Tanglewood, in a musical undertaking of uncommon interest.

The revival brought back the original version of Beethoven's only opera, "Fidelio." In probably the first performance in the Western Hemisphere of the original "Fidelio," Erich Leinsdorf conducted the Boston Symphony, the Tanglewood Choir, Berkshire Chorus and soloists before a gathering of 8,135.

"Fidelio" had its premiere on Nov. 13, 1805, in Vienna's Theater-an-der-Wien shortly after the French occupied the city. The work disappointed, and folded after only three performances. Beethoven tried again with a revised version in 1806; that had four performances. Finally, in 1814 came the extensively-altered "Fidelio" that we know today.

The Creative Process

The differences between the versions are substantial. The original version is a diamond in the rough. All the basic qualities are there, but the opera was decidedly improved by the cutting and polishing Beethoven did later.

The 1805 "Fidelio" is encumbered as a dramatic work by arias and ensembles that give depth to the characterization but interrupt the action. In themselves, the vocal portions which were excised for the 1814 production have music of charm and lyric beauty; but they are more rooted in 18th century convention than the later score.

The drama also suffers from the interjection of light comic opera tunes and yards of vocal filagree that adorned them. They dilute the central point of the opera, which after all is Leonore-Fidelio's attempt to rescue her husband from Pizarro's prison. The 1814 "Fidelio," in short, is more compact, more dramatic, more single-willed.

There are numerous specific examples of the changes one could point out. For example, the 1805 opera begins with an ascending plan of aria, duet, trio, quartet, then moves to Rocco's aria about gold (here, a biting commentary on the abuses of the power of money), and the act concludes with the usual trio.

In the 1814 version, the Jaquino-Marcelline duet opens the act, then comes Marcelline's aria. The first trio (Rocco, Marcelline, Jaquino) of 1805 is cut, so that the quartet comes next, with the pattern thereafter the same as in the original. In the later version of Rocco's aria, the text was changed and the trumpets and timpani omitted from the accompaniment.

Comic Infiltration

In Act II, Beethoven eventually cut a duet for Marcelline and Fidelio that employs 18th century comic opera devices. This duet comes between the departure of Pizarro and Fidelio's big aria ("Komm, Hoffnung" in the 1805 score; "Abscheulicher!" in 1814) and so on.

ARA BERBERIAN
. . . slow bass progress

The last act also is substantially changed. The 1805 version includes trombones and contra-bassoon in the orchestral introduction which adds weight and sonority; there is a long recitation for Fidelio and Florestan before their joyful reunion duet; the finale takes place in the dungeon rather than in the courtyard and is quite different.

In this Tanglewood performance, Leinsdorf arranged the singers at center-stage rear, where they made their entrances and exits from behind a screen. Acting was confined to a few gestures. With a few crucial exceptions, the spoken dialogue was omitted, the gist of the conversations being given by a narration written by Andrew Raeburn and delivered in histrionic fashion by Alfred Ryder. This device saved time (the original "Fidelio" is quite long), but also left the impression of a succession of musical numbers rather than a continuing drama.

Leinsdorf conducted a generally compelling, illuminating performance and the orchestra played with intensity for him. The ensembles for the most part came through eloquently. The overture (here, the Leonore No. 2) was a triumph of disciplined playing and emotional commitment on Leinsdorf's part.

Of the singers George Shirley (Florestan) sang most beautifully. Always a dependable singer, the tenor's voice seemed to ring out with unusual clarity and lyric grace. Perhaps the 1814 "Fidelio" would be a bit heavy for Shirley but the 1805 score has a far lighter touch to it and provides extensive cantabile passages that were ideal for him.

Bass Tom Krause sang Pizarro's imprecations forcefully, though the total impact of his vocalism was hindered by his lack of carrying power. At the front of the stage, Krause probably could have produced a more malevolent effect.

Late In Take-Off

Ara Berberian has the type of grainy, cutting bass voice that carries very well, but his portrayal of Rocco lacked the depth of personality the chief warder should have. Berberian improved as the performance progressed, though.

In the big role of Leonore-Fidelio, Hanne-Lore Kuhse, leading dramatic soprano of the Berlin State Opera (East Berlin), was a disappointment for this listener. She has a large voice which is round and appealing enough in the middle of her range but her top notes turn shrill and the low notes disappear.

Miss Kuhse often met the dramatic demands of the role and made a big hit with the audience in her long aria, "Komm, Hoffnung." The first Leonore, Anna Milder, complained to the composer about the "unbeautiful, unsingable passages," in this aria, and in truth it is a formidable thing to sing with its involved coloratura and fearsome skips.

Miss Kuhse tussled with the aria bravely, but for a definitive performance a singer with more technique than she has is needed. She is not a particularly graceful or careful singer, with pitch for example, or in her slurring attacks — but the crowd loved her.

Mary Ellen Pracht contributed a pretty and capable Marcelline, and the minor roles were well done by Nico Castel (Jaquino), Harold Enns (Don Fernando), William Brown and Charles Van Tasel (prisoners). The chorus sang exceptionally well in the famous Prisoner's Chorus and the two long choral sections of the finale.

Sunday Afternoon

Leinsdorf returned for a Brahms program Sunday afternoon, attended by 9,018. It began with the "Academic Festival" Overture, moved into the Third Symphony in F, and concluded with Concertmaster Joseph Silverstein playing the Violin Concerto.

The performances emphasized the poetry of Brahms, rather than the Old-Man-of-the-Mountains approach. Leinsdorf's direction of the symphony was relaxed, genial, introspective. The BSO's music director seemed to be in an informal mood as he strolled into the orchestra to chat and joke with the players after the overture, instead of leaving the stage. He also has taken up singing lately as part of his conductor's tools to coax more fervent playing out of his men.

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N.Y. Times Aug. 7, '67

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By RAYMOND ERICSON
Special to The New York Times

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The performance was excellent. A major factor was the playing of the Boston Symphony. This kind of brilliant orchestral sound and technical accuracy is seldom encountered in the opera house. Erich Leinsdorf, whose idea it was to resurrect the original version, kept the singers and players under strict control, but he was not above whipping up an orchestral storm whenever suitable.

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JEWISH ADVOCATE
BOSTON, MASS.

AUG 10 1967

YOUR WORLD OF OPERA

By WILLIAM D. MIRANDA

TANGLEWOOD'S FIDELIO

The third in a series of annual performances of Tanglewood of opera in concert form, Beethoven's Fidelio in the original 1805 version introduced to Boston audiences the remarkable voice of Hanne-Lore Kuhse making her local debut. Miss Kuhse, the first East Berlin Opera star to make western concert appearances, combines the dedication and taste of a true Mozartean, the power of a helden soprano and the coloratura agility of a belcanto era prinma donna. It was thus that she was able to handle the original Leonore Music and cause the performance to be stopped twice, once after her Komm Hoffnung aria which in this version contains long arias and other embellishments all executed with precision, there was also prolonged cheering following her duet with George Shirley as the original version reaches into the uncomfortable startosphere making spectacular vocal display, if dramatically inferior to the familiar version.

Miss Kuhse, protege of recent Boston visitor Friedelinde Wagner, also revealed a dramatic intensity and a keen sense of diction both characteristics valuable to any Germanic singer.

George Shirley opposite Miss Kuhse was a light voiced Florestan, hesitant in his aria and uncertain of pitch with harsh vocal coloring. By the great duet he had settled down and partnered her well. He is miscast here, almost as much as if the later version of the role with its heart rendering moments and dramatic excitement had been chosen. Tom Krause was a virile and viscious Pizarro after a slow start making much of the villian that is usually a disappointment. Ara Berberian's Rocco was warmly human and totally serious (thank heaven the production eliminated all misplaced humor). Mary Ellen Pracht's voice is really too heavy for Marcelline and she made no satisfactory contrast with Miss Kuhse but the duet between the women cut in the familiar version was a joy to hear nonetheless. The Jaquino of Nico Castel was first rate singing without levity and musicianly throughout. Harold Ennes was a Cipher as Don Fernando.

In the pit Erich Leinsdorf demonstrated this full understanding of Beethoven ennobling even the passages that are less than the titan's greatest. A libretto supplied, with lights raised and use of some dialogue would have served the purpose better than Alfred Ryder's narration which became more overdone with each appearance and finally emerged as semi-satiric. Mr. Ryder should stick to Peter and the Wolf. A choral work by a group prepared by Charles Wilson made touching the great freedom chorus and the orchestra gave us some magnificent sound particularly in difficult brass sections. Now R.C.A. why don't you take the B.S.O. and Miss Kuhse and give us this version of Fidelio for all time?

NEWPORT FESTIVAL

After last year's tentative efforts by the Metropolitan at Newport, the staff promised a bigger and better festival this year. That was an understatement. They have scheduled for the Verdi Festival which opens a ten-day stand on August 17 some of the most mouth-watering operatic events ever anticipated in the New England area. Not only are there many and varied programs for all tastes, but something is scheduled daily from 9:30 in the morning until past midnite for opera buffs of the largest calibre to steep themselves in their passion to their hearts' content. (I confess I am one such buff myself). For full schedules I suggest you consult the ads and news releases, but a few highlights of the day-by-day events should help you decide what day or days to take in part of the Festival.

Thursday, August 17, Evening performance in concert of Macbeth features brilliant baritone Kostas Paskalis in title role with Grace Bumbry as a fascinating choice for Lady Macbeth to kick off the Festival.

Friday, August 18 - A tape playing of Verdi's opera Oberto will launch a day that includes a morning concert of Verdi's exquisite, little known songs, a Biography in Music of Caruso by Francis Robinson during the afternoon opera bazaar and Rigoletto in the evening with Roberta Peters and Peter Glossop who has wowed Italian audiences in the title role will finish up a busy day. (He was Marcello opposite Renata Tebaldi season before last for his Boston debut with the Opera Company's Boheme.)

Saturday the 19th will have Rudolph Bing himself speak during the afternoon bazaar with a special reading of rare opera excerpts at the lovely Elms Estate at tea time. That night for film buffs the evening performance of Traviata starring Gabriella Tucci will be followed by the movie Charlie Chan at the Opera.

On Sunday a tape of Due Foscari will start off the day that will also feature a supper and a Connoisseur's concert of salon music in the evening at the Breakers.

Monday will begin the daily performance of operas for students presented at 11 a.m. by the Met Studio and alternating Cosi Fan Tutte with Don Pasquale. At the bazaar in the afternoon Frank Dunand, official photographer of the Metropolitan Opera Guild, will show his marvellous slides of Falstaff, one of several such visual delights for the week. There will follow an opportunity to meet some of the stars and in the evening, the American premiere of a new opera, Williamson's The Happy Prince.

Tuesday the 22nd will have an afternoon reading of excerpts from early Verdi works with James McCracken's virile Manrico spearheading the evening's concert performance of Trovatore.

Next day the long-awaited, rarely performed Sicilian Vespers, Verdi's least-heard mature work, will be given with the thrilling soprano Virginia Zeani, Eugenio Fernandi, newly returned to the Met and Mr. Paskalis in lead roles.

Thursday's program (the 24th) will feature string quartets by three opera composers in the morning, in the afternoon a concert by virtuoso pianist Raymond Lewenthal, famous for his interpretation of virtuoso renderings of opera excerpts for the piano, and the late evening film will be Grace Moore's unforgettable One Night of Love. The final weekend will feature the great Tito Gobbi in Otello on Friday and Aida Saturday evenings. Tebaldi and Vickers will make the Otello cast ideal, and Richard Tucker will give New Englanders their first taste of his famous Radames opposite the Aida of Martina Arroyo. The Saturday afternoon bazaar will star Mr. Bing in an opera quiz.

These are only a few highlights, but trying to choose a day just out of these is like picking Miss America. Why not try the whole festival. It's a thrilling way to end a quiet operatic summer.

PATRIOT-LEDGER (e)
QUINCY, MASS.
CIRC. 58,900

AUG 8 1967

New England Newsclip

The Sound of Music

47

Beethoven's Only Opera: A Renaissance In The Berkshires

By Peter M. Knapp

LENOX — A stage flop of the early 19th century was revived Saturday night at Tanglewood, in a musical undertaking of uncommon interest.

The revival brought back the original version of Beethoven's only opera, "Fidelio." In probably the first performance in the Western Hemisphere of the original "Fidelio," Erich Leinsdorf conducted the Boston Symphony, the Tanglewood Choir, Berkshire Chorus and soloists before a gathering of 8,135.

"Fidelio" had its premiere on Nov. 13, 1805, in Vienna's Theater-an-der-Wien shortly after the French occupied the city. The work disappointed, and folded after only three performances. Beethoven tried again with a revised version in 1806; that had four performances. Finally, in 1814 came the extensively-altered "Fidelio" that we know today.

The Creative Process

The differences between the versions are substantial. The original version is a diamond in the rough. All the basic qualities are there, but the opera was decidedly improved by the cutting and polishing Beethoven did later.

The 1805 "Fidelio" is encumbered as a dramatic work by arias and ensembles that give depth to the characterization but interrupt the action. In themselves, the vocal portions which were excised for the 1814 production have music of charm and lyric beauty; but they are more rooted in 18th century convention than the later score.

The drama also suffers from the interjection of light comic opera tunes and yards of vocal filagree that adorned them. They dilute the central point of the opera, which after all is Leonore-Fidelio's attempt to rescue her husband from Pizarro's prison. The 1814 "Fidelio,' in short, is more compact, more dramatic, more single-willed.

There are numerous specific examples of the changes one could point out. For example, the 1805 opera begins with an ascending plan of aria, duet, trio, quartet, then moves to Rocco's aria about gold (here, a biting commentary on the abuses of the power of money), and the act concludes with the usual trio.

In the 1814 version, the Jaquino-Marcelline duet opens the act, then comes Marcelline's aria. The first trio (Rocco, Marcelline, Jaquino) of 1805 is cut, so that the quartet comes next, with the pattern thereafter the same as in the original. In the later version of Rocco's aria, the text was changed and the trumpets and timpani omitted from the accompaniment.

Comic Infiltration

In Act II, Beethoven eventually cut a duet for Marcelline and Fidelio that employs 18th century comic opera devices. This duet comes between the departure of Pizarro and Fidelio's big aria ("Komm, Hoffnung" in the 1805 score; 'Abscheulicher!" in 1814) and so on.

ARA BERBERIAN
. . . slow bass progress

The last act also is substantially changed. The 1805 version includes trombones and contra-bassoon in the orchestral introduction which adds weight and sonority; there is a long recitation for Fidelio and Florestan before their joyful reunion duet; the finale takes place in the dungeon rather than in the courtyard and is quite different.

In this Tanglewood performance, Leinsdorf arranged the singers at center-stage rear, where they made their entrances and exits from behind a screen. Acting was confined to a few gestures. With a few crucial exceptions, the spoken dialogue was omitted, the gist of the conversations being given by a narration written by Andrew Raeburn and delivered in histrionic fashion by Alfred Ryder. This device saved time (the original "Fidelio" is quite long), but also left the impression of a succession of musical numbers rather than a continuing drama.

Leinsdorf conducted a generally compelling, illuminating performance and the orchestra played with intensity for him. The ensembles for the most part came through eloquently. The overture (here, the Leonore No. 2) was a triumph of disciplined playing and emotional commitment on Leinsdorf's part.

Of the singers George Shirley (Florestan) sang most beautifully. Always a dependable singer, the tenor's voice seemed to ring out with unusual clarity and lyric grace. Perhaps the 1814 "Fidelio" would be a bit heavy for Shirley but the 1805 score has a far lighter touch to it and provides extensive cantabile passages that were ideal for him.

Bass Tom Krause sang Pizarro's imprecations forcefully, though the total impact of his vocalism was hindered by his lack of carrying power. At the front of the stage, Krause probably could have produced a more malevolent effect.

Late In Take-Off

Ara Berberian has the type of grainy, cutting bass voice that carries very well, but his portrayal of Rocco lacked the depth of personality the chief warder should have. Berberian improved as the performance progressed, though.

In the big role of Leonore-Fidelio, Hanne-Lore Kuhse, leading dramatic soprano of the Berlin State Opera (East Berlin), was a disappointment for this listener. She has a large voice which is round and appealing enough in the middle of her range but her top notes turn shrill and the low notes disappear.

Miss Kuhse often met the dramatic demands of the role and made a big hit with the audience in her long aria, "Komm, Hoffnung." The first Leonore, Anna Milder, complained to the composer about the "unbeautiful, unsingable passages," in this aria, and in truth it is a formidable thing to sing with its involved coloratura and fearsome skips.

Miss Kuhse tussled with the aria bravely, but for a definitive performance a singer with more technique than she has is needed. She is not a particularly graceful or careful singer, with pitch for example, or in her slurring attacks — but the crowd loved her.

Mary Ellen Pracht contributed a pretty and capable Marcelline, and the minor roles were well done by Nico Castel (Jaquino), Harold Enns (Don Fernando), William Brown and Charles Van Tasel (prisoners). The chorus sang exceptionally well in the famous Prisoner's Chorus and the two long choral sections of the finale.

Sunday Afternoon

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FADED TEXT

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Top Mus fyi → Pls return prompt

BEETHOVEN IN BERKSHIRES

Original 'Fidelio' Given First U.S. Presentation

By SPEIGHT JENKINS JR.

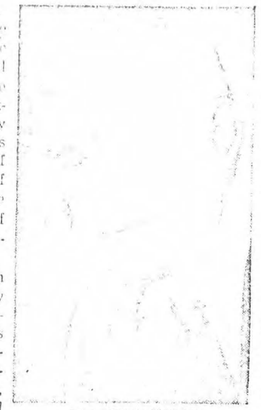
LENOX, Mass.— Of the music festivals in America, none has a more beautiful natural setting than Tanglewood, the summer location in the Berkshires of the Boston Symphony Orchestra. This weekend, in this breathtakingly bucolic setting of hills and lakes, Erich Leinsdorf conducted the first performance in the Western Hemisphere of the first version (1805) of Beethoven's "Fidelio."

This paean to freedom, which has been associated with every major central European rebellion against tyranny since its composition, is known universally in its second form. Leinsdorf unearthed the first version, which had not been successful in its premiere, and so gave his summer audience a concert performance of a virtually new work.

BEETHOVEN'S work, one of the few totally serious operas with a happy ending, tells the story of a wife who goes through unbearable difficulties to free her husband from political imprisonment. Enabled by music expressing Beethoven's lifelong hatred of tyranny, the story describes resistance to all dictatorships throughout history.

Its first version, however, does not erase the latter one nor is it a viable alternative. In the nine years between the two versions, Beethoven tightened his score (eliminating about 40 minutes), perfected his vocal technique and created a much more exciting work.

IN THE FIRST act of the earlier version, there are two additional pieces and many changes in the vocal and orchestral score, the first occurring only a few bars into Marzelline's opening aria.



ARA BERBERIAN
. . . most satisfactory

An additional duet between Leonore and Marzelline tends to blunt a famous effect. In a normal "Fidelio," the duet between Rocco, the jailor, and Pizarro, the evil commandant of the prison, lets the audience know of the imminent murder of Florestan, the political prisoner.

Leonore, his disguised wife, overhears and rushes on stage to cry "Abscheulicher, wo eilst du hin!" (Blackest monster! How you hasten away!)

AFTER A DRAMATIC recitative, she calls for hope to give her strength in her endeavor and ends with an affirmation of her resolve to free her husband.

The scene breathes great theater and is not improved at all by the earlier version. Here the duet of the two men is followed by a light, almost Mozartean duet between Leonore and the young girl, Marzelline. Leonore's aria, without the opening recitative, follows and has no dramatic reason for being. Though the conclusion of the first act is quite exciting, throughout the whole of the second act the writing is less taut and less movingly constructed than in the familiar version.

THAT THE EVENING was a success was due almost single-handedly to Leinsdorf and the Boston Symphony. Burning with zeal for this performance, the musical level never once dropped below fever pitch; Leinsdorf has rarely conducted an opera with so much interest and obvious abandon. The orchestra played beautifully (the French horns were perfect) and the balance between chorus, principals and orchestra was never less than ideal.

Of the soloists, Ara Berberian as Rocco and Mary Ellen Pracht as Marzelline were the most satisfactory. Berberian sang the jailor's bass sonorities with a smooth cantilena that never failed, while Miss Pracht created an attractively warm-voiced young girl.

HANNE-LORE Kuhse, the East-German dramatic soprano and protogee of Friedelind Wagner, sang Leonore with a smaller voice than necessary and with all of her abilities concentrated on singing the difficult music. In this version, the role of Leonore becomes almost impossible to sing; that she sang the notes is to her credit, but her client left her without the ability to make the character live.

George Shirley, the Florestan, is not a dramatic tenor. Even in this reduced version of his role, his voice was not right. Nor should the villain Pizarro have been sung by a baritone, in this case Tom Krause. It needs a solid bass-baritone, and the difference left Krause gasping for notes that were barely there.

YET IT WAS more than a rewarding evening. The vigor and knowledgeability of Leinsdorf and that marvelous Boston Symphony gave a capacity audience of 3,000 a rare exposure to unknown Beethoven. It may not be the preferable "Fidelio," but well-performed mature Beethoven can hardly be less than gratifying.

EVENING GLOBE
BOSTON, MASS.
CIRC. 139,700
AUG 7 1967
New England Newsclip

In Beethoven's Original 'Fidelio'

New Singer Thrills Tanglewood Throng

By MICHAEL STEINBERG
Globe Music Critic

LENOX—An unforgettable evening: a great and vital work of Beethoven's, given only a handful of times ever, and probably not at all in America; an exciting performance generally, whose special glory was the portrayal of Leonore by the most wonderful new singer heard in this country since the debut of Nilsson.

The "Fidelio" of 1805, as performed Saturday night at Tanglewood by the Boston Symphony Orchestra, is flawed, and the revisions of 1814 that produced the work we see in the theater and hear on records today were necessary to have a tenable proposition for the modern theater. Also, the 1814 score contains many strokes of genius that enrich the work in ways that go far beyond questions of practicability: the prisoners' music at the end of Act I, the amazing cross-rhythms in the second finale, the spoken interruption of the trumpet quartet, almost all the changes in the role of Pizarro, the hallucinatory second part of Florestan's aria, are examples.

Almost every improvement in the 1814 "Fidelio" carries some loss also: the recitative in pathetic style, "Ach brich noch nicht, du mattes Herz!," before Leonore's aria; the long version of the Leonore-Florestan duet with Beethoven's original and far better melody (the later one being meanly cropped back to eliminate high notes), and also the elaborate recitative before it; many points in the second finale, for instance the agitated duet, "O Gott, nun ist's um uns gescheh'n," but especially the prayer, "O Gott! o welch' ein Augenblick!," which in its magnificently broad original form is the most exalted page in all the "Fidelio" scores.

Scale was the crucial issue in the revisions. The period of the original "Fidelio" is that of Beethoven's most expansive music, of such things as the first movement of the Violin Concerto and of the Quartet Op.59,1. Such breadth, which dominates the 1805 opera score as well, is difficult, even dangerous, in the theater, and so Beethoven eliminated not merely whole pieces—among them a lovely, though dramatically badly placed, duet for Leonore and Marzelline—but also many short bits, a page here, six bars compressed to two there, a single measure gone somewhere else. The most fascinating thing about that is that the pieces whose length, whose insistence on being "musical" rather than theatrical, makes them most problematic in the familiar "Fidelio," namely the two great Trios, are stronger and more convincing in their bigger original forms.

The point altogether is that while the later score may replace the earlier one in the practical life of our theaters, it does not render the original one obsolete or invalid. The 1805 "Fidelio" is a work of surging vitality with a life all its own, full of strokes whose loss cannot represent Beethoven's uncompromised artistic conviction, one of which the traditional estimate, based on inexperience with performance, must be revised, and one that we must know even as we have come to recognize that among the overtures we must know "Leonore 2" as well as "Leonore 3."

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FIDELIO, Beethoven's opera in the original 3-act version of 1805, given in concert form at Tanglewood Saturday evening, conducted by Erich Leinsdorf with the Boston Symphony Orchestra, the Tanglewood Choir and Berkshire Chorus prepared by Charles Wilson, and with the following cast

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Prisoners
William Brown, Charles Van Tassel

UNION (m)
SPRINGFIELD, MASS.
CIRC. 79,350
AUG 5 1967
New England Newsclip

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FADED TEXT

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EVENING GLOBE
BOSTON, MASS.
AUG 7 1967
New England Newsclip

In Beethoven's Original 'Fidelio'

New Singer Thrills Tanglewood Throng

By MICHAEL STEINBERG
Globe Music Critic

LENOX—An unforgettable evening: a great and vital work of Beethoven's, given only a handful of times ever, and probably not at all in America; an exciting performance generally, whose special glory was the portrayal of Leonore by the most wonderful new singer heard in this country since the debut of Nilsson.

The "Fidelio" of 1805, as performed Saturday night at Tanglewood by the Boston Symphony Orchestra, is flawed, and the revisions of 1814 that produced the work we see in the theater and hear on records today were necessary to have a tenable proposition for the modern theater. Also, the 1814 score contains many strokes of genius that enrich the work in ways that go far beyond questions of practicability: the prisoners' music at the end of Act I, the amazing cross-rhythms in the second finale, the spoken interruption of the trumpet quartet, almost all the changes in the role of Pizarro, the hallucinatory second part of Florestan's aria, are examples.

Almost every improvement in the 1814 "Fidelio" carries some loss also: the recitative in pathetic style, "Ach brich noch nicht, du mattes Herz!," before Leonore's aria; the long version of the Leonore-Florestan duet with Beethoven's original and far better melody (the later one being meanly cropped back to eliminate high notes), and also the elaborate recitative before it; many points in the second finale, for instance the agitated duet, "O Gott, nun ist's um uns gescheh'n," but especially the prayer, "O Gott! o welch' ein Augenblick!," which in its magnificently broad original form is the most exalted page in all the "Fidelio" scores.

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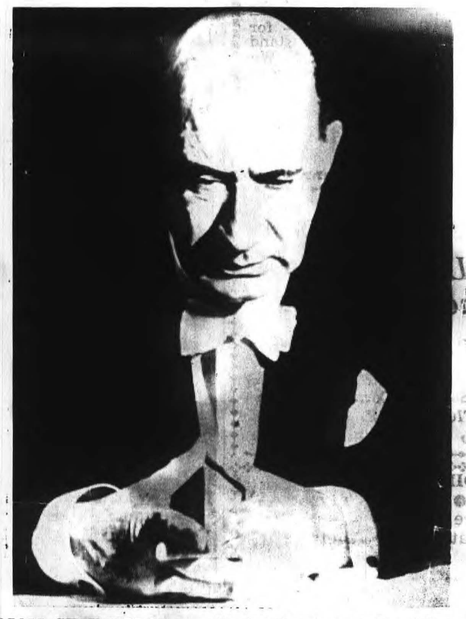
JOURNAL
LAKEVILLE, CONN.
WEEKLY CIRC. 3,500

AUG 3 1967 New England Newsclip

Original "Fidelio" at Tanglewood



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HERALD (E)
PORTSMOUTH, N. H.
CIRC. 15,450

AUG 18 1967 New England Newsclip

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HAMPSHIRE GAZETTE (e)
NORTHAMPTON, MASS.
CIRC. 14,250

AUG 8 1967 New England Newsclip

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CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

SARATOGA SARATOGIAN
Tuesday, August 8, 1967

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RECORDER-GAZETTE (e)
GREENFIELD, MASS.
CIRC. 13,350

AUG 18 1967 New England Newsclip

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JOURNAL
LAKEVILLE, CONN.
WEEKLY CIRC. 3,500

AUG 3 1967 New England Newsclip

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Festival

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RECORDER-GAZETTE (e)
GREENFIELD, MASS.
CIRC. 13,350

AUG 18 1967 New England Newsclip

Polio Victim Soloist At Tanglewood

LENOX, Mass. (AP) — The violin soloist Thursday night at the Boston Symphony orchestra concert at Tanglewood was seated when he played Saint-Saenn's Introduction and Rondo Capricioso.

At the conclusion, he picked up his crutches and left the stage.

Itzhak Perlman, now 23, and called by critics one of the most promising of the young violinists today, was crippled by polio when he was a small child in his native Israel.

But he studied the violin there, and came to the United States nine years ago to continue study at the Juillard School in New York.

He made his debut in 1963 at Carnegie Hall in New York, and last year made his first major concert tour of the United States.

He appeared last winter as a soloist with the Boston Symphony in its home Symphony Hall, and recently made his first recording, also with the Boston Symphony and Erich Leinsdorf conducting.

Perlman's parents migrated to Israel from Poland in the mid-1930s, and he was born there in 1945.

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CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

SYRACUSE HERALD AMERICAN
Sunday, August 6, 1967

Browning, Perlman featured during festival's seventh week

NE

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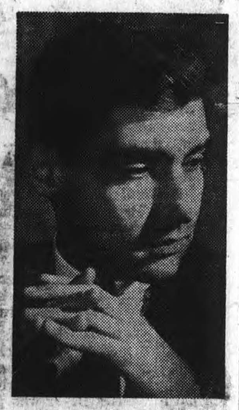

JOHN BROWNING

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ITZHAK PERLMAN

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

RAVENA NEWS HERALD
Friday, August 11, 1967

047

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

ATHENS HERALD
Thursday, August 10, 1967

047

Seventh Week At Tanglewood

NE

The seventh and busiest week of Berkshire Festival includes three Boston Symphony Orchestra concerts, an appearance of Arthur Fiedler and The Boston Pops and the first five concerts in the Fifth Festival of Contemporary American Music.

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JOURNAL
LAKEVILLE, CONN.
WEEKLY CIRC. 3,500

AUG 10 1967 New England Newsclip

Musical Week at Tanglewood

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PRESS (e)
BRISTOL, CONN.
CIRC. 15,900

AUG 9 1967 New England Newsclip

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BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900

AUG 12 1967 New England Newsclip

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Perlman was afflicted with polio as a youth and now needs mechanical aids for locomotion. He sits when he plays, but he neither needs nor asks special consideration in the performance of his task.

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No Obscurities

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The Sibelius concerto, the composer's only essay in this field, is full of rich melody. It is fantasia in many instances and provides the soloist with unique opportunities for the exploitation of the instrument. It was written a very few years after the turn of this century and in style is torn between the traditions of the past and an early ray of the new century's musical light.

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CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

SYRACUSE HERALD AMERICAN
Sunday, August 6, 1967

Browning, Perlman featured during festival's seventh week

NE

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CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

ATHENS HERALD
Thursday, August 10, 1967

Seventh Week At Tanglewood

NE

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CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

ELMIRA NEWS HERALD
August 11, 1967

047

JOURNAL
LEXEVILLE, CONN.
WEEKLY CIRC. 3,500
AUG 10 1967
New England Newsclip

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PRESS (e)
BRISTOL, CONN.
AUG 9 1967

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BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900
AUG 12 1967
New England Newsclip

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SEVENTH WEEK AUG 11, 12 & 13

UNION (m)
SPRINGFIELD, MASS.
CIRC. 79,350
AUG 12 1967
New England Newsclip

Leinsdorf Builds Symphonic Castle Of Tchaikovsky

By R. C. HAMMERICH
Union Music Critic

LENOX — Erich Leinsdorf constructed a vast edifice Friday night as he led the Boston Symphony Orchestra through Tchaikovsky's "Pathetique" Symphony.

It was evident at the outset that there was to be plenty of time to stroll, pause, look out and up into space.

"Grand Manner"

Spacious architecture in the grand manner seemed to be his intention.

There aren't many symphonies that can stand this sort of stretching and it seemed, at first, that he was going to ask too much of this great crowd-pleaser.

The pace he set in the opening measures was astonishingly slow. But his purpose became evident when the allegro section was reached. The sparks began to fly, and they were all the brighter because of the contrast with the almost pedestrian pace which preceded it.

Then, in the following movements, his structural plan bore more fruit. It seemed to open space for the many solo strands that keep popping through the orchestration.

Lend Late Strength

And the beautiful melodies of the first and second movements also were given a sturdy framework by the spacious structure. There was a touch of pedantic deliberation about it which didn't help the early parts of the third movement, but it gave the late sections a march-like strength and dramatic impact that led the 6316 listeners to stop the progress into the last movement with applause.

It helped the finale, however, in much the same way that it worked well with the first movement.

It was a grand display . . . not as electrically exciting as some listeners might like, but grand in an elegant manner.

The theatricality of Tchaikovsky is a tough act to follow, but by the time Itzhak Perlman, violinist and polio victim, had struggled across the stage on his crutches, let himself down into a chair and received his violin from Concertmaster Joseph Silverstein, the audience was on his side.

And when he had demonstrated the kind of strength he puts into his tone and the security of his technique, both of which are required by the first movement of the Sibelius Violin Concerto, Op. 47, the audience interrupted that work, too, as it had the symphony, with applause.

The Sibelius concerto is long on action and short on lyrical melody. Perlman played it with conviction and skill..

SUNDAY REPUBLICAN
SPRINGFIELD, MASS.
CIRC. 115,050
AUG 13 1967
New England Newsclip

At Tanglewood

Russian Music Reflects Moods Bright to Sombre

By R. C. HAMMERICH

LENOX — The cool air was full of Russianism at Tanglewood Saturday night. Visiting conductor William Steinberg led the Boston Symphony Orchestra in a program of Glinka, Borodin and Tchaikovsky.

Flavor of Weekend

It is, in fact, almost a completely Russian weekend. Friday there were Moussorgsky and Tchaikovsky and this afternoon there will be Rimsky-Korsakov, Prokofiev and Rachmaninoff.

Steinberg's penchant for carefully-defined clarity was colorfully evident Saturday. All of the bright glitter and clangor as well as rumbling, dark sonority so common in Russian music was made brilliantly evident.

The evening began with Glinka's "Kamarinskaya" fantasy, a short, pops-like piece of bouncing innocence. It is a musical trinket and Steinberg made it lively by sharply varying its tempos.

Edge of Vulgarity

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SUNDAY TELEGRAM
WORCESTER, MASS.
CIRC. 107,550
AUG 13 1967
New England Newsclip

Berkshire Festival

Israeli Violinist Is Orchestra Soloist

LENOX — The opening concert of the Berkshire Music Festival's seventh weekend at Tanglewood on Friday night was a fine success in spite off handicaps.

It was an uncomfortably chilly night. The audience shivered through a stirring performance of Tchaikovsky's Sixth Symphony, the "Pathetique," by the Boston Symphony Orchestra conducted by Erich Leinsdorf.

The program got off to a tepid start with the prelude to Mousssorgshy's opera, "Khovanshchina."

Equal in excitement to the Tchaikovsky symphony was a memorable Sibelius violin concerto with Itzhak Perlman of Israel as soloist.

Thanks to the fortitude of pianist John Browning, the weekend prelude turned out well.

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Browning was suffering from a severe cold and there was the possibility that he wouldn't be able to play his recital at 7 p.m.

Not in Top Form

Obviously he was not in top form, but he still did creditably well.

The first and final movements of Chopin's Sonata in B Flat Minor were rather thickly pedalled, but melodies sang richly and technique was more than competent. The scherzo was played at top speed without loss of clarity. The funeral march had dignity, plus serene quiet in the sentimental interludes.

Two etudes — Tableaux .by Rachmaninoff received affectionate treatment by the pianist who also achieved a wide palette of tonal hues and rich dramatic content with preludes and etudes by Scriabin.

The only comparable Tchaikovsky "Pathetique" we have heard at Tanglewood goes back to the Koussevitzky regime.

After capitalizing on the mournful nature of the opening, Leinsdorf directed the protesting, rebellious developments with zeal. The emotional second theme in strings was a mite sugary, but also compelling. Actually, this approach served to emphasize the movement's huge climax and recession.

The march had tremendous momentum. Leinsdorf built it into giant strides, sizzling string passages, and a final burst of the seams. The audience had remained quiet up to this point but couldn't repress heavy applause after the march.

Intense sorrow instead of despair permeated the finale. It was far-removed from the usual convulsive sobbing that most conductors bring from this movement.

R.M.

ITAL CITY NEWS BURE.
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
SCHENECTADY GAZETTE
Sa... 1967

Israeli Violinist, 22, Soloist at Tanglewood

WRHG

In 1958, 13-year-old Itzhak Perlman was broght to the United States as the winner in the serious music division of a talent competition held in his native Israel in search of youthful performers.

Perlman, now 22, will be featured as the guest soloist in "An Evening at Tanglewood," a two-hour prime-time telecast of a summer evening concert by the Boston Symphony Orchestra, conducted by Erich Leinsdorf, live and in color from Tanglewood on NBC Thursday, Aug. 17 (7:30-9:30).

He will play Saine-Saens' Introduction and Rondo Capriccioso on the program, which will be produced by NBC's George A. Heinemann.

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The young violin virtuoso's first music studies were in the Tel-Aviv Academy of Music. He not only gave recitals in and around Tel-Aviv, where he was born, but also played on the state radio, both in recital and with orchestra.

Shortly after his arrival in the United States, the Zionist Organizations of America arranged a tour of more than 20 concerts in this country and Canada for him and put him in touch with the preparatory division of the Juilliard School of Music in New York. After five years as a scholarship student, he entered the regular division, and during summers he attended the Meadowmount School of Music.

In addition to five appearances on "The Ed Sullivan Show" Perlman has given recitals in a number of cities in the United States and has appeared widely in Canada. He was featured twice with orchestras at Carnegie Hall in New York and also appeared with the Philharmonic Symphony of Westchester in Mount Vernon, N.Y.

In April, 1964, he entered the Leventritt Memorial Award International Competition in New York City for young violinists, the most prestigious American musical contest. From a field of 19 contestants, he was awarded first prize by a jury including Isaac Stern, George Szell, William Steinberg, Joseph Fuchs and Leopold Mannes.

SEVENTH WEEK AUG 11, 12 & 13

UNION (m)
SPRINGFIELD, MASS.
CIRC 79,350
AUG 12 1967
New England Newsclip

Leinsdorf Builds Symphonic Castle Of Tchaikovsky

By R. C. HAMMERICH
Union Music Critic

LENOX — Erich Leinsdorf constructed a vast edifice Friday night as he led the Boston Symphony Orchestra through Tchaikovsky's "Pathetique" Symphony.

It was evident at the outset that there was to be plenty of time to stroll, pause, look out and up into space.

"Grand Manner"

Spacious architecture in the grand manner seemed to be his intention.

There aren't many symphonies that can stand this sort of stretching and it seemed, at first, that he was going to ask too much of this great crowd-pleaser.

The pace he set in the opening measures was astonishingly slow. But his purpose became evident when the allegro section was reached. The sparks began to fly, and they were all the brighter because of the contrast with the almost pedestrian pace which preceded it.

Then, in the following movements, his structural plan bore more fruit. It seemed to open space for the many solo strands that keep popping through the orchestration.

Lend Late Strength

And the beautiful melodies of the first and second movements also were given a sturdy framework by the spacious structure. There was a touch of pedantic deliberation about it which didn't help the early parts of the third movement, but it gave the late sections a march-like strength and dramatic impact that led the 6316 listeners to stop the progress into the last movement with applause.

It helped the finale, however, in much the same way that it worked well with the first movement.

It was a grand display . . . not as electrically exciting as some listeners might like, but grand in an elegant manner.

The theatricality of Tchaikovsky is a tough act to follow, but by the time Itzhak Perlman, violinist and polio victim, had struggled across the stage on his crutches, let himself down into a chair and received his violin from Concertmaster Joseph Silverstein, the audience was on his side.

And when he had demonstrated the kind of strength he puts into his tone and the security of his technique, both of which are required by the first movement of the Sibelius Violin Concerto, Op. 47, the audience interrupted that work, too, as it had the symphony, with applause.

The Sibelius concerto is long on action and short on lyrical melody. Perlman played it with conviction and skill..

SUNDAY REPUBLICAN
SPRINGFIELD, MASS.
AUG 13 1967
New England Newsclip

At Tanglewood

Russian Music Reflects Moods Bright to Sombre

By R. C. HAMMERICH

LENOX — The cool air was full of Russianism at Tanglewood Saturday night. Visiting conductor William Steinberg led the Boston Symphony Orchestra in a program of Glinka, Borodin and Tchaikovsky.

Flavor of Weekend

It is, in fact, almost a completely Russian weekend. Friday there were Moussorgsky and Tchaikovsky and this afternoon there will be Rimsky-Korsakov, Prokofiev and Rachmaninoff.

Steinberg's penchant for carefully-defined clarity was colorfully evident Saturday. All of the bright glitter and clangor as well as rumbling, dark sonority so common in Russian music was made brilliantly evident.

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SUNDAY TELEGRAM
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CIRC 107,550
AUG 13 1967
New England Newsclip

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CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

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WA48

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The New York Times
NEW YORK, N. Y.
D. 885,000 SUN. 1,500,000

AUG 18 1967 Buffalo

Music: Nationwide From Tanglewood

N.B.C. Shows Concert by Boston Symphony

By HAROLD C. SCHONBERG

PRESUMABLY a live broadcast each summer from Tanglewood is going to develop into a national custom, like cowboy shows, aquacades, night baseball and LSD parties. Last night, for the second consecutive season, Erich Leinsdorf and the Boston Symphony came through live from the Berkshire Music Festival, with the National Broadcasting Company's Edwin Newman as master of ceremonies. In color; fireworks at the end; no commercials during the music; all suave, with great respect to culture.

The same old problems came up. Here was a two-hour show, most of it devoted to the playing of a symphony orchestra. What to do? You can't run the show as it is seen by a listener in an auditorium seat. So you get busy with the cameras. You shoot the conductor front, back, left, right, under and over. You have the score marked so that when the horns enter, or the tympanist whacks away, the busy, eager camera is focused on those busy gentlemen.

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You pay attention to the audience. You let the cameras rove around the hall. You even get some of the Berkshire flora and fauna. There are some noble trees on the Tanglewood grounds, and the cameras panned into quite a few of them.

One trouble is that the viewer is apt to become as distracted with too much camera work as with too little. During the Dvorak "New World" Symphony, the producer, George Heinemann, was much too busy-busy-busy. After a while the medium rather than the music begins to assert itself, and last night the medium was indeed the massage. Not that anybody has to listen to so familiar a work as the Dvorak "New World" with the respect and concentration one brings to Bach's "Art of Fugue" or a Boulez serial work, but at the same time the fussy, itchy camera work did prove a little distracting.

The concert opened with Mozart's "Abduction From the Seraglio" Overture, proceeded to the Dvorak, continued with the Saint-Saëns Introduction and Rondo Capriccioso and ended with Tchaikovsky's "1812 Overture," supplemented by young musicians from the Berkshire Music Center Orchestra, a few cannon and a fireworks display. This is what they call a summer program, meaning it puts no undue strain on anybody's intellect. At that, it could have been a lot more patronizing. Mr. Leinsdorf, after all, is a musician.

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Itzhak Perlman was the soloist in the Saint-Saëns, and here the camera work came into its own. There was something specific to latch on to, namely the gifted young (22-year-old) Israeli violinist, who, crippled by polio, has to play sitting down. He, as it should have been, was the feature, and there were close-ups of his face, his left hand, the way he worked with the conductor.

There seems to be a notion among television cameramen that violinists have only one hand, the left. Is there any time when, in a television show, any attention is paid to a violinist's bow arm? Yet some close-ups of the right hand and arm, illustrating

Leinsdorf Conducts—Newman Is M.C.

the way a master violinist (and Mr. Perlman is a young master) varies pressure, uses his wrist, changes his style of bowing, would be just as rewarding as the inevitable close-ups of the fingers of the left hand scampering micelike over the fingerboard.

During the intermission, Mr. Newman spoke with the conductor and with several key members of the orchestra. He acted as straight man, innocently asking basic questions: What is the make-up of an orchestra? What does a first-desk man do? What is the job of personnel manager? It was pleasant and relaxed. At one moment Mr. Leinsdorf was asked if he glowered at any of his players when they made a mistake. Mr. Leinsdorf, looking as innocent as Mr. Newman, indicated this was a canard. No, no, no, he said. Conductors no longer glower. Only section leaders glower. This should come as the news of the century to the players of the orchestras in Philadelphia, New York, Chicago, Battle Creek, Buenos Aires and Ayyub ibn-Shadhi.

Newark Evening News
NEWARK, N. J.
D. 275,716 SUN. 427,240

AUG 18 1967 Buffalo

Tanglewood Music Ends With a Bang

By ALAN BRANIGAN

Some of the magic of Tanglewood filtered through the television tube last night. The occasion was the second annual Channel 4 evening from the Berkshire Music Festival, with Erich Leinsdorf leading the Boston Symphony Orchestra and Itzhak Perlman as violin soloist. Both Leinsdorf and Perlman, by the way, will be at Newark's Symphony Hall this season.

For two hours of prime time, the NBC live cameras roamed restlessly across the orchestra, the face of narrator Edwin Newman and the audience which packed the famous Tanglewood shed. Perhaps too restlessly, as the relentless cuts went from one scene to another, in a fever of impatience, tiring the eyes and often leaving the music far behind. The sound, at least on our household set, seemed to be very low-fi.

The program certainly missed the scenic beauty and the fascinating artistic aura that have made Tanglewood one of the fabulous summer places of the United States. A few vagrant landscape shots did little to create any sort of identifiable image.

But when all else went awry, including Newman's stilted chats with some of the musicians, there was still the Boston in all its magnificence, especially in Dvorak's "New World" Symphony. Leinsdorf's gentle, expressive conducting technique held the attention in a variety of long shots and the flawless style of the players' response was unbeatable.

Perlman's youthful zest and mastery of his instrument made his performance a joy to watch, as he played Saint-Saens' "Introduction and Rondo Capriccioso" and a "Tarantelle" by Wieniawski.

As a grand and glorious conclusion played by 190 musicians — the Bostonians and the festival's student orchestra, plus cannon and fireworks — there was Tchaikovsky's "1812 Overture," to end the whole thing with a crash.

SUNDAY STANDARD TIMES
NEW BEDFORD, MASS.
CIRC. 60,150

AUG 20 1967 New England Newsclip

Critic Reports on Visit To Berkshire Music Fete

By EARL J. DIAS
Standard-Times Music Critic

LENOX — At the Berkshire Music Festival at Tanglewood Lenox, last weekend, in weather that was more like late fall than late summer, director Erich Leinsdorf and the Boston Symphony Orchestra presented three programs. The emphasis was on music by Russian composers and on two young soloists — violinist Itzhak Perlman and pianist John Browning.

On Friday night, for example, Mr. Leinsdorf conducted the orchestra in the brief but lovely "Prelude to 'Khovanschnia' " by Moussorgsky and followed this with Tchaikovsky's "Symphony No. 6 in B Minor" (The "Pathetique"). Mr. Leinsdorf's reading of this well-loved work was a solid one.

Too often, conductors in interpreting this Tchaikovsky work emphasize the theatrical and the sentimental rather than letting the music speak for itself.

When the score is played as it is written. (Without violations of rhythm and intent), the result is the drive, intensity, and nervous excitement that are its hallmark. It was these inherent qualities that Mr. Leinsdorf and his musicians managed to convey expertly.

Violinist Hailed

Mr. Perlman was soloist for the Friday program in the Sibelius violin concerto, which I heard him perform with the orchestra last December.

Because of the effects of a childhood illness, young Perlman plays from a seated position — a circumstance that in no way detracts from his virtuosity and effectiveness. The Sibelius work is romantic in conception and flavored by a Northern sort of atmosphere.

Sometimes lyrical, sometimes sinewy, it is a work of considerable substance and of much difficulty in the solo part. Notably in the opening Allegro and the rousing Finale, Perlman again gave evidence that he is one of the most engaging and competent of the current crop of young fiddlers.

For the Saturday night performance, William Steinberg, who has appeared in New Bedford both as conductor of the Buffalo Philharmonic and the Pittsburgh Symphony, took over the podium.

He chose to perform Glinka's "Kamarinskaya," a colorfully-orchestrated fantasy on two Russian folk songs; Borodin's heroic and orientally-flavored masterpiece, the "Symphony No. 2 in B Minor," and Tchaikovsky's seldom heard "Manfred Symphony."

Steinberg is not a showy conductor; he works quietly and seriously for this effects. He had the orchestra under excellent control, although I thought that his tempi in the Borodin were more rapid than is customary.

Sound Glorious

He managed to obtain some glorious sound in the Tchaikovsky "Manfred," a curious piece, more a tone poem than a symphony, based on Byron's Faustian hero. The work, which is in four movements, varies from charming and pleasant to downright bad (the Bacchanale of the last movement, for example, is woefully banal).

The Sunday afternoon program, with Mr. Leinsdorf back in command, opened with a slam-bang version of Rimsky-Korsakov's suite from "Le Coq d'Or," included Michael Colgrass' "As Quiet As," which was inspired by the answers of 4th Grade children asked by their teacher to complete the sentence beginning, "Let's be as quiet as," and featured pianist browning in Prokofiev's "Piano Concerto No. 1" and Rachmaninoff's "Rhapsody on a Theme of Paganini."

Within the last three or four years, Browning has become one of the golden boys of the keyboard world.

I heard him perform the Prokofiev back in 1965 with the Boston Symphony, and on Sunday afternoon he once more displayed his technical skill, his, bravura style, and his ability to convey the sardonic qualities of the piece as well as its less frequent passages of simple but effective melody.

In the Rachmaninoff "Variations," which I think is the best work the composer ever wrote for piano an orchestra, Browning again played confidently and efficaciously.

These variations, inspired by the same theme used by Brahms in his "Piano Variations, Opus 35," are clever, demanding, and pleasurable. Into the rapid passage work and in that soaringly beautiful melody that comes toward the end of the work, both Browning and the orchestra were in fine fettle.

The Tanglewood season ends this week-end.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

ROCHESTER TIMES UNION
Saturday, August 19, 1967

No Barrier to Music

Itzhak Perlman, 23, remained seated when he gave his violin solo at the Boston Symphony Orchestra concert at Tanglewood. When he was finished, he picked up his crutches and left the stage.

Perlman, called by critics one of the most promising of the young violinists today, was crippled by polio when he was a child in his native Israel.

But he studied the violin there, and came to the United States nine years ago to continue study at the Juilliard School in New York.

He made his debut in 1963 at Carnegie Hall in New York.

JOURNAL
LAKEVILLE, CONN.
WEEKLY CIRC. 3,500

AUG 17 1967 New England Newsclip

Tanglewood Reviewed

TANGLEWOOD, FRIDAY
By C. N. D.

On Friday evening, the Boston Symphony Orchestra under Erich Leinsdorf played the *Prelude to Khovanshchina* of Moussorsky, The *Sixth Symphony* of Tchaikovsky, and the Sibelius *Violin Concerto in D minor*, with Itzhak Perlman as soloist. Except for the Sibelius concerto and one other work on Sunday afternoon, the entire week-end was devoted to Russian composers. This meant a week-end of music in which glowing orchestral colors, pulsing peasant rhythms, and dramatic contrasts dominated the ear.

On Friday evening, however, it was the Sibelius *Violin Concerto* which made the evening memorable. The soloist who had been stricken with polio as a child hobbled out on crutches and played the taxing work in a seated position. The playing was superb, and in its own right elicited an ovation from the audience. But this coupled with the listeners' sympathy and admiration created a fervent response that brought the audience to its feet.

John Browning presented a piano recital for the week-end Prelude preceding the orchestra. playing music by Chopin, Scriabin, and Rachmaninoff.

TANGLEWOOD. SATURDAY
By C. N. D.

On Saturday evening William Steinberg directed the orchestra. He began with the refreshing Glinka *Kamarinskaya* Fantasy on Russian Folksongs. Written in 1848 this work embodied an idiom which was to keep Russian composers busy for the next sixty years. Borodin's *Symphony No. 2* followed.

After the intermission the Tanglewood audience heard Tchaikovsky's *Manfred Symphony* which had never been done here before. Why this symphony based on Byron's dramatic poem is not played more often is probably due to its length which, uncut, runs to an hour and a quarter. Saturday's performance was cut and took under an hour.

All the romantic extravagance of the nineteenth century is contained in this great descriptive piece. Weltschmerz, bacchanalian orgies, a scherzo describing an Alpine fairy who appears in a rainbow from the spray of a waterfall, the portrayal of simple country living, all come in this work in which Tchaikovsky sings some of his most beautiful melodies and uses the entire range of orchestral coloring. The second movement describing the Alpine fairy is a scherzo which should rank with the Berlioz *Queen Mab* or the Mendelssohn *Midsummer's Night Dream Scherzo*. Steinberg conducted it for all it was worth and with the Boston Orchestra to do his bidding recaptured a romantic ecstasy which was a joy to hear.

TANGLEWOOD, SUNDAY
By C. N. D.

On Sunday afternoon Mr. Leinsdorf conducted the orchestra and had John Browning, pianist, as his soloist in the Prokofiev *Piano Concerto, No. 1* and the Rachmaninoff *Rhapsody on a Theme of Paganini*. Both of these early twentieth-century works call for brilliant piano playing. Brilliance is what Browning has and both pieces were played in a dazzling manner with perfect support from the conductor and the orchestra.

The orchestra began with the Suite from *Le Cog d'Or* of Rimsky-Korsakov. Here again a work which calls for a virtuoso orchestra received a vivid interpretation full of riotous orchestral coloring.

After the intermission, the Russian composers were forsaken and a contemporary American composer, Michael Colgrass, was represented by a set of seven short pieces called *As Quiet As*. The pieces were inspired by the responses of a group of fourth grade children to the teacher's request that they finish a sentence beginning "Let's be as quiet as . . .". They are tender little pieces that barely escape being precious and embrace all degrees of modern writing. They would have fared better in a smaller auditorium as some of the sounds were so tenuous as to be inaudible from the seats on the side. Mr. Leinsdorf gave them a finely worked out performance.

7, 1967

52

The New York Times
NEW YORK, N. Y.
D. 885,000 SUN. 1,500,000

AUG 18 1967

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You pay attention to the audience. You let the cameras rove around the hall. You even get some of the Berkshire flora and fauna. There are some noble trees on the Tanglewood grounds, and the cameras panned into quite a few of them.

One trouble is that the viewer is apt to become as distracted with too much camera work as with too little. During the Dvorak "New World" Symphony, the producer, George Heinemann, was much too busy-busy-busy. After a while the medium rather than the music begins to assert itself, and last night the medium was indeed the massage. Not that anybody has to listen to so familiar a work as the Dvorak "New World" with the respect and concentration one brings to Bach's "Art of Fugue" or a Boulez serial work, but at the same time the fussy, itchy camera work did prove a little distracting.

The concert opened with Mozart's "Abduction From the Seraglio" Overture, proceeded to the Dvorak, continued with the Saint-Saëns Introduction and Rondo Capriccioso and ended with Tchaikovsky's "1812 Overture," supplemented by young musicians from the Berkshire Music Center Orchestra, a few cannon and a fireworks display. This is what they call a summer program, meaning it puts no undue strain on anybody's intellect. At that, it could have been a lot more patronizing. Mr. Leinsdorf, after all, is a musician.

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Itzhak Perlman was the soloist in the Saint-Saëns, and here the camera work came into its own. There was something specific to latch on to, namely the gifted young (22-year-old) Israeli violinist, who, crippled by polio, has to play sitting down. He, as it should have been, was the feature, and there were close-ups of his face, his left hand, the way he worked with the conductor.

There seems to be a notion among television cameramen that violinists have only one hand, the left. Is there any time when, in a television show, any attention is paid to a violinist's bow arm? Yet some close-ups of the right hand and arm, illustrating the way a master violinist (and Mr. Perlman is a young master) varies pressure, uses his wrist, changes his style of bowing, would be just as rewarding as the inevitable close-ups of the fingers of the left hand scampering micelike over the fingerboard.

Leinsdorf Conducts—Newman Is M.C.

During the intermission, Mr. Newman spoke with the conductor and with several key members of the orchestra. He acted as straight man, innocently asking basic questions: What is the make-up of an orchestra? What does a first-desk man do? What is the job of personnel manager? It was pleasant and relaxed. At one moment Mr. Leinsdorf was asked if he glowered at any of his players when they made a mistake. Mr. Leinsdorf, looking as innocent as Mr. Newman, indicated this was a canard. No, no, no, he said. Conductors no longer glower. Only section leaders glower. This should come as the news of the century to the players of the orchestras in Philadelphia, New York, Chicago, Battle Creek, Buenos Aires and Ayyub ibn-Shadhi.

Newark Evening News
NEWARK, N. J.
D. 275,716 SUN. 427,240

AUG 18 1967

Tanglewood Music Ends With a Bang

By ALAN BRANIGAN

Some of the magic of Tanglewood filtered through the television tube last night. The occasion was the second annual Channel 4 evening from the Berkshire Music Festival, with Erich Leinsdorf leading the Boston Symphony Orchestra and Itzhak Perlman as violin soloist. Both Leinsdorf and Perlman, by the way, will be at Newark's Symphony Hall this season.

For two hours of prime time, the NBC live cameras roamed restlessly across the orchestra, the face of narrator Edwin Newman and the audience which packed the famous Tanglewood shed. Perhaps too restlessly, as the relentless cuts went from one scene to another, in a fever of impatience, tiring the eyes and often leaving the music far behind. The sound, at least on our household set, seemed to be very low-fi.

The program certainly missed the scenic beauty and the fascinating artistic aura that have made Tanglewood one of the fabulous summer places of the United States. A few vagrant landscape shots did little to create any sort of identifiable image.

But when all else went awry, including Newman's stilted chats with some of the musicians, there was still the Boston in all its magnificence, especially in Dvoraki's "New World" Symphony. Leinsdorf's gentle, expressive conducting technique held the attention in a variety of long shots and the flawless style of the players' response was unbeatable.

Perlman's youthful zest and mastery of his instrument made his performance a joy to watch, as he played Saint-Saens' "Introduction and Rondo Capriccioso" and a "Tarantelle" by Wieniawski.

As a grand and glorious conclusion played by 190 musicians — the Bostonians and the festival's student orchestra, plus cannon and fireworks — there was Tchaikovsky's "1812 Overture," to end the whole thing with a crash.

SUNDAY STANDARD TIMES
NEW BEDFORD, MASS.
CIRC. 60,150

AUG 20 1967

New England Newsclip

Critic Reports on Visit To Berkshire Music Fete

By EARL J. DIAS
Standard-Times Music Critic

LENOX — At the Berkshire Music Festival at Tanglewood Lenox, last weekend, in weather that was more like late fall than late summer, director Erich Leinsdorf and the Boston Symphony Orchestra presented three programs. The emphasis was on music by Russian composers and on two young soloists — violinist Itzhak Perlman and pianist John Browning.

On Friday night, for example, Mr. Leinsdorf conducted the orchestra in the brief but lovely "Prelude to 'Khovanschnia' " by Moussorgsky and followed this with Tchaikovsky's "Symphony No. 6 in B Minor" (The "Pathetique"). Mr. Leinsdorf's reading of this well-loved work was a solid one.

Too often, conductors in interpreting this Tchaikovsky work emphasize the theatrical and the sentimental rather than letting the music speak for itself.

When the score is played as it is written. (Without violations of rhythm and intent), the result is the drive, intensity, and nervous excitement that are its hallmark. It was these inherent qualities that Mr. Leinsdorf and his musicians managed to convey expertly.

Violinist Hailed

Mr. Perlman was soloist for the Friday program in the Sibelius violin concerto, which I heard him perform with the orchestra last December.

Because of the effects of a childhood illness, young Perlman plays from a seated position — a circumstance that in no way detracts from his virtuosity and effectiveness. The Sibelius work is romantic in conception and flavored by a Northern sort of atmosphere.

Sometimes lyrical, sometimes sinewy, it is a work of considerable substance and of much difficulty in the solo part. Notably in the opening Allegro and the rousing Finale, Perlman again gave evidence that he is one of the most engaging and competent of the current crop of young fiddlers.

For the Saturday night performance, William Steinberg, who has appeared in New Bedford both as conductor of the Buffalo Philharmonic and the Pittsburgh Symphony, took over the podium.

He chose to perform Glinka's "Kamarinskaya," a colorfully-orchestrated fantasy on two Russian folk songs; Borodin's heroic- and orientally-flavored masterpiece, the "Symphony No. 2 in B Minor," and Tchaikovsky's seldom heard "Manfred Symphony."

Steinberg is not a showy conductor; he works quietly and seriously for this effects. He had the orchestra under excellent control, although I thought that his tempi in the Borodin were more rapid than is customary.

Sound Glorious

He managed to obtain some glorious sound in the Tchaikovsky "Manfred," a curious piece, more a tone poem than a symphony, based on Byron's Faustian hero. The work, which is in four movements, varies from charming and pleasant to downright bad (the Bacchanale of the last movement, for example, is woefully banal).

The Sunday afternoon program, with Mr. Leinsdorf back in command, opened with a slam-bang version of Rimsky-Korsakov's suite from "Le Coq d'Or," included Michael Colgrass' "As Quiet As," which was inspired by the answers of 4th Grade children asked by their teacher to complete the sentence beginning, "Let's be as quiet as," and featured pianist browning in Prokofiev's "Piano Concerto No. 1" and Rachmaninoff's "Rhapsody on a Theme of Paganini."

Within the last three or four years, Browning has become one of the golden boys of the keyboard world.

I heard him perform the Prokofiev back in 1965 with the Boston Symphony, and on Sunday afternoon he once more displayed his technical skill, his, bravura style, and his ability to convey the sardonic qualities of the piece as well as its less frequent passages of simple but effective melody.

In the Rachmaninoff "Variations," which I think is the best work the composer ever wrote for piano an orchestra, Browning again played confidently and efficaciously.

These variations, inspired by the same theme used by Brahms in his "Piano Variations, Opus 35," are clever, demanding, and pleasurable. Into the rapid passage work and in that soaringly beautiful melody that comes toward the end of the work, both Browning and the orchestra were in fine fettle.

The Tanglewood season ends this week-end.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

ROCHESTER TIMES UNION
Saturday, August 19, 1967

No Barrier to Music

Itzhak Perlman, 23, remained seated when he gave his violin solo at the Boston Symphony Orchestra concert at Tanglewood. When he was finished, he picked up his crutches and left the stage.

Perlman, called by critics one of the most promising of the young violinists today, was crippled by polio when he was a child in his native Israel.

But he studied the violin there, and came to the United States nine years ago to continue study at the Juilliard School in New York.

He made his debut in 1963 at Carnegie Hall in New York.

JOURNAL
LAKEVILLE, CONN.
WEEKLY CIRC. 3,500

AUG 17 1967

New England Newsclip

Tanglewood Reviewed

TANGLEWOOD, FRIDAY
By C. N. D.

On Friday evening, the Boston Symphony Orchestra under Erich Leinsdorf played the *Prelude to Khovanshchina* of Moussorsky, The *Sixth Symphony* of Tchaikovsky, and the Sibelius *Violin Concerto in D minor*, with Itzhak Perlman as soloist. Except for the Sibelius concerto and one other work on Sunday afternoon, the entire week-end was devoted to Russian composers. This meant a week-end of music in which glowing orchestral colors, pulsing peasant rhythms, and dramatic contrasts dominated the ear.

On Friday evening, however, it was the Sibelius *Violin Concerto* which made the evening memorable. The soloist who had been stricken with polio as a child hobbled out on crutches and played the taxing work in a seated position. The playing was superb, and in its own right elicited an ovation from the audience. But this coupled with the listeners' sympathy and admiration created a fervent response that brought the audience to its feet.

John Browning presented a piano recital for the week-end Prelude preceding the orchestra, playing music by Chopin, Scriabin, and Rachmaninoff.

TANGLEWOOD, SATURDAY
By C. N. D.

On Saturday evening William Steinberg directed the orchestra. He began with the refreshing Glinka *Kamarinskaya* Fantasy on Russian Folksongs. Written in 1848 this work embodied an idiom which was to keep Russian composers busy for the next sixty years. Borodin's *Symphony No. 2* followed.

After the intermission the Tanglewood audience heard Tchaikovsky's *Manfred Symphony* which had never been done here before. Why this symphony based on Byron's dramatic poem is not played more often is probably due to its length which, uncut, runs to an hour and a quarter. Saturday's performance was cut and took under an hour.

All the romantic extravagance of the nineteenth century is contained in this great descriptive piece. Weltschmerz, bacchanalian orgies, a scherzo describing an Alpine fairy who appears in a rainbow from the spray of a waterfall, the portrayal of simple country living, all come in this work in which, Tchaikovsky sings some of his most beautiful melodies and uses the entire range of orchestral coloring. The second movement describing the Alpine fairy is a scherzo which should rank with the Berlioz *Queen Mab* or the Mendelssohn *Midsummer's Night Dream Scherzo*. Steinberg conducted it for all it was worth and with the Boston Orchestra to do his bidding recaptured a romantic ecstasy which was a joy to hear.

TANGLEWOOD, SUNDAY
By C. N. D.

On Sunday afternoon Mr. Leinsdorf conducted the orchestra and had John Browning, pianist, as his soloist in the Prokofiev *Piano Concerto, No. 1* and the Rachmaninoff *Rhapsody on a Theme of Paganini*. Both of these early twentieth-century works call for brilliant piano playing. Brilliance is what Browning has and both pieces were played in a dazzling manner with perfect support from the conductor and the orchestra.

The orchestra began with the Suite from *Le Cog d'Or* of Rimsky-Korsakov. Here again a work which calls for a virtuoso orchestra received a vivid interpretation full of riotous orchestral coloring.

After the intermission, the Russian composers were forsaken and a contemporary American composer, Michael Colgrass, was represented by a set of seven short pieces called *As Quiet As*. The pieces were inspired by the responses of a group of fourth grade children to the teacher's request that they finish a sentence beginning "Let's be as quiet as . . .". They are tender little pieces that barely escape being precious and embrace all degrees of modern writing. They would have fared better in a smaller auditorium as some of the sounds were so tenuous as to be inaudible from the seats on the side. Mr. Leinsdorf gave them a finely worked out performance.

7, 1967

GAZETTE (e)
WORCESTER, MASS.
CIRC. 91,290
AUG 14 1967
New England Newsclip

Tanglewood Weekend

Pianist Browning Performs

By JOHN F. KYES
Gazette Music Critic

LENOX — The seventh weekend at Tanglewood put the emphasis on Russian music. An exception was the Sibelius Concerto in D minor, on Friday, by Itzhak Perlman, the Israeli violinist, and the Boston Symphony Orchestra. Saturday's concert, conducted by William Steinberg of Pittsburgh, had no soloist.

Of greatest interest to Worcester was yesterday's concert, conducted by Erich Leinsdorf, in which the young pianist John Browning soloed twice. He also presented the Friday Weekend Prelude, works of Chopin, Rachmaninoff and Scriabin.

Will Perform Here

Browning will play the Barber Piano Concerto with the Detroit Symphony Orchestra at the Worcester Festival on Saturday, Oct. 28. He presented its first performance several years ago, and has followed that world premiere with over 50 playings of the same concerto.

His tasks yesterday were diversified. The Prokofiev "Piano Concerto No. 1 in D-flat major" was driving music, geared to velocity and endurance, and orchestral resonance.

Leindsorf and the orchestra were large and impressive rather than an accompaniment. His feat of brisk and strong pianism earned Browning four stage recalls.

Later the cooperation was even more productive in the truly eloquent Rachmaninoff's "Rhapsody on a Theme of Paganini." The 24 variations ran the gamut from technical skill to singing soulfulness. Variation No. 18, "Andante cantabile," provided perhaps

Gazette Review

the most charming moments. Browning was recalled six times.

Bold, Colorful

Leinsdorf and the orchestra painted colors boldly and surely in the Suite from Rimsky-Korsakov's "The Golden Cockerel." Though often on the quiet side, it rose to dazzling intensifies in the Wedding March.

Michael Colgrass' "As Quiet As" was a charming adventure in modern techniques tackling deep problems from a child's viewpoint. With occasional droll lapses into established music of well-known styles, the seven sections essayed such portrayals as a leaf turning colors, a lonely creek, ants, children sleeping, soft rain, and the first star coming out. Charles Wilson occasionally directed a small group of instruments, playing notes contrary to the main ensemble.

This and the Rachmaninoff were firsts for Tanglewood.

TRANSCRIPT-TELEGRAM (e)
HOLYOKE, MASS.
CIRC. 26,950
AUG 14 1967
New England Newsclip

Russian Weekend Drew Heavily As Tanglewood Enters Final Week

It was a Russian weekend at Tanglewood, where the Berkshire Festival staged its next-to-last weekend of Boston Symphony orchestra programs. For the three concerts there was an attendance of nearly 22,000, not record audiences, but the weather was a little cool.

Friday night director Erich Leinsdorf conducted a heavily nostalgic program, opening with Moussorgsky's prelude to "Khovanshchina," a dreamy work with folk themes that carries the listener along. Then the orchestra played Tchaikovsky's Sixth Symphony, the dearly beloved "Pathetique" which has been played and played to death, but which appeared vigorous enough at Tanglewood. The second movement, not borrowed so much for popular uses, was especially fresh and pleasant.

The high point of the evening was the performance of Sibelius's Concerto for Violin and Orchestra in D minor with soloist Itshak Perlman. This talented young man is an artist of great interpretive warmth as well as ability. This is a work that gives the solo violin much attention. Mr. Perlman won heavy applause for his remarkable work.

The evening prelude on Friday night was a splendid piano recital by John Browning, playing works of Chopin, Rachmaninoff and Scriabin.

On Saturday night, William Steinberg was guest conductor for a program that included Glinka's "Kamarinskaya," Symphony No. 2 by Borodin and Tchaikovsky's "Manfred" Symphony. Sunday afternoon, Leinsdorf conducted and pianist John Browning was soloist in the Prokofiev Piano Concerto No. 1 and Rachmaninoff's Rhapsody on a Theme by Paganini. The program also included the suite from "Le Coq d'Or" by Rimsky-Korsakov and "As Quiet As" by Colgrass. Mr. Browning was the star of the afternoon in a brilliant performance.

UNION (m)
SPRINGFIELD, MASS.
CIRC. 79,350
AUG 14 1967
New England Newsclip

At Tanglewood

Browning Glitter Offset By New Work's Fragility

By R. C. HAMMERICH

LENOX — In comparison to the dull gray sky Sunday afternoon and the sprinkling rain which started during intermission, most of the music in the great shed at Tanglewood was nearly blinding.

Russian Works

John Browning, one of the more luminous young pianists, was soloist with Erich Leinsdorf and the Boston Symphony Orchestra for performance of Prokofiev's Piano Concerto No. 1 and Rachmaninoff's famous Paganini Rhapsody, both works of dashing sparkle.

And, as might be expected, he played both with lavish, almost reckless, vitality.

Both works are neo-romantic and, although the rhapsody is much less angular and brittle, are similar in many respects.

Beads of Steel

Sunday they moved with nervous, compulsive momentum and were dominated by sonic brilliance. The piano notes flew tumultuously and were nearly all percussive...they rang and tinkled and glittered and clanged.

They were like beads of stainless steel...in strings and clusters rolling and bounding.

Both performances were full of excitement (except for the middle introspective sections) and the audience responded in kind, especially to the "Paganini" rhapsody.

First for Symphony

But all was not robust musical clamor Sunday. Between the Prokofiev and the Rachmaninoff was an avant garde work commissioned for its first performance at the Berkshire Music Center last summer and performed for the first time by the Boston Symphony Orchestra Sunday — Michael Colgrass' seven-section peice, dedicated to children, called "As Quiet As."

The dominant character of the piece is of infinitely percussive sounds of almost gossamer fragility presented with the subtlest of organizational control.

The idea for the piece came to the composer when he read some children replies to the request that they complete the phrase "as quiet as."

Seven Answers

Seven of their answers became titles of sections of the piece in its attempt ot recreate them in sound.

Here they are: a leaf turning colors, an uninhabited creek, an ant walking, children sleeping, time passing, a soft rainfall, the first star coming out.

The most significant instruments used in recreating the "atmosphere" of these abstractions are harps, celeste harpsichord, sleigh bells, wood blocks, glockenspiel, vibraphone, cymbals, chimes, tamtam, crotale and drums.

Full of Surprises

It was an endlessly interesting performance, full of little friendly surprises, twists and turns, whimsies and wit...all gentle, all childlike, all stated in unorthodox musical terms.

The concert opened with Rimsky-Korsakov's suite from "Le Coq D'or," which is usually the most colorful work on any program on which it appears. It was overshadowed early Sunday.

The attendance was 7621, which brought the weekend's total to 21,938.

Next weekend, this year's last Tanglewood, the more interesting events will be the performance of Charles Ives' Symphony No. 4 conducted by Gunther Schuller Friday night, Verdi's "Requiem" with four vocal soloists, the Tanglewood Choir and the Berkshire Chorus Saturday night and an all-Wagner program conducted by Leinsdorf Sunday afternoon.

HARTFORD TIMES, 9B
Monday, August 14, 1967

John Browning Sunday Soloist At Tanglewood

By GEORGE W. STOWE

John Browning, the brilliant young pianist, was the soloist with the Boston Symphony in the Prokofiev Concerto No. 1 Sunday afternoon at Tanglewood.

In music demanding a motoric approach this pianist is very much at home and this is certainly the case with this work. Although there were times when the orchestra under Erich Leinsdorf covered the piano tone, Browning gave a generally satisfying account of this fairly unfamiliar opus.

The more romantic Rachmaninoff "Pagaini" Rhapsody provided a ringing finale to Sunday's program but here Browning's inability to produce a tone of genuine sonority was even more noticeable. Nevertheless, the rapport between soloist and orchestra was admirable and the audience showered the participants with applause.

For a novelty there was Michael Colgrass' "As Quiet As" (recently recorded by Leinsdorf and the Bostonians), an extremely clever and beguiling piece. The title derives from answers by fourth-grade children asked to complete the sentence — "As quiet as . . . ." For instance, "A Leaf Turning Color," "An Ant Walking," "Children Sleeping," "The First Star Coming Out" are subtitles.

Mr. Leinsdorf's program also included Rimsky - Korsakoff's Suite from "Le Coq d'Or." Some 7,600 persons attended Sunday's concert at Lenox, Mass.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
SCHENECTADY GAZETTE
Tuesday, August 15, 1967

Musical Giants on Tanglewood Program

By D. E. RITZ

A program by the musical giants Rimsky-Korsakoff, Prokofieff and Rachmaninoff was presented Sunday afternoon by the Boston Symphony Orchestra under the baton of Erich Leinsdorf at Tanglewood. A number by the modern American Michael Colgrass was added for good measure.

John Browning, young American pianist and Pulitzer Prize winner, appeared as soloist with the orchestra in the Prokofieff "Piano Concerto Number 1 in D-flat Major, Opus 10" and the Rachmannioff "Raphsody on a Theme of Paganini, Opus 43."

Colgrass' "As Quiet As," descriptive writing in the modern idiom, was commissioned by the Fromm Music Foundation and first performed at Tanglewood on Aug. 18, 1966, by the Berkshire Music Center Orchestra conducted by Gunther Schuler. Bringing the harps, celesta and harpsichord to solo positions, the work as conducted by Leinsdorf used a harpsichordist as a second conductor in certain sections. The work is dedicated to children "with love and hope." From the applause, we would judge that the Tanglewood audience loved it. We'll admit that we seemed to be beyond the scope of the dedication.

The Rimsky-Korsakoff music, composed in 1906-1907 and not performed until after the composer's death—first privately in September, 1909 and later publicly in 1914, is from the opera "The Golden Cock" based on a text by Vladimer Bielsky and is an elaboration of a Pushkin fairy-tale. The music of the four movement suite is as whimsical as any fairy-tale, brilliant with its Eastern oriented melodies and flamboyancies, magnificent military displays, rustic wedding scene and finally the mourning at the "Lamentable end of King Dodon."

The Prokofieff Piano Concerto and the Rachmaninoff "Rhapsody" demand a tremendous technique plus high musicianship and John Browning is blessed with both.

Browning, a pupil of Madame Rosina Lhevinne at Juilliard, has won the Edgar M. Leventritt award, the Concours International Musical, the competition founded by Queen Elizabeth of Belgium as well as the Pulitzer Prize.

His playing is superb and his tone transcends that of the orchestra, even at its greatest brilliance. His technical dexterity is amazing and the clarity of the tone in the scale passage based themes of the Prokofieff made them a joy. Piquant harmonies distinguish the orchestral score. The work is dated 1911.

The Rachmaninoff "Rhapsody," composed in 1934, is based on the even more famed "Caprice 24 for Violin Solo, opus 1" of Paganini. Both the 24-measure theme and each of its similar length variations are as vivid in the solo piano part with the brilliant orchestration of Rachmaninoff as they are in the original work. Truly a masterpiece, the work was presented as such by Browning and the Boston Symphony.

Ovations were much in evidence at the close of the program.

A light rain Sunday afternoon cut into the ordinary lawn attendance bringing the total for the day down to 7,621.

The Tuesday night Boston Pops program under Arthur Fiedler drew 13,862 persons. The Friday night attendance numbered 6,317 with the Saturday morning open rehearsal attended by 2,660. The Saturday night attendance was 5,343, bringing the week's total attendance to 35,800.

The Boston Symphony Orchestra Tanglewood season comes to a close this weekend.

Gunther Schuller will conduct the Friday 9 p.m. program and Leinsdorf will conduct the Saturday 8 p.m. and Sunday 2:30 p.m. programs. Verdi's "Requiem" will be featured on Saturday night and an all-Wagner program will be presented Sunday afternoon.

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TIMES UNION
ALBANY, N. Y.
D. 71,635 SUN. 122,607

AUG 14 1967

Browning Masterful at Tanglewood

John Browning, an extraordinary pianist, teamed up with conductor Erich Liensdorf and the Boston Symphony Orchestra Sunday afternoon to mesmerize nearly 8,000 persons attending the concert at Tanglewood.

The program opened with Rimsky-Korsakov's excerpts from "The Golden Clock," the master's last work—an opera based on a Pushkin fairytale. It was a good performance.

But it was Browning who won the afternoon with Prokofiv's Piano Concerto No. 1 and Rachmaninoff's Rhapsody on a Theme of Paganini for piano and orchestra, Opus 43.

Prokofiev wrote his concerto in one movement, opening and closing in D-flat major, but in the course of the work traersing many episodes and keys.

The piquant harmonies of the concerto probably disturbed the more serious-minded of Prokofiev's masters, but they obviously delighted the huge crowd at Tanglewood Sunday.

Browning showed undeniable signs of being a child prodigy when he was five years old, and he made his orchestral debut at the age of ten, playing Mozart's "Coronation" Concerto in a special concert with the Denver Symphony.

However, he did not follow the usual pattern of the prodigy and instead continued normal studies in public schools. Eventually he moved to New York and attended Juilliard School of music.

He won the Steinway Centennial Award in 1954, sponsored by the National Federation of Music Clubs, and a year later the Edgar M. Leventritt award, which resulted in his debut with the New York Philharmonic Orchestra in 1956.

Since then he has been in constant demand and played with the Boston Symphony for the first time by introducing Samuel Barber's Piano Concerto in 1962.

His technique is superb and his touch is sensitive and the hundreds on the lawn Sunday afternoon remained despite rain while Browning played the Rachmaninoff Rhapsody.

Friday evening, 6,316 persons turned out to hear Leinsdorf conduct the orchestra in Moussorsky's Prelude to "Kohvanshchina;" Tchaikovsky's Symphony No. 6 and Sibelius' Concerto for Violin and Orchestra, with Ipzhak Perlman as the soloist.

Saturday evening, another 5,343 came to hear William Steinberg conduct the orchestra in Glinka's "Kamarinskaya;" Borodin's Symphony in B minor, and Tchaikovsky's "Manfred" Symphony.

Thursday will be one of the biggest days of the season when the Boston Symphony and the Berkshire Music Center present "Tanglewood on Parade."

The program will begin at 2 p.m. and will conclude with a gala evening concert in the Shed featuring Tchaikovsky's "1812 Overture"—with cannon firing at the climax.

—Robert J. Barber

BERKSHIRE EAGLE
PITTSFIELD, MASS.

AUG 14 1967

New England Newsclip

Music Review

Russian Weekend at Tanglewood

By JAY C. ROSENFELD

THE LAST weekend-but-one at Tanglewood closed yesterday afternoon with an exceptionally enjoyable light program in which John Browning was the soloist in two piano concertos and Erich Leinsdorf led the Boston Symphony orchestra in two extremely contrasting works: the Rimsky-Korsakov "Le Coq d'Or" Suite and "As Quiet As" by Michael Colgrass.

The Colgrass work consists of music set to seven answers to a question given a 4th-grade class by their teacher, asking them to complete the sentence "Let's be as quiet as . . ." The children suggested "A leaf turning colors," "an ant walking," "the first star coming out" and so on, and Colgrass completed it on a commission from the Fromm Music Foundation for performances at last year's Berkshire Music Center Contemporary Festival at Tanglewood.

COLGRASS has caught the essence of the imaginative children by wisps of sound, fairy-like touches and delightfully contrived musical syllogisms. At no point is there a substantial quantity of sound yet the figments have been conveyed with remarkable fidelity. At one point in the sketches "children sleeping" and "time passing," a sonatina written by Beethoven as a child appears quite independent of the progress of the general ensemble and a separate conductor, Charles Wilson in this case, who had been seated at the harpsichord, stood up and directed a portion of the violins, in the manner of Charles Ives with his rhythmically-unrelated duets.

The "Coq d'Or" suite is a pleasing piece. It is almost an intrusion to have the vigorous march disturb the genial and cheerful, curling chromatics of the scenes in the palace and the country.

* * *

BROWNING played both of his assignments with complete bravado but the Rachmaninoff Rhapsody on the 24th Paganini caprice for violin is by far the more rewarding work. The Prokofieff First Piano Concerto is animated and percussive and remains remarkable as the work of a 20-year-old man. Browning was able to add grace and elegance to the Rachmaninoff and Leinsdorf gave the orchestra full rein for a combination of lush abandon.

Saturday night William Steinberg made his second appearance of the season as guest conductor and played a Russian program with major emphasis on the Tchaikovsky "Manfred" Symphony. We may find it difficult today to understand why Byron had such a hold on 19th century composers but it is evident that no one, except his aged contemporary Goethe, incited so many attempts to convey in music what he tried to express in poetry. But it is not difficult to see why Byron appealed to the pitiable Tschaikkovsky, a man of morbid sensitiveness to begin with, usually in abject depths of despair. He found Manfred a kindred spirit, deliberately seeking the perverse joys of romantic melancholy and yearning for his distant love, Madame Von Meck, as Manfred for his Astarte. "In my heart," Manfred cried, "there is a vigil, and these eyes but close to look within."

* * *

"MANFRED" was published exactly 150 years ago; the Manfred Symphony is approximately half-way between that date and today. Steinberg extracted every minute particle of emotion from the rich score and the utmost in dynamic contrast from the orchestra. It's a very long symphony but everyone was held engrossed every inch of the way, Steinberg making but one short abridgement at the very end of the coda. It was interesting to hear the "Manfred" the night after Leinsdorf had played the same composer's "Pathetique." Both symphonies expose the wretchedness and anguished soul of the composer. The mournful phrases of the sixth symphony are obvious sequences of the sinister and weird effects depicting Manfred in his Alpine wanderings, dissatisfied and disillusioned. Yet Tschaikovsky, for all his unhappiness, could not but apply to his music the tone painting of Byron when "Summer's sunset gilds with the azure and vermilion."

* * *

THE FRIDAY evening concert should be marked in the record books as one of the peaks of the season. The cool evening put resonance into the strings, sparkle in the air and a bracing zest in the music. Yet the "Pathetique" was probably one of the 'coolest' performances one may have heard in a long time. Leinsdorf, instead of rushing into luscious romanticism, understated the emotion of the first movement and the restraint gave it the pregnant understatement of a love-song, not of a promiscuous Don Giovanni but rather more of an Abelard or Cyrano.

The orchestra was at Leinsdorf's fingertips. The rhetorical pauses, dramatically dilated, found no one breathing. The allegro con grazia had a marvelously Viennese lilt, reminding one of the lovely "Zwei Herzen in funf-viertel Takt." No audience can sit unmoved at the end of the supercharged vivace and Leinsdorf let them exhaust themselves before adding the fourth movement, the heartbreaking plea which ends in complete dejection.

* * *

THE ORCHESTRA had distinguished itself at the outset with the curtain raiser—Moussorgsky's Prelude to "Khovanshchina," a diaphanous short skirtch which gave the wind instrument soloists special opportunities.

The soloist of the evening was the sensational Itzhak Perlman in the Sibelius violin concerto. Perlman is 22. Because of polio in his early childhood he plays seated. He comes onstage aided by two arm crutches and his violin is handed him after he sits down. He is a big and strong young man, bold, impetuous, incautious though secure, playing with a fire and vitality which buttress his vivid tone.

* * *

THE CONCERTO is more a fantasia, leaping from one point of repose to another with extravagant vaults and perilous escalades. The central tranquil movement was given a gripping intensity. There was always an impression of music-making rather than of violin-playing. Whatever of compassion there may have been in the unbounded ovation the audience gave Perlman there was little mercy shown him in their insistent demand for recalls. This was music-making on a grand scale, a thrilling finale to an exceptional evening.

SUNDAY COURANT
HARTFORD, CONN.
CIRC. 188,450

AUG 13 1967

New England Newsclip

Leinsdorf Conducting the Boston; Young Israel Artist Is Featured

In 1958, 13-year-old Itzhak Perlman was brought to the United States as the winner in the serious music division of a talent competition held in his native Israel in search of youthful performers.

Perlman, now 22 years old, will be featured as the guest soloist in "An Evening at Tanglewood," a two-hour prime-time telecast of a summer evening concert by the Boston Symphony Orchestra, conducted by Erich Leinsdorf, live and in color from Tanglewood on NBC, Thursday (7:30-9:30 p.m.)

He will play Saint-Saens' Introduction and Rondo Capriccioso on the program, which will be produced by NBC's George A. Heinemann.

EVENING AT TANGLEWOOD: Erich Leinsdorf, music director of the Boston Symphony Orchestra, will conduct a summer evening concert which is part of the annual Berkshire Festival and will be a two-hour prime-time telecast, "An Evening at Tanglewood," on NBC live and in color from Tanglewood, at Lenox, Mass., Thursday, 7:30 to 9:30 p.m.)

The South Bend Tribune
SOUTH BEND, IND.
D. 118,257 SUN. 123,970

AUG 18 1967

TV VIEWS

By JOHN GARDNER
Tribune Amusements Editor

"An Evening at Tanglewood" was indeed an evening to enjoy last night on NBC's most welcome special color presentation on Channel 16 of a complete Berkshire Festival summer concert by the Boston Symphony Orchestra from the Music Shed of Tanglewood at Lenox, Mass.

Erich Leinsdorf, the distinguished conductor, had as his guest soloist the brilliant, young Israeli violinist, Itzhak Perlman. The program consisted of Mozart's overture to the "Abduction from the Seraglio," Dvorak's symphony No. 9 in E minor (the 9, or ninth work being defended admirably and explained by the program's host and narrator, Edwin Newman), Saint Saens' Introduction and Rondo Capriccioso, with Perlman as soloist, followed by a scherzo as encore; then something to take our minds off the Viet War, the "1812 Overture" and a little artillery of its own—cannon and firecrackers.

But the real dazzler was Perlman, an intense, wholly-dedicated virtuoso who at 22 has transformed a deep understanding and genuine feeling for his music into the rich, pure penetrating sound of an instrument whose voice transcends all language barriers in reaching the ear of the world. A thoroughly enjoyable program and one which should prompt many letters to the network from grateful viewers. Why don't you add a card or note if this is the type of programming you enjoy — NBC Television, 30 Rockefeller Plaza, N.Y. 10020.

Another network host during a brief intermission was Frank Blair, offering a peek into an impressive season of special productions which I have mentioned in the column and will no doubt mention again before air time.

* * *

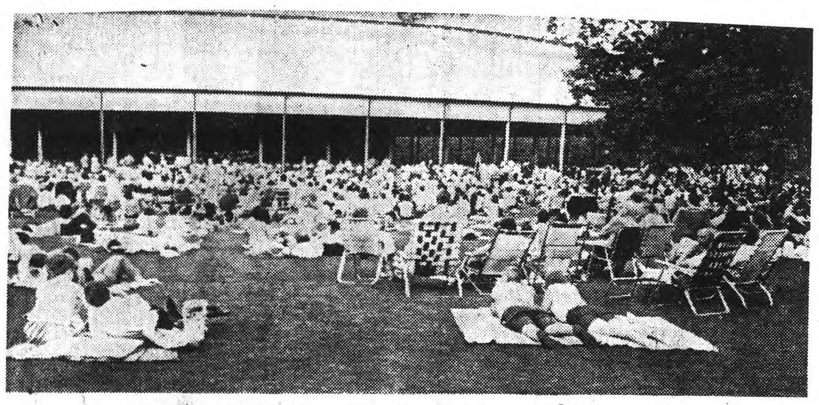
Gravel-voiced Bill Lawrence led us through the campsites of the GOP bush-beaters and wheedled a lot of noncommital blurbs from fellows like Richard Nixon, Govs. Ronald Reagan and George Romney and Sen. Charles Percy during ABC's "Who In '68" last night on Channel 28.

Wouldn't you like to hear just one guy pipe up with, "Yes, Sir. I want to be president! I want to serve my country and I believe I have the knowledge, guts and experience to offer something of value to the people and the party! I would gratefully accept the nomination if offered." Well, don't hold your breath waiting for a statement like that. The game will be footsy, or cat-and-mouse for quite a while yet. (Even more bothersome is the fact that there doesn't seem to be anyone in or out of office now who recognizes the real enemy in the Vietnam aggression. It must be considered less risky to threaten and kill the pawns).

One thing is obvious. ABC was early on this one, perhaps a bit too early, but it was an interesting tour even though much of what was said was nothing new to viewers abreast of current events.

The Knickerbocker News
ALBANY, N. Y.
D. 55,425

AUG 12 1967



TANGLEWOOD SCENE—Music lovers enjoy a summer evening concert from the lawns.

'An Evening at Tanglewood'

"An Evening at Tanglewood," a two-hour prime-time telecast of a summer evening concert by the Boston Symphony Orchestra conducted by Erich Leinsdorf, will be presented live and in color from Tanglewood, Lenox, Mass., by the NBC televison network on Thursday from 7:30 to 9:30 p.m.

The concert, part of the annual Berkshire Festival, will feature as its guest soloist Itzhak Perlman, 22-year-old Israeli violin virtuoso who has been frequently compared to Jascha Heifetz as a youth.

Mr. Perlman will play Saint-Saens's Introduction and Rondo Capriccioso. Also included in the program will be Mozart's Overture to the "Abduction from the Seraglio," Dvorak's Symphony Number 9 in E Minor ("From the New World"), and Tchaikovsky's "1812" Overture.

★ ★ ★

NBC NEWS reporter Edwin Newman will serve as program host and narrator, and during the 20-minute intermission will interview some of the first chair players and guests at the concert. Mr. Newman will also recall Tanglewood's illustrious 31-year history as the summer home of the Boston Symphony and the site of its annual Berkshire Festival.

The concert will originate in the open-sided 6,037-seat Music Shed, opened in 1938 and known for its fine natural acoustics. Thousands of additional listeners hear the concerts while seated on the surrounding lawns.

NBC color cameras will range over the 210-acre Tanglewood estate where, in the surroundings of formal gardens, hemlock hedges, avenues of tall pine and great lawns, the Boston Symphony Orchestra each summer gives a series of 24 Berkshire Festival concerts during an eight-week period.

"An Evening at Tanglewood" is another in a growing series of events in NBC's exclusive relationship with the Boston Symphony. The first association occurred in January, 1964, when NBC presented Mozart's Requiem for John F. Kennedy, complete with full orchestra and a 100-voice choir.

"An Evening at Tanglewood" is NBC-TV's second concert presentation from the Berkshire Festival. Last August it broadcast "An Afternoon at Tanglewood," featuring two winners of the Third International Tchaikovsky Competition in Moscow — Mischa Dichter, pianist and Masuko Ushioda, violinist. The program was seen in nearly 4,000,000 homes in an early Sunday afternoon time period.

Cannons and fireworks will be utilized during the performance of Tchaikovsky's "1812" Overture, the program's concluding number in which the student orchestra will combine with the Boston Symphony veterans.

SAN LEANDRO, CALIF.
NEWS
D. 9,500

AUG 17 1967

ERICH LEINSDORF conducts the Boston Symphony Orchestra in "An Evening at Tanglewood" over Channel 4 tonight.

HE NEW YORK TIMES, SATURDAY, AUGUST 19, 1967

Music: Nationwide From Tanglewood

N.B.C. Shows Concert by Boston Symphony

By HAROLD C. SCHONBERG

PRESUMABLY a live telecast each summer from Tanglewood is going to develop into a national custom, like cowboy shows, aquacades, night baseball and LSD parties. Thursday night, for the second consecutive season, Erich Leinsdorf and the Boston Symphony came through live from the Berkshire Music Festival, with the National Broadcasting Company's Edwin Newman as master of ceremonies. In color; fireworks at the end; no commercials during the music; all suave, with great respect to culture.

●

The same old problems came up. Here was a two-hour show, most of it devoted to the playing of a symphony orchestra. What to do? You can't run the show as it is seen by a listener in an auditorium seat. So you get busy with the cameras. You shoot the conductor front, back, left, right, under and over. You have the score marked so that when the horns enter, or the tympanist whacks away, the busy, eager camera is focused on those busy gentlemen.

You pay attention to the audience. You let the cameras rove around the hall. You even get some of the Berkshire flora and fauna. There are some noble trees on the Tanglewood grounds, and the cameras panned into quite a few of them.

One trouble is that the viewer is apt to become as distracted with too much camera work as with too little. During the Dvorak "New World" Symphony, the producer, George Heinemann, was much too busy-busy-busy. After a while the medium rather than the music begins to assert itself, and last night the medium was indeed the massage. Not that anybody has to listen to so familiar a work as the Dvorak "New World" with the respect and concentration one brings to Bach's "Art of Fugue" or a Boulez serial work, but at the same time the fussy, itchy camera work did prove a little distracting.

●

The concert opened with Mozart's "Abduction From the Seraglio" Overture, proceeded to the Dvorak, continued with the Saint-Saëns Introduction and Rondo Capriccioso and ended with Tchaikovsky's "1812 Overture," supplemented by young musicians from the Berkshire Music Center Orchestra, a few cannon and a fireworks display. This is what they call a summer program, meaning it puts no undue strain on anybody's intellect. At that, it could have been a lot more patronizing. Mr. Leinsdorf, after all, is a musician.

Itzhak Perlman was the soloist in the Saint-Saëns, and here the camera work came into its own. There was something specific to latch on to, namely the gifted young (22-year-old) Israeli violinist, who, crippled by polio, has to play sitting down. He, as it should have been, was the feature, and there were close-ups of his face, his left hand, the way he worked with the conductor.

There seems to be a notion among television cameramen that violinists have only one hand, the left. Is there any time when, in a television show, any attention is paid to a violinist's bow arm? Yet some close-ups of the right hand and arm, illustrating the way a master violinist (and Mr. Perlman is a young master) varies pressure, uses his wrist, changes his style of bowing, would be just as rewarding as the inevitable close-ups of the fingers of the left hand scampering micelike over the fingerboard.

●

During the intermission, Mr. Newman spoke with the conductor and with several key members of the orchestra. He acted as straight man, innocently asking basic questions: What is the make-up of an orchestra? What does a first-desk man do? What is the job of personnel manager? It was pleasant and relaxed. At one moment Mr. Leinsdorf was asked if he glowered at any of his players when they made a mistake. Mr. Leinsdorf, looking as innocent as Mr. Newman, indicated this was a canard. No, no, no, he said. Conductors no longer glower. Only section leaders glower. This should come as the news of the century to the players of the orchestras in Philadelphia, New York, Chicago, Battle Creek, Buenos Aires and Ayyub ibn-Shadhi.

Leinsdorf Conducts—Newman Is M.C.

SUNDAY STANDARD
TIMES
NEW BEDFORD, MASS.
CIRC. 60,150

JUL 23 1967

New England Newsclip

Israeli Violinist Set For Tanglewood

By NBC STAFF

"An Evening at Tanglewood," a two-hour prime-time telecast of a summer evening concert by the Boston Symphony Orchestra conducted by Erich Leinsdorf, will be presented live and in color from Tanglewood, at Lenox, Mass., by NBC on Aug.17.

George A. Heinemann, manager of public affairs, NBC News, will produce the program, and Walter C. Miller will be the director. The program will preempt Daniel Boone and Star Trek.

The concert, part of the annual Berkshire Festival, will feature as its guest soloist Itzhak Perlman, 22-year-old Israeli violin virtuoso who has been frequently compared to Jascha Heifetz as a youth. Mr. Perlman will play Saint-Saens's Introduction and Rondo Capriccioso. Also included in the program will be Mozart's Overture to the "Abduction from the Seraglio," Dvorak's Symphony Number 9 in E Minor ("From the New World"), and Tchaikovsky's "1812" Overture.

NBC News Reporter-at-Large Edwin Newman will serve as program host and narrator, and during the 20-minute intermission will interview some of the first chair players and guests at the concert. Mr. Newman will also recall Tanglewood's illustrious 31-year history as the summer home of the Boston Symphony and the site of its annual Berkshire Festival.

The concert will originate in the open-sided 6,037-seat Music Shed, opened in 1938 and known for its fine natural acoustics. Thousands of additional listeners hear the concerts while seated on the surrounding lawns.

NBC color cameras will range over the 210-acre Tanglewood estate where in the surroundings of formal gardens, hemlock hedges, avenues of tall pine and great lawns, the Boston Symphony Orchestra each Summer gives a series of 24 Berkshire Festival concerts during an eight-week period.

"An Evening at Tanglewood" is another in a growing series of events in NBC's exclusive relationship with the Boston Symphony. The first association occurred in January, 1964, when NBC Television presented Mozart's Requiem for John F. Kennedy, complete with full orchestra and a 100-voice choir.

"An Evening at Tanglewood" is NBC-TV's second concert presentation from the Berkshire Festival. Last August it broadcast "An Afternoon at Tanglewood," also produced by George Heinemann.

55

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

RAVENA NEWS HERALD
Friday, August 18, 1967

Final Week At Tanglewood

Several of the highlights of the thirtieth Berkshire Festival are incorporated into the eighth and final week of concerts. The weekend concerts will feature performances of Verdi's Requiem Saturday, an all Wagner program Sunday and Tanglewood-on-Parade Thursday.

On Friday evening at 9:00 Gunther Schuller will conduct the Boston Symphony Orchestra in a program consisting of Dvorak's Othello Overture, Schubert's Symphony No. 8 and Ives' Symphony No. 4.

The Friday evening concert will be preceded by the traditional Weekend Prelude at 7:00 p.m. This week the Prelude will feature both the Boston Symphony Chamber Players, performing Wagner's Sigfried Idyll,, and Phyllis Curtin, performing songs of Verdi and Ives.

On Saturday evening, Erich Leinsdorf, music director of the orchestra, will conduct a performance of Verdi's Requiem. He has invited Martina Arroyo, soprano, Tatiana Troyanos, mezzo-soprano, Michele Molese, tenor and Ezio Flagello, bass, to be guest soloists.

For Sunday afternoon's concert Mr. Leinsdorf has chosen an all Wagner program. The Prelude from Die Meistersinger, selections from Die Walkuere and Goetterdaemmerung make up the prgram for the last concert of the 1967 Berkshire Festival. Mr. Leinsdorf will have Ezio Flagello and Marilyn Horne as soloists.

The annual Tanglewood - - on Parade, given for the benefit of the Berkshire Music Center, will be this Thursday. The Tanglewood grounds will open at 2:00 p. m. and beginning at 2:15 members of the Berkshire Music Center will give performances that will continue until 7:20 p. m. At 7:30 there will be a Gala Concert by the Boston Symphony Orchestra with Mr. Leinsdorf conducting . The program for this concert includes a performance of Tchaikovsky's 1812 Overture which will utilize the combined forces of the Boston Symphony and Berkshire Music Center orchestras, cannon and salute guns and will conclude with a display of fireworks.

The Gala Concert will be telecast live and in color over the NBC television network.

56

CITIZEN (E)
WINSTED, CONN.
CIRC. 4000
AUG 9 1967
New England Newsclip

Berkshire Festival Enters Final Week Of Outstanding Work

Several of the highlights of the 30th Berkshire festival are incorporated into the eighth and final week of concerts. The weekend concerts will feature performances of Verdi's Requiem (Aug. 19) and an all Wagner program (Aug. 20), Tanglewood-on-Parade (Aug. 17) and the closing concerts in the Fourth Festival of Contemporary American Music (Aug. 14 and 15).

This Friday at 9 p.m. Gunther Schuller will conduct the Boston Symphony orchestra in a program consisting of Dvorak's Othello Overture, Schubert's Symphony No. 8 and Ives' Symphony No. 4. Mr. Schuller has been guest conductor with the Boston Symphony orchestra on numerous occasion for programs that have included his own works.

The Friday evening concert will be preceded by the traditional Weekend prelude (Aug. 18, 7 p.m.). This week the prelude will feature both the Boston Symphony chamber players, performing Wagner's Sigfried Idyll, and Phyllis Curtin, performing songs or Verdi and Ives.

On Saturday evening Erich Leinsdorf, music director of the Boston Symphony, will conduct a performance of Verdi's Requiem. He has invited Martina Arroyo, soprano, Tatiana Troyanos, mezzo-soprano, Michele Molese, tenor, and Ezio Flagello, bass, to be guest soloists. The Tanglewood Choir and the Berkshire Chorus have been prepared for this performance by Charles Wilson, assistant conductor of the Boston Symphony orchestra.

For Sunday afternoon's concert Erich Leinsdorf has chosen an all Wagner program. The Prelude from Die Meistersinger, selections from Die Walkuere and Goetterdaemmerung make up the program for the last concert of the 1967 Berkshire Festival. Mr. Leinsdorf will have Ezio Flagello and Marilyn Horne as soloists.

INDEPENDENT
AGAWAM, MASS.
WEEKLY CIRC. 2,900
AUG 10 1967
New England Newsclip

TANGLEWOOD, Lenox, Mass. Marilyn Horne, soprano will be soloist with the Boston Symphony Orchestra on Sunday afternoon August 20 as part of an all Wagner program.

TIME (e)
GREENWICH, CONN.
CIRC. 11,950
0-47
AUG 10 1967
New England Newsclip

Final Tanglewood Week Varied

Several of the highlights of the thirtieth Berkshire Festival are incorporated into the eighth and final week of concerts. The weekend concerts will feature performances of Verdi's Requiem (August 19) and an all-Wagner program (August 20), Tanglewood-on-Parade (August 17) and the closing concerts in the Fourth Festival of Contemporary American Music (August 14 and 15).

On Friday evening, Aug. 18 at 9, Gunther Schuller will conduct the Boston Symphony Orchestra in a program consisting of Dvorak's Othello Overture, Schubert's Symphony No. 8 and Ives' Symphony No. 4. Mr. Schuller has been guest conductor with the Boston Symphony Orchestra on numerous occasions for programs that have included his own works.

The Friday evening concert will be preceded by the traditional Weekend Prelude, Aug. 18 at 7 p.m. This week the Prelude will feature both the Boston Symphony Chamber Players, performing Wagner's Sigfried Idyll, and Phyllis Curtin, performing songs of Verdi and Ives.

On Saturday evening Erich Leinsdorf, music director of the Boston Symphony, will conduct a performance of Verdi's Requiem. He has invited Martina Arroyo, soprano; Tatiana Troyanos, mezzo-soprano; Michele Molese, tenor, and Ezio Flagello, bass, to be guest soloists. The Tanglewood Choir and the Berkshire Chorus have been prepared for this performance by Charles Wilson, assistant conductor of the Boston Symphony Orchestra.

For Sunday's afternoon's concert Erich Leinsdorf has chosen an all Wagner program, The Prelude from Die Meistersinger, selections from Die Walkuere and Goetterdaemmerung make up the program for the last concert of the 1967 Berkshire Festival. Mr. Leinsdorf will have Ezio Flagello and Marilyn Horne as soloists.

The annual Tanglewood-on-Parade, given for the benefit of the Berkshire Music Center, will be on Thursday, Aug. 17. The Tanglewood grounds will open at 2 p.m. and, beginning at 2:15, members of the Berkshire Music Center will give performances that will continue until 7:20 p.m. At 7:30 there will be a Gala Concert by the Boston Symphony Orchestra, Erich Leinsdorf conducting. The program for this concert includes a performance of Tchaikovsky's 1812 Overture which will utilize the combined forces of the Boston Symphony and Berkshire Music Center orchestras, cannon and salute guns and will conclude with a display of fireworks.

The final two concerts in the Fourth Festival of Contemporary American Music will be given on Monday and Tuesday evening, Aug. 14 and 15 at 8 p.m. The Monday concert is presented as a Friends event to which the Friends of the Berkshire Music Center are invited. The Tuesday evening concert, a performance by the Columbia University Group for Contemporary Music will be presented as part of the series of Berkshire Festival Chamber of Music Concerts.

The Friends of the Berkshire Music Center are invited to two additional concerts during this last week of the Berkshire Festival. A concert of Baroque music will be performed on Wednesday evening, Aug. 16, at 8, and there will be a Chamber Music Concert on Sunday morning, Aug. 20 at 10.

The regular Open Rehearsal for the benefit of the Boston Symphony Orchestra's Pension Fund will be held on Saturday morning, Aug. 19, at 10:30.

Information on all Tanglewood events may be obtained by writing Festival Ticket Office, Tanglewood, Lenox, Mass. 01240. (Telephone 413—637-1600.)

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
SARATOGA SARATOGIAN
Monday, August 14, 1967

Verdi's Requiem Set at Tanglewood

Several of the highlights of the 13 Berkshire Festival are incorporated into the eighth and final week of concerts.

The weekend concerts will feature performances of Verdi's Requiem (Aug. 19) and an all Wagner program (Aug. 20), Tanglewood-on-Parade (Aug. 17) and the closing concerts in the Fourth Festival of Contemporary American Music (Aug. 14 and 15).

On Friday (Aug. 18 at 9 p.m.) Gunther Schuller will onduct the Boston Symphony Orchestra in a program consisting of Dvorak's Othello Overture, Schubert's Symphony No. 8 nd Ives' Symphony No. 4.

The Friday Aug. 18 concert will be preceded by the traditional Weekend Prelude at 7 p.m. This week the Prelude will feature both the Boston Symphony Chamber Players, performing Wagner's Sigfried Idyll, and Phyllis Curtin, performing songs of Verdi and Ives.

On Saturday Erich Leinsdorf, music director of the Boston Symphony, will conduct a performance of Verdi's Requiem. He has invited Martina Arroyo, soprano, Tatiana Troyanos, mezzo-soprano, Michele Molese, tenor, and Ezio Flagello, bass, to be guest soloists. The Tanglewood Choir and the Berkshire Chorus have been prepared for this performance by Charles Wilson, asistant conductor of the Boston Symphony Orchestra.

For Sunday afternoon's concert Erich Leinsdorf has chosen an all Wagner program.

Schenectady Union-Star
SCHENECTADY, N. Y.
D. 30,615
AUG 14 1967

Boston Symphony Orchestra To Perform at Tanglewood

Gunther Schuller will conduct the Boston Symphony Orchestra in a program at Tanglewood near Lenox, Mass., consisting of Dvorak's "Othello" overture, Schubert's "Symphony No. 8" and Ives' "Symphony No. 4." The program at 9 will be preceded by the traditional weekend prelude at 7 when the program will feature the Boston Symphony Chamber Players performing Wagner's "Siegfried Idyll" and Phyllis Curtin performing songs of Verdi and Ives.

The concert Saturday at 8:30 with Erich Leinsdorf as conductor will consist of a performance of Verdi's "Requiem." Soloists will be Martina Arroyo, soprano; Tatiana Troyanos, mezzo-soprano; Michele Molese, tenor; and Ezio Flagello, bass. The Tanglewood Choir and Berkshire Chorus have been prepared for this performance by Charles Wilson, assistant conductor of the Boston Symphony.

An all-Wagner program will be presented Sunday afternoon with Leinsdorf conducting. It will include the Prelude from "Die Meistersinger," and selections from "Die Walkuere" and "Goetterdaemerrung." Ezio Flagello and Marilyn Horn will be the soloists for the Sunday afternoon program which will bring the 1967 Berkshire Festival to a close.

The annual Tanglewood-on-Parade, given for the benefit of the Berkshire Music Center, will be on Thursday when the grounds will open at 2 p.m. There will be performances from 2:15 until 7:20 p.m. by members of the Berkshire Music Center. These will be followed by a gala concert by the Boston Symphony with Leinsdorf conducting. The program will include Tchaikovsky's "1812 Overture" which will use the combined forces of the Boston Symphony and Berkshire Music Center orchestras, cannon and salute guns and conclude with a display of fireworks.

Open to the Friends of the Berkshire Music Center, the final two concerts in the fourth festival of contemporary American music will be given tonight and Tuesday at 8 p.m.

There will be an open rehearsal of the Boston Symphony Saturday at 10:30 a.m.

STAR
WINCHESTER, MASS.
WEEKLY CIRC. 5,450
AUG 17 1967
New England Newsclip

WGBH Broadcasts Wagner Program

The Boston Symphony Orchestra concludes its 1967 Berkshire Festival season with an all-Wagner program to be broadcast live by WGBH-FM on Sunday, August 20 at 2:30 p.m.

Conducted by Erich Leinsdorf, the program opens with the Prelude to "Die Meistersinger." Also included are excerpts from "Die Walkure" and "Gotterdammerung" with mezzo-soprano Marilyn Horne and bass Ezio Flagello.

Although this program ends the Tanglewood season, two other concerts recorded earlier in the summer will be heard on Monday and Tuesday, August 21 and 22 at 8 p.m. The Monday program features contemporary American music, with a concert of chamber music scheduled Tuesday. Both programs will be broadcast in stereo.

FARMINGTON VALLEY
HERALD
SIMSBURY, CONN.
WEEKLY CIRC. 4,400
AUG 10 1967
New England Newsclip

Tanglewood Concerts Set

VALLEY — Highlights of the 13th Bershire Festival are incorporated into the 8th and final week of concerts. The weekend concerts will feature performances of Verdi's Requiem (Aug. 19) and an all Wagner program (Aug. 20), Tanglewood-on-Parade (Aug. 17) and the closing concerts in the Fourth Festival of Contemporary American Music (Aug. 14 and 15).

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On Aug. 19 Erich Leinsdorf, music director of the Boston Symphony, will conduct a performance of Verdit's Requiem. He has invited Martina Arroyo, soprano, Tatiana Troyanos, mezzo- soprano, Michele Molese, tenor, and Ezio Flagello, bass, to be guest soloists. The Tanglewood Choir and the Berkshire Chorus will join in.

For Sunday afternoon's concert Erich Leinsdorf has chosen an all Wagner program. The Prelude from Die Meeistersinger, selections from Die Walkuere and Goetterdaemmerung make up the program for the last concert of the 1967 Berkshire Festival. Mr. Leinsdorf will have Ezio Flagello and Marilyn Horne as soloists.

56

CITIZEN (E)
WINSTED, CONN.
AUG 9 1967 New England Newsclip

Berkshire Festival Enters Final Week Of Outstanding Work

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For Sunday afternoon's concert Erich Leinsdorf has chosen an all Wagner program. The Prelude from Die Meistersinger, selections from Die Walkuere and Goetterdaemmerung make up the program for the last concert of the 1967 Berkshire Festival. Mr. Leinsdorf will have Ezio Flagello and Marilyn Horne as soloists.

INDEPENDENT
AGAWAM, MASS.
WEEKLY CIRC. 2,900
AUG 10 1967 New England Newsclip

TANGLEWOOD, Lenox, Mass. Marilyn Horne, soprano will be soloist with the Boston Symphony Orchestra on Sunday afternoon August 20 as part of an all Wagner program.

TIME (e)
GREENWICH, CONN.
CIRC. 11,95
AUG 10 1967 New England Newsclip

Final Tanglewood Week Varied

Several of the highlights of the thirtieth Berkshire Festival are incorporated into the eighth and final week of concerts. The weekend concerts will feature performances of Verdi's Requiem (August 19) and an all-Wagner program (August 20), Tanglewood-on-Parade (August 17) and the closing concerts in the Fourth Festival of Contemporary American Music (August 14 and 15).

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For Sunday's afternoon's concert Erich Leinsdorf has chosen an all Wagner program, The Prelude from Die Meistersinger, selections from Die Walkuere and Goetterdaemmerung make up the program for the last concert of the 1967 Berkshire Festival. Mr. Leinsdorf will have Ezio Flagello and Marilyn Horne as soloists.

The annual Tanglewood-on-Parade, given for the benefit of the Berkshire Music Center, will be on Thursday, Aug. 17. The Tanglewood grounds will open at 2 p.m. and, beginning at 2:15, members of the Berkshire Music Center will give performances that will continue until 7:20 p.m. At 7:30 there will be a Gala Concert by the Boston Symphony Orchestra, Erich Leinsdorf conducting. The program for this concert includes a performance of Tchaikovsky's 1812 Overture which will utilize the combined forces of the Boston Symphony and Berkshire Music Center orchestras, cannon and salute guns and will conclude with a display of fireworks.

The final two concerts in the Fourth Festival of Contemporary American Music will be given on Monday and Tuesday evening, Aug. 14 and 15 at 8 p.m. The Monday concert is presented as a Friends event to which the Friends of the Berkshire Music Center are invited. The Tuesday evening concert, a performance by the Columbia University Group for Contemporary Music will be presented as part of the series of Berkshire Festival Chamber of Music Concerts.

The Friends of the Berkshire Music Center are invited to two additional concerts during this last week of the Berkshire Festival. A concert of Baroque music will be performed on Wednesday evening, Aug. 16, at 8, and there will be a Chamber Music Concert on Sunday morning, Aug. 20 at 10.

The regular Open Rehearsal for the benefit of the Boston Symphony Orchestra's Pension Fund will be held on Saturday morning, Aug. 19, at 10:30.

Information on all Tanglewood events may be obtained by writing Festival Ticket Office, Tanglewood, Lenox, Mass. 01240. (Telephone 413—637-1600.)

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

SARATOGA SARATOGIAN
Monday, August 14, 1967

Verdi's Requiem Set at Tanglewood

Several of the highlights of the 13 Berkshire Festival are incorporated into the eighth and final week of concerts.

The weekend concerts will feature performances of Verdi's Requiem (Aug. 19) and an all Wagner program (Aug. 20), Tanglewood-on-Parade (Aug. 17) and the closing concerts in the Fourth Festival of Contemporary American Music (Aug. 14 and 15).

On Friday (Aug. 18 at 9 p.m.) Gunther Schuller will onduct the Boston Symphony Orchestra in a program consisting of Dvorak's Othello Overture, Schubert's Symphony No. 8 nd Ives' Symphony No. 4.

The Friday Aug. 18 concert will be preceded by the traditional Weekend Prelude at 7 p.m. This week the Prelude will feature both the Boston Symphony Chamber Players, performing Wagner's Sigfried Idyll, and Phyllis Curtin, performing songs of Verdi and Ives.

On Saturday Erich Leinsdorf, music director of the Boston Symphony, will conduct a performance of Verdi's Requiem. He has invited Martina Arroyao, soprano, Tatiana Troyanos, mezzo-soprano, Michele Molese, tenor, and Ezio Flagello, bass, to be guest soloists. The Tanglewood Choir and the Berkshire Chorus have been prepared for this performance by Charles Wilson, asistant conductor of the Boston Symphony Orchestra.

For Sunday afternoon's concert Erich Leinsdorf has chosen an all Wagner program.

Schenectady Union-Star
SCHENECTADY, N. Y.
D. 30,615
AUG 14 1967

Boston Symphony Orchestra To Perform at Tanglewood

Gunther Schuller will conduct the Boston Symphony Orchestra in a program at Tanglewood near Lenox, Mass., consisting of Dvorak's "Othello" overture, Schubert's "Symphony No. 8" and Ives' "Symphony No. 4." The program at 9 will be preceded by the traditional weekend prelude at 7 when the program will feature the Boston Symphony Chamber Players performing Wagner's "Siegfried Idyll" and Phyllis Curtin performing songs of Verdi and Ives.

The concert Saturday at 8:30 with Erich Leinsdorf as conductor will consist of a performance of Verdi's "Requiem." Soloists will be Martina Arroyo, soprano; Tatiana Troyanos, mezzo-soprano; Michele Molese, tenor; and Ezio Flagello, bass. The Tanglewood Choir and Berkshire Chorus have been prepared for this performance by Charles Wilson, assistant conductor of the Boston Symphony.

An all-Wagner program will be presented Sunday afternoon with Leinsdorf conducting. It will include the Prelude from "Die Meistersinger," and selections from "Die Walkuere" and "Goetterdaemerrung." Ezio Flagello and Marilyn Horn will be the soloists for the Sunday afternoon program which will bring the 1967 Berkshire Festival to a close.

The annual Tanglewood-on-Parade, given for the benefit of the Berkshire Music Center, will be on Thursday when the grounds will open at 2 p.m. There will be performances from 2:15 until 7:20 p.m. by members of the Berkshire Music Center. These will be followed by a gala concert by the Boston Symphony with Leinsdorf conducting. The program will include Tchaikovsky's "1812 Overture" which will use the combined forces of the Boston Symphony and Berkshire Music Center orchestras, cannon and salute guns and conclude with a display of fireworks.

Open to the Friends of the Berkshire Music Center, the final two concerts in the fourth festival of contemporary American music will be given tonight and Tuesday at 8 p.m.

There will be an open rehearsal of the Boston Symphony Saturday at 10:30 a.m.

STAR
WINCHESTER, MASS.
WEEKLY CIRC. 5,450
AUG 17 1967 New England Newsclip

WGBH Broadcasts Wagner Program

The Boston Symphony Orchestra concludes its 1967 Berkshire Festival season with an all-Wagner program to be broadcast live by WGBH-FM on Sunday, August 20 at 2:30 p.m.

Conducted by Erich Leinsdorf, the program opens with the Prelude to "Die Meistersinger." Also included are excerpts from "Die Walkure" and "Gotterdammerung" with mezzo-soprano Marilyn Horne and bass Ezio Flagello.

Although this program ends the Tanglewood season, two other concerts recorded earlier in the summer will be heard on Monday and Tuesday, August 21 and 22 at 8 p.m. The Monday program features contemporary American music, with a concert of chamber music scheduled Tuesday. Both programs will be broadcast in stereo.

FARMINGTON VALLEY
HERALD
SIMSBURY, CONN.
AUG 10 1967 New England Newsclip

Tanglewood Concerts Set

VALLEY — Highlights of the 13th Bershire Festival are incorporated into the 8th and final week of concerts. The weekend concerts will feature performances of Verdi's Requiem (Aug. 19) and an all Wagner program (Aug. 20), Tanglewood-on-Parade (Aug. 17) and the closing concerts in the Fourth Festival of Contemporary American Music (Aug. 14 and 15).

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For Sunday afternoon's concert Erich Leinsdorf has chosen an all Wagner program. The Prelude from Die Meeistersinger, selections from Die Walkuere and Goetterdaemmerung make up the program for the last concert of the 1967 Berkshire Festival. Mr. Leinsdorf will have Ezio Flagello and Marilyn Horne as soloists.

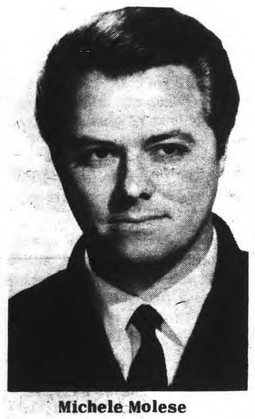
TOWN TIMES
OAKVILLE, CONN.
WEEKLY CIRC. 3,400

AUG 17 1967 New England Newsclip

Marilyn Horne

Ezio Flagello

Martina Arroyo



Michele Molese

Tatiana Troyanos

30th Berkshire Festival Concludes This Weekend

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On Friday evening, August 18, at 9 p.m., Gunther Schuller will conduct the Boston Symphony Orchestra in a program consisting of Dvorak's Othello Overture, Schubert's Symphony No. 8 and Ives' Symphony No. 4. Mr. Schuller has been guest conductor with the Boston Symphony Orchestra on numerous occasions for programs that have included his own works.

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The annual Tanglewood-on-Parade given for the benefit of the Berkshire Music Center will be on Thursday, August 17. The Tanglewood grounds will open at 2 and beginning at 2:15 members of the Berkshire Music Center will give performances that will continue until 7:20. At 7:30 there will be a Gala Concert by the Boston Symphony Orchestra, Erich Leinsdorf conducting. The program for this concert includes a performance of Tchaikovsky's 1812 Overture which will utilize the combined forces of the Boston Symphony and Berkshire Music Center orchestras, cannon and salute guns and will conclude with a display of fireworks.

The Gala Concert will be telecast live and in color over the NBC television network.

The regular Open Rehearsal for the benefit of the Boston Symphony Orchestra's Pension Fund will be held on Saturday morning, August 19, at 10:30.

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 240,000

AUG 18 1967 New England Newsclip

Berkshire Chorus At Tanglewood

For the third time this summer the Berkshire Chorus will perform at Tanglewood on Saturday. The chorus will be part of a presentation of Verdi's Requiem conducted by Erich Leinsdorf.

The Berkshire Chorus is composed of about 30 persons who are residents of the area.

This summer the Chorus rehearsed with Mr. Leinsdorf and joined the Tanglewood Choir in performances of the Bach Mass in B minor and Beethoven's original version of Fidelio.

Persons interested in auditioning for the 1968 Berkshire Chorus should write tt: Berkshire Chorus, Symphony Hall, Boston 02115.

BERKSHIRE COURIER
GT. BARRINGTON, MASS.
WEEKLY CIRC. 3,400

047
AUG 17 1967 New England Newsclip

Gala Week at Tanglewood To Mark Final Concerts

LENOX — Several of the highlights of the 30th Berkshire Festival will be incorporated this weekend into the eighth and final series of concerts.

The weekend concerts will feature performances of Verdi's Requiem Saturday and an all-Wagner program Sunday, as well as Tanglewood-on-Parade tonight.

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For Sunday afternoon's concert, Leinsdorf has chosen an all-Wagner program. The Prelude from Die Meistersinger, selections from Die Walkuere and Goetterdaemmerung make up the program for the last concert of the 1967 Berkshire Festival. Leinsdorf will have Ezio Flagello and Marilyn Horne as soloists.

The annual Tanglewood-on-Parade given for the benefit of the Berkshire Music Center will be tonight. The Tanglewood grounds will open at 2 p.m. and beginning at 2:15 members of the Berkshire Music Center will give performances that will continue until 7:20 p.m. At 7:30 there will be a gala concert by the Boston Symphony Orchestra, Leinsdorf conducting. The program for this concert includes a performance of Tchaikovsky's 1812 Overture, which will utilize the combined forces of the Boston Symphony and Berkshire Music Center orchestras, as well as cannon and salute guns, and will conclude with a display of fireworks.

The Gala Concert will be telecast live and in color over the NBC television network.

The regular open rehearsal for the benefit of the Boston Symphony Orchestra's pension fund will be held Saturday morning at 10:30.

UNION (m)
SPRINGFIELD, MASS.
CIRC. 79,350

AUG 18 1967 New England Newsclip

Berkshire Chorus Sings At Tanglewood Saturday

For the third time this summer the Berkshire Chorus will perform at Tanglewood Saturday. The chorus will be part of a presentation of Verdi's Requiem, conducted by Erich Leinsdorf.

The Berkshire Chorus is composed of about thirty residents of the area, some from as far away as Springfield and Albany, but most from Berkshire County. Charles Wilson and M. Lewis Spratlan chose the members by audition last winter and rehearsed with them during the spring.

This summer the chorus has rehearsed with Mr. Leinsdorf as well, and has joined the Tanglewood Choir in performances of the Bach Mass in B minor and Beethoven's original version of Fidelio.

Persons interested in auditioning for the 1968 Berkshire Chorus should write to: Berkshire Chorus, Symphony Hall, Boston.

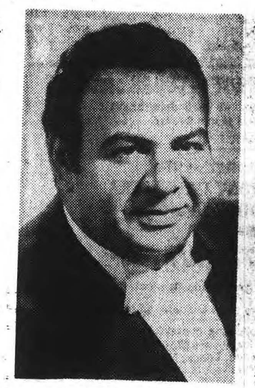
SUNDAY REPUBLICAN
SPRINGFIELD, MASS.
CIRC. 115,000

AUG 13 1967 New England Newsclip

57

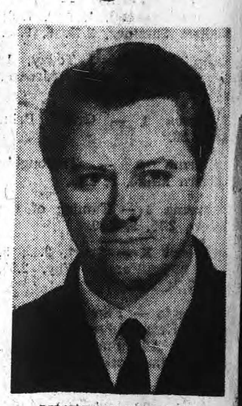
Berkshire Festival

Final Week at Tanglewood Will Present Wagner Program



EZIO FLAGELLO

TATIANA TROYANOS



MICHELE MOLESE

MARILYN HORNE

MARTINA ARROYO

Several of the highlights of the 30th Berkshire Festival are incorporated into the eighth and final week of concerts. The weekend concerts will feature performances of Verdi's Requiem, Saturday, and an all Wagner program, the 20th, Tanglewood - on - Parade, Thursday and the closing concerts in the Fourth Festival of Contemporary American Music, Monday and Tuesday.

Guest Conductor

On Friday evening, at 9.00 pm, Gunther Schuller will conduct the Boston Symphony Orchestra in a program consisting of Dvorak's Othello Overture, Schubert's Symphony No. 8 and Ives' Symphony No. 4. Mr. Schuller has been guest conductor with the Boston Symphony Orchestra on numerous occasions for programs that have included his own works.

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Prepared Performance

The Tanglewood Choir and the Berkshire Chorus have been prepared for this performance by Charles Wilson, assistant conductor of the Boston Symphony Orchestra.

For Sunday afternoon's concert on the 20th, Erich Leinsdorf has chosen an all Wagner program. The Prelude from Die Meistersinger, selections from Die Walkuere and Goetterdaemmerung make up the program for the last concert of the 1967 Berkshire Festival. Mr. Leinsdorf will have Ezio Flagello and Marilyn Horne as soloists.

The annual Tanglewood - on - Parade given for the benefit of the Berkshire Music Center will be on Thursday. The Tanglewood grounds will open at 2.00 p.m. and beginning at 2.15 pm members of the Berkshire Music Center will give performances that will continue until 7.20 pm. At 7.30 pm there will be a Gala Concert by the Boston Symphony Orchestra, Erich Leinsdorf conducting.

Combined Forces

The program for this concert includes a performance of Tchaikovsky's 1812 Overture which will utilize the combined forces of the Boston Symphony and Berkshire Music Center orchestras, cannon and salute guns and will conclude with a display of fireworks.

The Gala Concert will be telecast live and in color over the NBC television network.

The final two concerts in the Fourth Festival of Contemporary American Music will be given on Monday evening at 8.00 pm, and Tuesday evening at 8.00 pm. The Monday concert is presented as a Friends event to which the Friends of the Berkshire Music Center are invited.

Part of Series

The Tuesday evening concert, a performance by the Columbia University Group for Contemporary Music, will be presented as part of the series of Berkshire Festival Chamber Music Concerts.

The Friends of the Berkshire Music Center are invited to two additional concerts during this last week of the Berkshire Festival. A concert of Baroque music will be performed on Wednesday evening at 8.00 pm and there will be a Chamber Music Concert on Sunday morning the 20th, at 10.00 am.

Open Rehearsal

The regular Open Rehearsal for the benefit of the Boston Symphony Orchestra's Pension Fund will be held on Saturday morning at 10.30 am.

This afternoon's Boston Symphony Orchestra program features John Browning as guest soloist with the orchestra. Mr. Browning will perform the Prokofiev Piano Concerto No. 1 and the Rachmaninoff Paganini Rhapsody with the orchestra. Mr. Leinsdorf will also conduct a performance of Michael Colgrass' "As Quiet As."

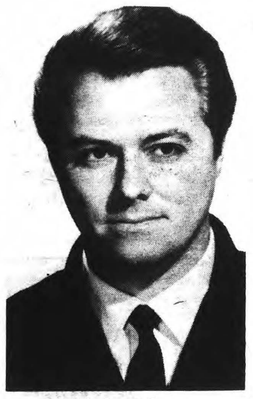
TOWN TIMES
OAKVILLE, CONN.
WEEKLY CIRC. 3,400

AUG 17 1967 New England Newsclip

Marilyn Horne

Ezio Flagello

Martina Arroyo



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HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 240,000

AUG 18 1967 New England Newsclip

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BERKSHIRE COURIER
PITTSFIELD, MASS.
CIRC. 3,400

AUG 17 1967 New England Newsclip

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UNION (m)
SPRINGFIELD, MASS.
CIRC. 79,350

AUG 18 1967 New England Newsclip

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SUNDAY REPUBLICAN
SPRINGFIELD, MASS.

AUG 13 1967 New England Newsclip

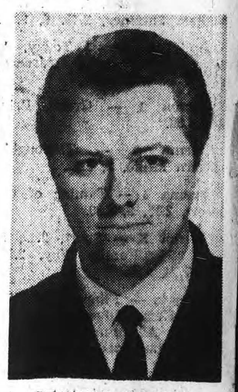
57

Berkshire Festival

Final Week at Tanglewood Will Present Wagner Program

EZIO FLAGELLO

TATIANA TROYANOS



MICHELE MOLESE

MARILYN HORNE

MARTINA ARROYO

Several of the highlights of the 30th Berkshire Festival are incorporated into the eighth and final week of concerts. The weekend concerts will feature performances of Verdi's Requiem, Saturday, and an all Wagner program, the 20th, Tanglewood - on - Parade, Thursday and the closing concerts in the Fourth Festival of Contemporary American Music, Monday and Tuesday.

Guest Conductor

On Friday evening, at 9.00 pm, Gunther Schuller will conduct the Boston Symphony Orchestra in a program consisting of Dvorak's Othello Overture, Schubert's Symphony No. 8 and Ives' Symphony No. 4. Mr. Schuller has been guest conductor with the Boston Symphony Orchestra on numerous occasions for programs that have included his own works.

The Friday evening concert will be preceded by the traditional Weekend Prelude at 7.00 pm. This week the Prelude will feature both the Boston Symphony Chamber Players, performing Wagner's Sigfried Idyll, and Phyllis Curtin, performing songs of Verdi and Ives.

On Saturday evening Erich Leinsdorf, music director of the Boston Symphony, will conduct a performance of Verdi's Requiem. He has invited Martina Arroyo, soprano, Tatiana Troyanos, mezzo - soprano, Michele Molese, tenor, and Ezio Flagello, bass, to be guest soloists.

Prepared Performance

The Tanglewood Choir and the Berkshire Chorus have been prepared for this performance by Charles Wilson, assistant conductor of the Boston Symphony Orchestra.

For Sunday afternoon's concert on the 20th, Erich Leinsdorf has chosen an all Wagner program. The Prelude from Die Meistersinger, selections from Die Walkuere and Goetterdaemmerung make up the program for the last concert of the 1967 Berkshire Festival. Mr. Leinsdorf will have Ezio Flagello and Marilyn Horne as soloists.

The annual Tanglewood - on - Parade given for the benefit of the Berkshire Music Center will be on Thursday. The Tanglewood grounds will open at 2.00 p.m. and beginning at 2.15 pm members of the Berkshire Music Center will give performances that will continue until 7.20 pm. At 7.30 pm there will be a Gala Concert by the Boston Symphony Orchestra, Erich Leinsdorf conducting.

Combined Forces

The program for this concert includes a performance of Tchaikovsky's 1812 Overture which will utilize the combined forces of the Boston Symphony and Berkshire Music Center orchestras, cannon and salute guns and will conclude with a display of fireworks.

The Gala Concert will be telecast live and in color over the NBC television network.

The final two concerts in the Fourth Festival of Contemporary American Music will be given on Monday evening at 8.00 pm, and Tuesday evening at 8.00 pm. The Monday concert is presented as a Friends event to which the Friends of the Berkshire Music Center are invited.

Part of Series

The Tuesday evening concert, a performance by the Columbia University Group for Contemporary Music, will be presented as part of the series of Berkshire Festival Chamber Music Concerts.

The Friends of the Berkshire Music Center are invited to two additional concerts during this last week of the Berkshire Festival. A concert of Baroque music will be performed on Wednesday evening at 8.00 pm and there will be a Chamber Music Concert on Sunday morning the 20th, at 10.00 am.

Open Rehearsal

The regular Open Rehearsal for the benefit of the Boston Symphony Orchestra's Pension Fund will be held on Saturday morning at 10.30 am.

This afternoon's Boston Symphony Orchestra program features John Browning as guest soloist with the orchestra. Mr. Browning will perform the Prokofiev Piano Concerto No. 1 and the Rachmaninoff Paganini Rhapsody with the orchestra. Mr. Leinsdorf will also conduct a performance of Michael Colgrass' "As Quiet As."

58

KINGSTON, N. Y.
FREEMAN
D. 18,000

AUG 9 1967

Announce Closing Concerts at Berkshire

Several highlights of the 13th Berkshire Festival are incorporated into the eighth and final week of concerts. The weekend concerts will feature performances of Verdi's Requiem (August 19) and an all Wagner program (August 20), Tanglewood on-Parade (August 17) and the closing concerts in the Fourth Festival of Contemporary American Music (August 14 and 15).

On Friday evening (August 18, 9 p. m.) Gunther Schuller will conduct the Boston Symphony Orchestra in a program consisting of Dvorak's Othello Overture, Schubert's Symphony No. 8 and Ives' Symphony No. 4 Mr. Schuller has been guest conductor with the Boston Symphony Orchestra on numerous occasions for programs that have included his own works.

The Friday evening concert will be preceded by the traditional Weekend Prelude (August 18, 7 p. m.) This week the Prelude will feature both the Boston Symphony Chmber Players, performing Wagner's Sigfried Idyll, and Phyllis Curtin, performing songs of Verdi and Ives.

On Saturday evening Erich Leinsdorf, music director of the Boston Symphony, will conduct a performance of Verdi's Requim. He has invited Martina Arroyo, soprano, Tatiana Troyanos, mezzo-soprano, Michele Molese, tenor, and Ezio Flagello, bass, to be guest soloists. The Tangelwood Choir and the Bergshire Chorus have been prepared for this performance by Charles Wilson, assistant conductor of the Boston Symphony Orchestra.

For Sunday afternoon's concert Erich Leinsdorf has chosen an all Wagner program. The Prelude from Die Meistersinger, selections from Die Walkuere and Goetterdaemmerung make up the program for the last concert of the 1967 Berkshire Festival. Mr. Leinsdorf will have Ezio Flagello and Marilyn Horne as soloists.

The annual Tanglewood-on-Parade given for the benefit of the Berkshire Music Center will be on Thursday (August 17). The Tanglewood grounds will open at 2 p. m. and beginning at 2:15 p. m. members of the Berkshire Music Center will give performances that will continue until 7:20 p. m. At 7:30 there will be a Gala Concert by the Boston Symphony Orchestra, Erich Leinsdorf conducting. The program for this concert includes a performance of Tchaikovsky's 1812 Overture which will utilize the combined forces of the Boston Symphony and Berkshire Music Center orchestras, cannon and salute guns and will conclude with a display of fireworks.

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The final two concerts in the Fourth Festival of Contemporary American Music will be given on Monday evening (August 14, 8 p. m.) and Tuesday evening (August 15, 8 p. m.). The Monday concert is presented as a Friends event to which the Friends of the Berkshire Music Center are invited. The Tuesday evening concert, a performance by the Columbia University Group for Contemporary Music, will be presented as part of the series of Berkshire Festival Music Concerts.

The Friends of the Berkshire Music Center are invited to two additional concerts during this last week of the Berkshire Festival. A concert of Baroque music will be performed Wednesday evening (August 16, 8 p. m.) and there will be a Chamber Music Concert on Sunday morning (August 20, 10 a. m.).

The regular Open Rehearsal for the benefit of the Boston Symphony Orchestra's Pension Fund will be held on Saturday morning (August 19) at 10:30 a. m.

Information on all Tanglewood events may be obtained by writing Festival Ticket Office, Tanglewood, Lenox, Mass. 01240.

BEE
NEWTOWN, CONN.
WEEKLY CIRC. 7,900

AUG 11 1967 New England Newsclip

Verdi's "Requiem" At Tanglewood, August 19

All-Wagner Concert In Final Festival Week

Several of the highlights of 30th Berkshire Festival are incorporated into the eighth and final week of concerts. The week-end will feature performances of Verdi's Requiem on August 19 and an all-Wagner program August 20, Tanglewood-on-Parade August 17 and the closing concerts in the Fourth Festival of Contemporary American Music August 14 and 15.

On Friday evening, August 18, 9 pm, Gunther Schuller will conduct the Boston Symphony Orchestra in Dvorak's Othello Overture, Schubert's Symphony No. 8 and Ives' Symphony No. 4. The evening concert will be preceded by the traditional "Week-end Prelude" at 7 pm with the Boston Symphony Chamber Players performing Wagner's Sigfried Idyll, and Phyllis Curtin performing songs of Verdi and Ives.

On Saturday evening, August 19, Erich Leinsdorf, music director of the Boston Symphony, will conduct Verdi's Requiem. He has invited Martina Arroyo, soprano; Tatiana Troyanos, mezzo-soprano; Michele Molese, tenor; and Ezio Flagello, bass; to be guest soloists. The Tanglewood Choir and the Berkshire Chorus have been prepared for this performance by Charles Wilson, assistant conductor of the Boston Symphony Orchestra.

For Sunday afternoon Erich Leinsdorf has chosen an all-Wagner program for the last concert of the 1967 Berkshire Festival with Ezio Flagello and Marilyn Horne as soloists.

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Information on all Tanglewood events may be obtained by writing Festival Ticket Office, Tanglewood, Lenox, Mass. 01240, or telephoning 413-637-5400.

SARATOGA SPRINGS, N. Y.
SARATOGIAN
D. 10,500

AUG 14 1967

Verdi's Requiem Set at Tanglewood

Several of the highlights of the 13 Berkshire Festival are incorporated into the eighth and final week of concerts.

The weekend concerts will feature performances of Verdi's Requiem (Aug. 19) and an all Wagner program (Aug. 20), Tanglewood-on-Parade (Aug. 17) and the closing concerts in the Fourth Festival of Contemporary American Music (Aug. 14 and 15).

On Friday (Aug. 18 at 9 p.m.) Gunther Schuller will onduct the Boston Symphony Orchestra in a program consisting of Dvorak's Othello Overture, Schubert's Symphony No. 8 nd Ives' Symphony No. 4.

The Friday Aug. 18 concert will be preceded by the traditional Weekend Prelude at 7 p.m. This week the Prelude will feature both the Boston Symphony Chamber Players, performing Wagner's Sigfried Idyll, and Phyllis Curtin, performing songs of Verdi and Ives.

On Saturday Erich Leinsdorf, music director of the Boston Symphony, will conduct a performance of Verdi's Requiem. He has invited Martina Arroyao, soprano, Tatiana Troyanos, mezzo-soprano, Michele Molese, tenor, and Ezio Flagello, bass, to be guest soloists. The Tanglewood Choir and the Berkshire Chorus have been prepared for this performance by Charles Wilson, asistant conductor of the Boston Symphony Orchestra.

For Sunday afternoon's concert Erich Leinsdorf has chosen an all Wagner program.

JOURNAL
LAKEVILLE, CONN.
WEEKLY CIRC. 3,500

AUG 17 1967 New England Newsclip

MARTINA ARROYO, soprano, who will be featured in a performance of the Verdi Requiem by the Boston Symphony Orchestra, Erich Leinsdorf, Music Director conducting, on Saturday evening, August 19 at Tanglewood in Lenox, Mass.

Final Week at Tanglewood

Several of the highlights of the thirtieth Berkshire Festival are incorporated into the eighth and final week of concerts. The weekend concerts will feature performances of Verdi's Requiem (August 19) and an all Wagner program (August 20), Tanglewood-on-Parade (August 17). The closing concerts in the Fourth Festival of Contemporary American Music were played August 14 and 15.

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The Friday evening concert will be preceded by the traditional Weekend Prelude (August 18, 7 p.m.) This week the Prelude will feature both the Boston Symphony Chamber Players, performing Wagner's Sigfried Idyll, and Phyllis Curtin, performing songs of Verdi and Ives.

Erich Leinsdorf, music director of the Boston Symphony, will conduct a performance of Verdi's Requiem on Saturday evening. He has invited Martina Arroyo, soprano, Tatiana Troyanos, mezzo - soprano, Michele Molese, tenor, and Ezio Flagello, bass, to be guest soloists. The Tanglewood Choir and the Berkshire Chorus have been prepared for this performance by Charles Wilson, assistant conductor of the Boston Symphony Orchestra.

For Sunday afternoon's concert Erich Leinsdorf has chosen an all Wagner program. The Prelude from Die Meistersinger, selections from Die Walkuere and Goetterdaemmerung make up the program for the last concert of the 1967 Berkshire Festival. Mr. Leinsdorf will have Ezio Flagello and Marilyn Horne as soloists.

The annual Tanglewood-on-Parade given for the benefit of the Berkshire Music Center will be today and this evening, Thursday (August 17.) The Tanglewood grounds will open at 2 p.m. and beginning at 2:15 p.m. members of the Berkshire Music Center will give performances that will continue until 7:20 p.m. At 7:30 there will be a Gala Concert by the Boston Symphony Orchestra, Erich Leinsdorf conducting. The program for this concert includes a performance of Tchaikovsky's 1812 Overture which will utilize the combined forces of the Boston Symphony and Berkshire Music Center orchestras, cannon and salute guns and will conclude with a display of fireworks.

The Gala Concert will be telecast live and in color over the NBC television network.

The regular Open Rehearsal for the benefit of the Boston Symphony Orchestra's Pension Fund will be held on Saturday morning (August 19) at 10:30

TRANSCRIPT-TELEGRAM (e)
HOLYOKE, MASS.
CIRC. 26,950

AUG 12 1967 New England Newsclip

Final Week At Tanglewood Ahead

Several of the highlights of the 30th Berkshire Festival are incorporated into the eighth and final week of concerts. The weekend concerts will feature performances of Verdi's Requiem and an all-Wagner program, Tanglewood-on-Parade and the closing concerts in the Fourth Festival of Contemporary American Music.

On Friday evening, Aug. 18, Gunther Schuller will conduct the Boston Symphony Orchestra in a program consisting of Dvorak's Othello Overture. Schubert's Symphony No. 8 and Ives' Symphony No. 4. Mr. Schuller has been guest conductor with the Boston Symphony Orchestra on numerous occasions for programs that have included his own works.

The concert will be preceded by the traditional Weekend Prelude at 7. This week the Prelude will feature both the Boston Symphony Chamber Players, performing Wagner's Sigfried Idyll, and Phyllis Curtin, performing songs of Verdi and Ives.

On Saturday evening, Erich Leinsdorf, music director of the Boston Symphony, will conduct a performance of Verdi's Requiem. Martina Arroyo, soprano, Tatiana Troyanos, mezzo-soprano, Michele Molese, tenor, and Ezio Flagello, bass, will be guest soloist. The Tanglewood Choir and the Berkshire Chorus will sing.

Sunday afternoon's concert will be an all-Wagner program. The Prelude from Die Meistersinger, selections from Die Walkuere and Gotterdaemmerung make up the program for the last concert of the 1967 Berkshire Festival. Mr. Leinsdorf will have Ezio Flagello and Marilyn Horne as soloists.

The annual Tanglewood-on-Parade given for the benefit of the Berkshire Music Center will be on Thursday, Aug. 17. The Tanglewood grounds wil open at 2 p. m. and beginning at 2:15 p. m., members of the Berkshire Music Center will give performances that will continue until 7:30 p. m. At 7:30, there will be a Gala Concert by the Boston Symphony Orchestra, Erich Leinsdorf conducting. The program for this concert includes a performance of Tchaikovsky's 1812 Overture which will utilize the combined forces of the Boston Symphony and Berkshire Music Center orchestras, cannon and salute guns and will conclude with a display of fireworks.

The Gala Concert will be telecast live and in color over the NBC television network.

This Sunday afternoon's Boston Symphony Orchestra program features John Browning as guest soloist with the orchestra. Mr. Browning will perform the Prokofiev Piano Concerto No. 1 and the Rachmaninoff Paganini Rhapsody with the orchestra. Mr. Leinsdorf will also conduct a performance of Michael Colgrass' "As Quiet As."

CAPITAL CITY NEWS BUR.
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

SCHENECTADY GAZETTE
Tuesday, August 15, 1967

Boston Symphony's Final Week Set at Tanglewood

The final weekend concerts of the Boston Symphony Orchestra will be presented Friday, Saturday and Sunday at Tanglewood in the Berkshires, near Lenox, Mass.

* * *

The week also brings the annual Tanglewood on Parade benefit for the Berkshire Music Center on Thursday with the Tanglewood grounds opening at 2:15 p.m. and Berkshire Music Center events until 7:20 p.m. At 7:30 p.m. a gala concert by the Boston Symphony Orchestra will be conducted by Erich Leinsdorf.

The program will include a performance of Tchaikovsky's "1812 Overture" which wil' utilize the combined forces of the Boston Symphony and the Berkshire Music Center orchestras, cannon and salute guns and will conclude with a display of fireworks.

The Friday Weekend Prelude program will be presented at 7 p.m. by the Boston Symphony Chamber Players. They will perform Wagner's "Siegfried Idyll" with Phyllis Curtin presenting songs of Verdi and Ives.

* * *

Gunther Schuler will conduct the Friday 9 p.m. program including Dvorak's "Othello Overture," Schubert's "Symphony number 8" and Ives's "Symphony number 4."

The Saturday 8 p.m. program, directed by Leinsdorf, will feature Verdi's "Requiem." Martina Arroyo, soprano; Tatiana Troyanos, mezzo-soprano; Michele Molese, tenor, and Ezio Flagello, bass, will be the guest soloists. Charles Wilson, assistant conductor of the Boston Symphony Orchestra, has prepared the Tanglewood Choir and the Berkshire Chorus for this performance.

* * *

The Sunday 2:30 p.m. program will feature an all-Wagner program conducted by Leinsdorf. It will include "The Prelude from 'Die Meistersinger' " selections from "Die Walkuere" and "Gotterdaemmerung." Ezio Flagello and Marilyn Horne will be th soloists.

The regular open rehearsal for th benefit of the Boston Symphony Orchestra's Pension Fund will be held Saturday at 10:30 a.m.

Information or tickets may be obtained by writing Festival Ticket Office, Tanglewood, Lenox, Mass. 01240.

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KINGSTON, N. Y.
FREEMAN
D. 18,000

AUG 9 1967

Announce Closing Concerts at Berkshire

Several highlights of the 13th Berkshire Festival are incorporated into the eighth and final week of concerts. The weekend concerts will feature performances of Verdi's Requiem (August 19) and an all Wagner program (August 20), Tanglewood on-Parade (August 17) and the closing concerts in the Fourth Festival of Contemporary American Music (August 14 and 15).

On Friday evening (August 18, 9 p. m.) Gunther Schuller will conduct the Boston Symphony Orchestra in a program consisting of Dvorak's Othello Overture, Schubert's Symphony No. 8 and Ives' Symphony No. 4 Mr. Schuller has been guest conductor with the Boston Symphony Orchestra on numerous occasions for programs that have included his own works.

The Friday evening concert will be preceded by the traditional Weekend Prelude (August 18, 7 p. m.) This week the Prelude will feature both the Boston Symphony Chmber Players, performing Wagner's Sigfried Idyll, and Phyllis Curtin, performing songs of Verdi and Ives.

On Saturday evening Erich Leinsdorf, music director of the Boston Symphony, will conduct a performance of Verdi's Requim. He has invited Martina Arroyo, soprano, Tatiana Troyanos, mezzo-soprano, Michele Molese, tenor, and Ezio Flagello, bass, to be guest soloists. The Tangelwood Choir and the Bergshire Chorus have been prepared for this performance by Charles Wilson, assistant conductor of the Boston Symphony Orchestra.

For Sunday afternoon's concert Erich Leinsdorf has chosen an all Wagner program. The Prelude from Die Meistersinger, selections from Die Walkuere and Goetterdaemmerung make up the program for the last concert of the 1967 Berkshire Festival. Mr. Leinsdorf will have Ezio Flagello and Marilyn Horne as soloists.

The annual Tanglewood-on-Parade given for the benefit of the Berkshire Music Center will be on Thursday (August 17). The Tanglewood grounds will open at 2 p. m. and beginning at 2:15 p. m. members of the Berkshire Music Center will give performances that will continue until 7:20 p. m. At 7:30 there will be a Gala Concert by the Boston Symphony Orchestra, Erich Leinsdorf conducting. The program for this concert includes a performance of Tchaikovsky's 1812 Overture which will utilize the combined forces of the Boston Symphony and Berkshire Music Center orchestras, cannon and salute guns and will conclude with a display of fireworks.

The Gala Concert will be telecast live and in color over the NBC television network.

The final two concerts in the Fourth Festival of Contemporary American Music will be given on Monday evening (August 14, 8 p. m.) and Tuesday evening (August 15, 8 p. m.). The Monday concert is presented as a Friends event to which the Friends of the Berkshire Music Center are invited. The Tuesday evening concert, a performance by the Columbia University Group for Contemporary Music, will be presented as part of the series of Berkshire Festival Music Concerts.

The Friends of the Berkshire Music Center are invited to two additional concerts during this last week of the Berkshire Festival. A concert of Baroque music will be performed Wednesday evening (August 16, 8 p. m.) and there will be a Chamber Music Concert on Sunday morning (August 20, 10 a. m.).

The regular Open Rehearsal for the benefit of the Boston Symphony Orchestra's Pension Fund will be held on Saturday morning (August 19) at 10:30 a. m.

Information on all Tanglewood events may be obtained by writing Festival Ticket Office, Tanglewood, Lenox, Mass. 01240.

SARATOGA SPRINGS, N. Y.
SARATOGIAN
D. 10,500

AUG 14 1967

Verdi's Requiem Set at Tanglewood

Several of the highlights of the 13 Berkshire Festival are incorporated into the eighth and final week of concerts.

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On Saturday Erich Leinsdorf, music director of the Boston Symphony, will conduct a performance of Verdi's Requiem. He has invited Martina Arroyao, soprano, Tatiana Troyanos, mezzo-soprano, Michele Molese, tenor, and Ezio Flagello, bass, to be guest soloists. The Tanglewood Choir and the Berkshire Chorus have been prepared for this performance by Charles Wilson, asistant conductor of the Boston Symphony Orchestra.

For Sunday afternoon's concert Erich Leinsdorf has chosen an all Wagner program.

BEE
NEWTOWN CONN
WEEKLY CIRC. 7,900

AUG 11 1967

New England Newsclip

Verdi's "Requiem" At Tanglewood, August 19

All-Wagner Concert In Final Festival Week

Several of the highlights of 30th Berkshire Festival are incorporated into the eighth and final week of concerts. The week-end will feature performances of Verdi's Requiem on August 19 and an all-Wagner program August 20, Tanglewood-on-Parade August 17 and the closing concerts in the Fourth Festival of Contemporary American Music August 14 and 15.

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For Sunday afternoon Erich Leinsdorf has chosen an all-Wagner program for the last concert of the 1967 Berkshire Festival with Ezio Flagello and Marilyn Horne as soloists.

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JOURNAL
LAKEVILLE, CONN.
WEEKLY CIRC. 3,500

AUG 17 1967

New England Newsclip

MARTINA ARROYO, soprano, who will be featured in a performance of the Verdi Requiem by the Boston Symphony Orchestra, Erich Leinsdorf, Music Director conducting, on Saturday evening, August 19 at Tanglewood in Lenox, Mass.

TRANSCRIPT-TELEGRAM (c)
HOLYOKE, MASS.

AUG 12 1967

Final Week At Tanglewood Ahead

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The regular Open Rehearsal for the benefit of the Boston Symphony Orchestra's Pension Fund will be held on Saturday morning (August 19) at 10:30.

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NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

SCHENECTADY GAZETTE
Tuesday, August 15, 1967

Boston Symphony's Final Week Set at Tanglewood

The final weekend concerts of the Boston Symphony Orchestra will be presented Friday, Saturday and Sunday at Tanglewood in the Berkshires, near Lenox, Mass.

* * *

The week also brings the annual Tanglewood on Parade benefit for the Berkshire Music Center on Thursday with the Tanglewood grounds opening at 2:15 p.m. and Berkshire Music Center events until 7:20 p.m. At 7:30 p.m. a gala concert by the Boston Symphony Orchestra will be conducted by Erich Leinsdorf.

The program will include a performance of Tchaikovsky's "1812 Overture" which will utilize the combined forces of the Boston Symphony and the Berkshire Music Center orchestras, cannon and salute guns and will conclude with a display of fireworks.

The Friday Weekend Prelude program will be presented at 7 p.m. by the Boston Symphony Chamber Players. They will perform Wagner's "Siegfried Idyll" with Phyllis Curtin presenting songs of Verdi and Ives.

* * *

Gunther Schuler will conduct the Friday 9 p.m. program including Dvorak's "Othello Overture," Schubert's "Symphony number 8" and Ives's "Symphony number 4."

The Saturday 8 p.m. program, directed by Leinsdorf, will feature Verdi's "Requiem." Martina Arroyo, soprano; Tatiana Troyanos, mezzo-soprano; Michele Molese, tenor, and Ezio Flagello, bass, will be the guest soloists. Charles Wilson, assistant conductor of the Boston Symphony Orchestra, has prepared the Tanglewood Choir and the Berkshire Chorus for this performance.

* * *

The Sunday 2:30 p.m. program will feature an all-Wagner program conducted by Leinsdorf. It will include "The Prelude from 'Die Meistersinger' " selections from "Die Walkuere" and "Gotterdaemmerung." Ezio Flagello and Marilyn Horne will be th soloists.

The regular open rehearsal for th benefit of the Boston Symphony Orchestra's Pension Fund will be held Saturday at 10:30 a.m.

Information or tickets may be obtained by writing Festival Ticket Office, Tanglewood, Lenox, Mass. 01240.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

SYRACUSE HERALD AMERICAN
Sunday, August 13, 1967

Berkshire's last week

Verdi's 'Requiem' will be featured Saturday

Several highlights of the 30th Berkshire Festival are incorporated into the eighth and final week of concerts. The weekend concerts will feature performances of Verdi's "Requiem" Saturday and an all-Wagner program next Sunday, Tanglewood-on-Parade Thursday and the closing concerts in the fourth festival of Contemporary American Music tomorrow and Tuesday.

On Friday evening at 9, Gunther Schuller will conduct the Boston Symphony Orchestra in a program consisting of Dvorak's Othello Overture, Schubert's Symphony No. 8 and Ives' Symphony No. 4. Schuller has been guest conductor with the Boston Orchestra for his programs that have included his own works.

MARILYN HORNE

The Friday evening concert will be preceded by the traditional Weekend Prelude at 7 featuring both the Boston Symphony Chamber Players, performing Wagner's "Sikfried Idyll," and Phyllis Curtin, performing songs of Veri and Ives.

On Saturday evening Erich Leinsdorf, music director of the Boston Symphony, will conduct a performance of Verdi's "Requiem." He has Martina Arroyo, soprano, Tatiana Troyanos, mezzo-soprano, Michele Molese, tenor, and Ezio Flagello, bass, as guest soloists. The Tanglewood Choir and the Berkshire Chorus have been prepared for this performance by Charles Wilson, assistant conductor of the Boston Symphony Orchestra.

On next Sunday afternoon's concert Leinsdorf will conduct. The Prelude from "Die Meistersinger," selections from "Die Walkuere" and "Goetterdaemmerung" make up the program for the last concert of the Festival. Leinsdorf will have Ezio Flagello and Marilyn Horne as soloists.

TATIANA TROYANOS

The annual Tanglewood-on-Parade given for benefit of the Berkshire Music Center will begin Thursday with the grounds opening at 2 p.m. Fifteen minutes later, members of the Center will give performances that will continue until 7:20 p.m. At 7:30 there will be a gala concert by the Boston Symphony Orchestra, Leinsdorf conducting. The program includes a performance of Tchiakovsky's "1812 Overture" which will utilize the combined forces of the Boston Symphony and Center orchestras, cannon and salute guns and will conclude with a display of fireworks.

The concert will be telecast live and in color over the NBC television netword.

The final two concerts in the fourth Festival of Contemporary American Music will be given on tomorrow at 8 p.m. and again Tuesday at 8. Tomorrow's concert is presented as a friends event. The Tuesday evening concert, a performance by the Columbia University Group for Contemporary Music, will be presented.

Friends of the Center are invited to two additional concerts during this last week. A concert of Baroque music will be performed on Wednesday evening at 8 p.m. and there will be a chamber music concert next Sunday morning at 10.

The open rehearsal for benefit of the Boston Symphony Orchestra's Pension Fund will be held Saturday morning at 10:30.

JEWISH ADVOCATE
BOSTON, MASS.
CIRC. 26,000
AUG 10 1967
New England Newsclip

Tanglewood Set For Final Week Of Concerts

Several of the highlights of the thirtieth Berkshire Festival are incorporated into the eighth and final week of concerts. The weekend concerts will feature performances of Verdi's Requiem (Aug. 19) and an all Wagner program (Aug. 20), Tanglewood-on-Parade (Aug. 17) and the closing concerts in the Fourth Festival of Contemporary American Music (Aug. 14 and 15).

On Friday evening (Aug. 18, 9 p.m.) Gunther Schuller will conduct the Boston Symphony Orchestra in a program consisting of Dvorak's Othello Overture, Schubert's Symphony No. 8 and Ives' Symphony No. 4. Mr. Schuller has been guest conductor with the Boston Symphony Orchestra on numerous occasions for programs that have included his own works.

The Friday evening concert will be preceded by the traditional Weekend Prelude (Aug. 18, 7 p.m.). This week the Prelude will feature both the Boston Symphony Chamber Players, performing Wagner's Sigfried Idyll, and Phyllis Curtin, performing songs of Verdi and Ives.

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The gala concert will be telecast live and in color over the NBC television network.

Information on all Tanglewood events may be obtained by writing Festival Ticket Office, Tanglewood, Lenox, Mass. 01240.

SUNDAY REGISTER
NEW HAVEN, CONN.
CIRC. 119,550
AUG 13 1967
New England Newsclip

59

Final Week To Be Busy At Berkshire Festival

Several of the highlights of the thirtieth Berkshire Festival are incorporated into the eighth and final week of concerts. The weekend concerts will feature performances of Verdi's Requiem Saturday and an all Wagner program Sunday, Tanglewood-on-Parade Thursday and the closing concerts in the Fourth Festival of Contemporary American Music Monday and Tuesday.

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The Gala Concert will be telecast live and in color over the NBC television network.

The final two concerts in the Fourth Festival of Contemporary American Music will be given on Monday evening and Tuesday evening. The Monday concert is presented as a Friends event to which the Friends of the Berkshire Music Center are invited. The Tuesday evening concert, a performance by the Columbia University Group for Contemporary Music, will be presented as part of the series of Berkshire Festival Chamber Music Concerts.

The Friends of the Berkshie Music Center are invited to two additional concerts during this last week of the Berkshire Festival. A concert of Baroque music will be performed on Wednesday evening and there will be a Chamber Music Concert on Sunday Morning.

The regular Open Rehearsal for the benefit of the Boston Symphony Orchestra's Pension Fund will be held on Saturday morning at 10:30.

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Poughkeepsie Journal
POUGHKEEPSIE, N. Y.
D. 34,306 SUN. 37,584
AUG 12 1967

30th Berkshire Festival To Conclude 1967 Season

Next weekend will mark the end of the eighth and final week of concerts of the 30th Berkshire Festival at Tanglewood, Lenox, Mass.

Highlighting the program will be a concert at 9 o'clock next Friday night. Gunther Schuller will conduct the Boston Symphony Orchestra in a performance including Dvorak's "Othello Overture," Schubert's Symphony No. 8 and Ives' Symphony No. 4.

This concert will be preceded at 7 o'clock by the Weekend Prelude which will feature both the Boston Symphony Chamber Players, performing Wagner's Sigfried Idyll, and Phyllis Curtin, performing songs of Verdi and Ives.

A performance of Verdi's Requiem will be done next Saturday night by Erich Leinsdorf, music director of the Boston Symphony. Guest soloists will be Martina Arroyo, soprano, Tatiana Troyanos, mezzo-soprano, Michele Molese, tenor, and Ezio Flagello, bass. Also appearing will be the Tanglewood Choir and the Berkshire Chorus, who were rehearsed by Charles Wilson, assistant conductor of the Boston Symphony.

An all-Wagner program is scheduled for next Sunday afternoon's program. The Prelude from Die Meistersinger, selections from Die Walkuere and Goetterdaemmerung will be included in this last concert for the '67 festival. Ezio Flagello and Marilyn Horne will be soloists.

Thursday's events include the annual Tanglewood-on-Parade, given for the benefit of the Berkshire Music Center. Tanglewood grounds will open at 2 o'clock and at 2:15 o'clock members of the center will give performances continuing until 7:20 o'clock. At 7:30 o'clock Mr. Leinsdorf will conduct the Boston Symphony in a "Gala Concert," featuring Tchaikovsky's 1812 Overture, in conjunction with the center orchestras. This program will be telecast.

Two final concerts of the Fourth Festival of Contemporary American Music will be given at 8 o'clock Monday night and at 8 o'clock Tuesday night. The Monday concert is a "Friends" event to which Friends of the Berkshire Music Center are invited. The Tuesday concert will feature the Columbia University Group for Contemporary Music and will be given as part of the series of Berkshire Festival Chamber Music Concerts. Two additional concerts, to which the "Friends of the Center" are invited, are set for 8 o'clock Wednesday night and 10 o'clock next Sunday morning. The Wednesday program features a concert of Baroque music and Sunday's is a chamber music concert.

The regular open rehearsal for the benefit of the Boston Symphony's Pension Fund will be at 10:30 o'clock next Saturday morning.

Tomorrow's concert features the Boston Symphony Orchestra with John Browning as guest soloist. Mr. Browning will perform the Prokoviev Piano Conto No. 1 and the Rachmanin- Rhapsody with the orchestra. o featured will be Mr. Leins- f conducting a performance Michael Colgrass' "As Quiet."

SUNDAY HERALD TRAVELER
BOSTON, MASS.
CIRC 310,000
AUG 13 1967
New England Newsclip

Schuller Conducts BSO With Tanglewood Final

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For Sunday afternoon's concert the Prelude from Die Meistersinger, selections from Die Walkuere and Goetterdaemmerung for this last concert of the 1967 Berkshire Festival.

The open rehearsal will be held on Saturday morning at 10:30.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

SYRACUSE HERALD AMERICAN
Sunday, August 13, 1967

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Verdi's 'Requiem' will be featured Saturday

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The concert will be telecast live and in color over the NBC television netword.

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THE JEWISH ADVOCATE, THURSDAY, AUGUST 10, 1967

Tanglewood Set For Final Week Of Concerts

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The gala concert will be telecast live and in color over the NBC television network.

Information on all Tanglewood events may be obtained by writing Festival Ticket Office, Tanglewood, Lenox, Mass. 01240.

SUNDAY REGISTER
NEW HAVEN, CONN.
AUG 13 1967
New England Newsclip

59

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Poughkeepsie Journal
POUGHKEEPSIE, N. Y.
D. 34,306 SUN. 37,584
AUG 12 1967

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SUNDAY HERALD TRAVELER
BOSTON, MASS.
AUG 13 1967
New England Newsclip

Schuller Conducts BSO With Tanglewood Final

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The open rehearsal will be held on Saturday morning at 10:30.

60

EIGTH WEEK AUGUST 18, 19 & 20

CAPITAL BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

ALBANY TIMES UNION
Monday, August 21, 1967

Weather Dampens Closing Weekend at Tanglewood

COMBINED CHORUSES—The Berkshire Chorus, comprised of regional residents, and the Tanglewood Choir, made up of students at the Berkshire Music Center, joined forces for the third time this season Saturday night for a performance with the Boston Symphony Orchestra of Verdi's "Requiem." Erich Leinsdorf conducted.

BY JOAN SIMMONS
Times-Union Music Critic

The Boston Symphony Orchestra season at Tanglewood closed as it opened, with threatning rain.

Attendance all season has been far below average and rain kept the lawn crowds away even for the closing concerts which are usually jammed.

A good-sized lawn crowd was washed away about mid-way in Verdi's "Requiem" Saturday night. Needless to say the 6,000 shelter seats have been selling well with the season's average atendance running somewhere around that figure and the top figure being less than 8,000.

But the Berkshire Music Festival has weathered such catastrophes before. Its first season held in a tent which was ruined by a thunder storm during the final concert and everybody got wet.

The weekend and the summer concluded Sunday afternoon with Erich Leinsdorf conducting the orchestra in an all-Wagner program made up of the Prelude to "Die Meistersinger von Nurnberg," Act III of "Die Walkure" and excerpts from "Gotterdammerung." Ezio Flagello and Marilyn Horne were soloists in a program designed to sound like a special occasion.

Gunther Schuller opened the weekend on Friday night conducting the orchestra in Dvorak's "Othello" Overture, Schubert's "Unifinished Symphony" and Ives' Symphony No. 4.

Leinsdorf also conducted the orchestra and double chorus in the performance of Verdi's Requiem" on Saturday night.

The work, relatively short for concert length was done without intermission which would other wise have interrupted the long and integrated mass.

The Boston Symphony and both choruses were in full voice, but unfortunately barely carried beyond the confines of the shelter due to the humid weather.

Leinsdorf whipped all of his performers to high peaks of musical excitement in this works which catches the composer's natural genius for the tragic, this time the tragedy of death itself.

Soloists Martina Arroyo, soprano, Tatiana Troyanos, mezo-soprano, tenor Michele Molese and bass Ezio Flagello were each fitting in their performance, with Flagello particularly outstanding.

The regular Tangelwood Choir made up of students at the Berkshire Music Center, was augmented by the Berkshire Chorus which is made up entirely of local residents. Charles Wilson, assistant conductor of the BSO, prepared both choruses. The result in combination is powerful and clear.

The choruses were combined for two other concerts during the season, Bach's B Minor Mass and a concert version of Beethoven's "Fidelio."

The real tragedy of Saturday night's program was that more people could not have enjoyed the performance.

SUNDAY TELEGRAM
WORCESTER, MASS.
CIRC. 107,550
AUG 20 1967
New England Newsclip

TRANSCRIPT-TELEGRAM (e)
HOLYOKE, MASS.
CIRC. 26,950
AUG 21 1967
New England Newsclip

Tanglewood Final Weekend Included Rich Repertoire

The Berkshire Festival was concluded at Tanglewood in Lenox Sunday afternoon with a Wagner program by the Boston Symphony Orchestra, with director Erich Leinsdorf conducting. Around 20,000 people attended the three concerts of the final weekend, bringing the total attendance for the season to the 170,000 mark. This is remarkably good for a 24-concert season that was plagued with rain and threats of rain, with constant humidity in between.

Friday night there was a very mixed program conducted by the new president of the New England Conservatory of Music, Gunther Schuller. Me is also a well known composer, whose works were heard at Tanglewood during the contemporary music festival. The highlight Friday night was Charles Ives Symphony No. 4 — a modern piece full of dissonance and clashing rhythms. It made the audience nervous among other things; they laughed while applauding. Also on the program was Dvorak's "Othello" overture, and Schubert's "Unfinished" Symphony. The evening prelude presented the Boston Symphony chamber players in a performance of Wagner's Siegfried Idyll, and a song recital by Phyllis Curtin.

On Saturday night Leinsdorf conducted the Boston Symphony and the Tanglewood Choir and Berkshire Chorus in a gorgeous performance of Verdi's Requiem. It thirlled the audience. The soloists were Martina Arroyo, soprano, Tatiana Troyanos, mezzo-soprano, Michel Molese, tenor, and Ezio Flagello, bass.

The Wagner program on Sunday afternoon was devoted to the great old operatic favorites: Prelude to "Die Meister singer"; excerpts from Act III of "Die Walkure": the Ride of Valkyries, Wotan's Farewell, and the Fire Music; seven Excerpts from "Gotterdammerung." The soloists were Ezio Flagello and Marilyn Horne.

Ives' Symphony Launches Final Weekend at Tanglewood

LENOX — The final weekend of the Berkshire Music Festival at Tanglewood got under way Friday night with a program tailored to suit the taste of a small, select audience.

Attendance was 4,636, an unusually low figure for Tanglewood.

The big item was Charles Ives' Symphony No. 4. It created quite a fuss when premiered in New York two years ago under three simultaneous conductors, one of which was Leopold Stokowski.

Friday night, the augmented Boston Symphony played it for all it was worth, to the obvious merriment of some players.

Conducted by Schuller

The conductor was Gunther Schuller, who is better known as one of the more progressive contemporary composers.

Schuller made revisions that enable the work to be performed with only one conductor, although concertmaster Joseph Silverstein used his bow to lead a segment of racket makers during a particularly frenzied sequence.

There were three pianos, organ, celeste, full cast of instruments and a few spares on elevated platforms.

One had a chance to listen to this piece according to Ives' expressed philosophy. The opening movement asks "What?" and "Why?" The remaining three movements presumably answer the questions.

Or, one could just relax, become involved with no questions or answers, and enjoy watching everyone work like mad to raise a storm of sound, generously stepped in cacophony.

In all four movements such tunes as "Turkey in the Straw," "Campton Races" and "Nearer, My God, to Thee" spring briefly into the light, and that was a diversion.

Schuller and the orchestra worked diligently as keeping all this in tow and dispensing it on cue. Even the heaviest downpours of dissonance were obviously ruled by dictation.

There was a small exodus at intermission, before the Ives, and it appeared that performances of Dvorak's "Othello" Overture and Schubert's "Unfinished" Symphony were possible reasons.

The Schubert symphony has held up nicely since it was premiered 102 years ago. It is imbued with gorgeous melody and emotional vitality.

Its comparatively lifeless impression on Friday night was partly due to dawdling tempos. The rich, warm and famous theme in cellos bordered on a parody of sentimentality. Intended but extended ritards sounded a bit like lapses of memory. Both movements were long-drawn, dry and basically ineffectual.

It isn't anyones fault but Dvorak's that "Othello" falls short of importance as an overture. Schuller made his wishes known without flamboyance, exaggerated gesture, or visual impact.

He did approach the overture carefully, seeking melodic clarity, neat phrasing, and enhancing balances. The most that can be said is that the overture made modestly interesting music, and had the novelty of being conservative and unfamiliar.

There were a few high spots in the weekend prelude that preceded the main concert.

An exact instrumental replica of Wagner's "Siegfried Idyll" premiere (1870) was given by the Boston Symphony Chamber Players, strings, woodwinds, horn and trumpet.

The group gave it soft, cushiony sounds in which one was rarely aware of solo instruments. The winds blended as a contributing color rather than prominent feature.

Soprano Phyllis Curtin sang songs by Ives and Verdi. Ives' gracious, persuasive moods were best realized in "Mists," 'a glowing song of deep insight. The Verdi was feelingly sung.

The singer's most memorable results were achieved in her encore, Rahcmaninoff's "Vocalise."

Ryan Edwards was a splendid piano accompanist.

—R.M.

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By R. C. HAMMERICH
Union Music Critic

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Organized Cacophony

It is a formidible piece of music, full of contrasting strains at seeming cross purposes. The first and third movements, although dissonant, are relatively mild. The second and fourth are very carefully organized cacophony.

Here are a couple of indications of the more extreme ingredients: There were three pianos, one of which had 20 notes tuned sharp by a quarter of a tone; at one point the conductor and the concertmaster were leading different sections of the orchestra at different tempos and rhythms; there were several times when several groups of instruments were playing different music in different keys, times, rhythms and intensities.

A few of the dozens of recognizable tunes that came popping up most entertainingly from massed trumpets were "Marching Through Georgia," "In the Sweet Bye and Bye," "Turkey in the Straw," and "Columbia the Gem of the Ocean."

When the apparent chaos of the second movement had finished its last cycle of sudden crescendos and faded out limply without coming to an orthodox finish, the audience sat in stunned silence for a moment; then it burst out laughing, and then it applauded joyously.

Approving Shouts

That the craziness of Ives combination of intense seriousness and "Big put-on" was received with shouts of approval might have come as a surprise to conservative music lovers; but at least one was seen with a giant grin at the symphony's close. Ives would have liked that.

The symphony is incredibly difficult to play. Whether any mistakes were made hardly anyone knows. Except, perhaps, the conductor. He's a man with an almost magical agility with this sort of complexity.

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Both of those comfortable works were eminently smooth. Even as a musical experimentor, Schuller failed to play fast and loose with the old values. It might even be said that the music was overly conservative.

The Dvorak came out with its fully orchestrated, dark chords solidly fashioned as if they were made of oak, and Schubert's magnificant melodies floated with ease.

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The soloists were Martina Arroyo, Soprano, Tatiana Troyanos, mezzo-soprano; Michele Molese, tenor, and Ezio Flagello, bass.

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Miss Arroyo's very high, low volume notes were perfectly placed; Miss Troyanos had a ner-contralto low register with ringing high tones, Molese's bright tenor became more and more mellow as the music progressed, and Flagello's bass was, as usual, dramatic and vigorous.

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AUG 21 1967 New England Newsclip

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A Performance to Treasure

By MICHAEL STEINBERG
Globe Music Critic

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LENOX — If what the devout Christian imagines by Eternal Light is capable of translation into earthly matter at all, then I would suppose that the sound of Tatiana Troyanos singing Verdi's "Lux aeterna" is as close as we dare hope to come to such a thing.

That, for me, was the most exalted moment in the performance, Saturday, of the Requiem, the most intense confrontation with this deeply inspired work of Verdi's; many pages, though, were given on virtually that level of excellence—I would cite especially "Tuba mirum," "Quid sum miser," "Recordare," Lacrymosa," much of the Offertory, the "Agnus Dei"—and the performance as a whole, with the exception only of the scrambled dash through the "Sanctus," was a throughly listenable one.

Most performances of the Verdi Requiem, including Leinsdorf's recorded one, are not at all listenable really. The better ones, typically, offer a number of properly conceived and excitingly projected details, but at least as many disasters brought about by bad technique and, more often, by the absence of taste and brains.

In the Tanglewood performance, there was occasion for regret at the momentary failure of nerves that produced the confused "Sanctus," occasion also for longing for more fire in this place or more sensuous beauty in that, but one was never roused to fury at the sense of Verdi betrayed by stupidity or vanity. By a listenable performance of the Requiem, then, I mean something as rare as it is treasurable.

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In the solo quartet, Troyanos stood out thanks to her strong and, in its upper register, thrillingly luminous voice, even more for her singing of the music. Given the voice itself, her grand sense of phrase and of style, and her arresting personal force as a performer, she is, in another 10 years or so, likely to be the Amneris and Eboli of our lifetimes.

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Verdi's 'Requiem' marks the summer's end at Tanglewood

By Clifford Barnes

Lenox, Mass.

Six American-born singers were featured this past weekend on the concluding programs of the 30th Berkshire Festival with Erich Leinsdorf and the Boston Symphony Orchestra at Tanglewood. They all have had extensive experience in Europe, but they represent the best of what the United States produces in artists. The two women making their BSO debuts are counted among the great voices of our day: Marilyn Horne and Martina Arroyo.

Miss Arroyo was responsible with Mr. Leinsdorf for the most memorable moments in Saturday evening's performance of the Verdi Requiem. She was ideal for the part with its dramatic full power and delicately woven pianissimo. The problem lay in pairing this voice with that of Tatiana Troyanos, whose timbre was too nasal to blend with the soprano's flute-like tones. And Verdi wrote extensive duets for the two in this work.

Ives's Fourth

The quartet and the trio sections were fine. Michele Molese had a tendency to sound strained in his tenor solos. Ezio Flagello, bass, who has recorded this Requiem with Mr. Leinsdorf and the BSO, approaches the score with musical intelligence. None of the three soloists could match the beautiful tones that Miss Arroyo delivered in the "Offertorium" and "Libera me."

Mr. Leinsdorf stirred up a terrifying "Dies Irae" each time it appeared. And the trumpets did sound in stereo effect from the left and right outside of the Music Shed during the "Tuba mirum." The Tanglewood Choir and Berkshire Chorus were not up to all the conductor asked of them, but they sang with gusto. The orchestra responded easily to Mr. Leinsdorf in his operatic element with this theatrical setting of the sacred text.

Friday's Prelude Concert was given by the Boston Symphony Chamber Players with Wagner's "Siegfried Idyll," and Phyllis Curtin in songs by Ives and Verdi. These were the three composers who were to receive the most attention on the closing programs. Gunther Schuller repeated his conducting stint of single-handedly presenting the Ives Symphony No. 4.

With more space on the stage than at the Symphony Hall performance a few months ago, it was easier to see what was going on. The ensemble was larger, and there was special seating by sections and choirs. One of the three pianists frequently played a prepared piano with one hand and an ordinary piano with the other. First-chair cellist Martin Hoherman again proved his versatility by playing the celeste. A few weeks ago it was the saxophone.

Mr. Schuller really doesn't conduct the symphony all alone. There was discreet assistance from concertmaster Joseph Silverstein in the second movement, and from someone in the percussion section during the finale. Many in the audience were not prepared for the free-for-all July 4th in the Allegretto. The orchestra got as big a charge out of the fun as the audience. Friday's concert opened with Dvořák's "Othello" Overture, and Schubert's "Unfinished" Symphony.

Wagner fireworks

The perfect Wagnerite was offered a feast at Sunday's concert. Mr. Leinsdorf kept the Prelude to "Die Meistersinger" moving at a brisk tempo until it built to an exciting climax. Then three excerpts from the third act of "Die Walküre" were played without pause. The conductor stood almost immobile during the "Ride of the Valkyries," letting it ride with only a few twitches of the baton.

Ezio Flagello brought a tenderness to Wotan's Farewell that was heightened by a well-balanced accompaniment. Still he was not ideal for the part. The Magic Fire Music began with a deliberate, moderate tempo. The fire was there, but the flames didn't leap very high.

The fireworks came after intermission when Marilyn Horne quietly walked on stage dressed in cool icy blue. Mr. Leinsdorf had chosen six excerpts from the "Götterdämmerung" to be played in one continuous movement. There had been a few shaky moments when the brass missed a cue in a bridge passage. Then the "Immolation Scene" began and a new Brünnhilde was born.

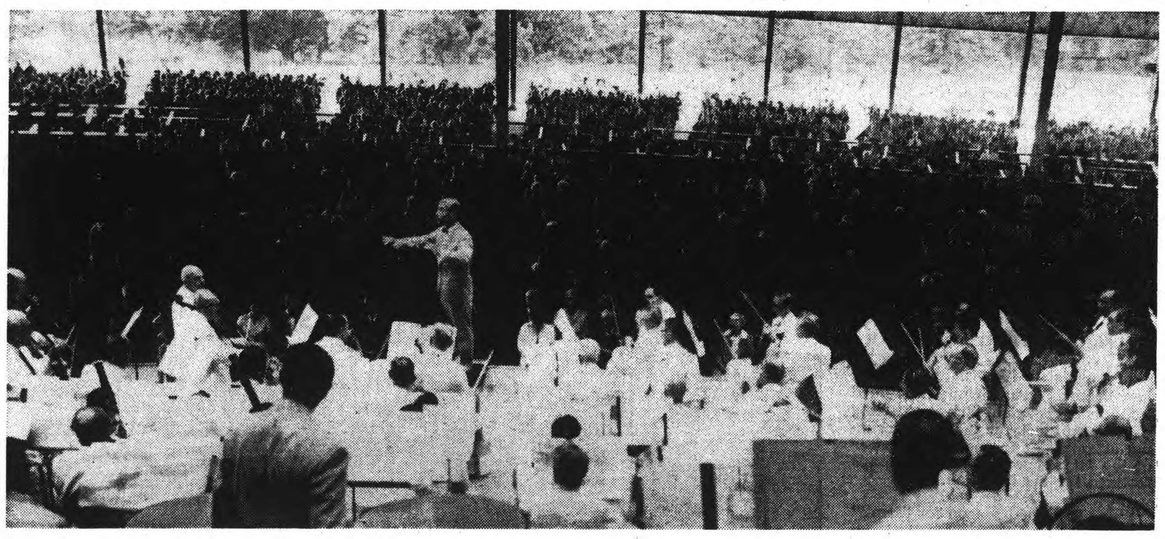
This heroine had womanly warmth added to her warrior nobility. She was stronger and more human because she had known Siegfried. Marilyn Horne, a mezzo-soprano noted for her extraordinary range and facile coloratura, successfully built a bridge toward a new career as a dramatic soprano.

Actually she only established on the East Coast what the West Coast already knows. This is one of the most versatile voices on the concert stage today.

MONITOR (e)
BOSTON, MASS.
CIRC. 192,400

AUG 21 1967

New England Newsclip



Tympanist's-eye view

For members of the Boston Symphony Orchestra the view of Tanglewood and conductor Erich Leinsdorf differs from that of the audience. The closing concerts were given this past weekend.

Verdi Requiem Concert Disappoints At Tanglewood

What was largely an undistinguished performance of Verdi's magnificent "Requiem Mass for four solo voices, chorus and orchestra" was presented Saturday evening at Tanglewood by Erich Leinsdorf, the Boston Symphony Orchestra, the combined Tanglewood Choir and Berkshire Chorus, and what amounted to half a quartet.

The Mass itself is one of the supreme musical and dramatic statements in the literature, and the work demands extraordinary gifts on the part of its interpreters. The four soloists must have deluxe voices and a thorough mastery of the Verdi style; the chorus must be able to produce melting pianissimos, scarcely a whisper, and thunder over the full orchestra, the orchestra must be equal to virtuoso demands made on all its choirs, and, above all, the conductor must have a total grasp of the piece, so that the various sections receive their due, but all are subsumed into the gigantic whole. Unfortunately, only part of the requirements were met in every case, so that while the performance was acceptable, it was not really powerful or penetrating.

It was, finally, Leinsdorf at whose feet most of the lackluster and the absence of architectonic unity must be placed. The conductor has a tendency to sacrifice the whole for the sake of a piece or a part, and this tendency was at work in many sections of the "Requiem." The "Quid sum miser" is one case in point, for instead of offering a surcease from the tumultuous expressions preceding it, the trio was allowed to drag and become too expansive. Not only was it wrong for the music, it nullified the effectiveness of the "Rex Tremendae" following; and that section too was flawed. The score calls for an absolute piano in the final "Salva me" statement, building without regard to the climax; yet each "Salva me" was given its own little expansion, so that the sense of inevitability was completeness that the music suggests was finally missing.

There were some sections that worked in spite of general slow tempi and distension, of course, especially the opening statement of the Introit, the hair-raising "Tuba Mirum, the difficult and vigorous "Santus" and the miraculous drama of the "Libera me," but by and large the presentation was not entirely satisfactory.

Part of the difficulty was with the forces Leinsdorf had to work, for of the soloists, only Martina Arroyo had the necessary power and command of technique to do justice to her assignment. Miss Arroyo is obviously an important singer, perhaps the most important one presented at the festival this summer. The voice is large and lovely, with a blooming top and a nice edge to it, so that it rides the full orchestra with ease. Here pianissimos in the "Lacrymosa" section were thrillingly beautiful, and her high C's in the "Rex tremendae" were awesome in size and brilliance. It was largely due to her that the "Libera Me" section was the best part of the performance, for her superb singing seemed to give new fire to conductor, chorus and orchestra alike.

Tatiana Troyanos was fairly impressive in the "Liber scriptus" section, but from then on it was largely a downhill progression. She could not summon the power for the "Recordare," nor float tones in the "Lux Aeterna." Hers is a serviceable mezzo, but not the rich and full contralto that the score demands. Michele Molese was simply ineffectual, and Ezio Flagello, who had the requisite breadth of sound, seemed ill at ease about the whole thing. Perhaps it was the heat and humidity, for the soloists were squeezed into a small space in front of the chorus and behind the orchestra, so that they could not have had much breathing room--something both the singers and the work need, I might add.

The choral work was precise without being impressive, and the sound and the style seemed less secure for this performance than for either the Bach Mass or the "Fidelio," in which they also participated. Again, it may have been the heat--for the orchestra played in shirt sleeves, but the male members of the chorus wore jackets.

A work like the "Requiem" deserves the best, since it is such a great piece of music. Unfortunately, the best is not one or two soloists who can do it, a chorus that looks uncomfortable and sounds it, an orchestra that is both ragged and tired, and a conductor (however much he doesn't use a score) whose insight and perspective seems somehow limited.

It may be, of course, that the shed itself is finally unsatisfactory for performances calling for voices (solo or chorus); but it seems more likely that the forces were not shaped and coordinated into an effective unit as they must be to prevent the "Requiem" from becoming either tasteless or dull.

B.D.

HAMPSHIRE GAZETTE (e)
NORTHAMPTON, MASS.
CIRC. 14,250

AUG 22 1967

New England Newsclip

PATRIOT-LEDGER (e)
QUINCY, MASS.
CIRC. 58,900
AUG 22 1967
New England Newschp

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By Peter M. Knapp

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Contributing to the unbroken drama of this mass for the dead were the decisions to omit an intermission and to leave the auditorium lights off. The mass was played as a single entity, thereby gaining in intensity. The practice of leaving the lights on to enable listeners to follow the text always is a distracting one, encouraging the attention to wander from the stage.

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Leinsdorf's conception judiciously balances the reverential and operatic elements of Verdi's tribute to Alessandro Manzoni. His accompaniment of the solo portions is aggressive and independent — never mere mush. There might have been more emphatic rhythmic pulse, however, notably in the Offertorium.

Wilderness Voices

What made this performance soar, though, was the brilliant singing of the solo quartet: soprano Martina Arroyo, mezzo Tatiana Troyanos, tenor Michele Molese and bass Ezio Flagello. It is rare to have a group of soloists perform with such uniform distinction, balanced ensemble singing and consistently noble solo work. Leinsdorf deserves great credit for assembling this quartet. All four, one can note with some patriotic pride, are Americans.

The real treats came in the solos and duets of the two women. Singing of this caliber is scarce indeed. Miss Arroyo has a soprano like molten gold and enough power to be heard down in Stockbridge.

Miss Troyanos, young, dark, slim and attractive, is a real find. Her voice in contralto register is broad and sumptuous, with a suggestion of tears in it. Higher up, it takes on a pure, radiant quality. She sang with confident accuracy and with a fervent commitment to the import of the text. Even her colleague, bass Flagello, seemed astonished at Miss Troyanos' glorious clarity at the opening of the "Lux aeterna."

Though the soloists were placed at the rear of the orchestra, in front of the chorus, they had no problems in projecting, and the diction was generally excellent. Flagello, always a steady singer, was at his smooth best. Molese, somewhat cool and pressing at the start, warmed up to accomplish the Ingemisco solo successfully and to get off some beautifully-controlled trills in the "Hostias" section of the Offertorium.

Leinsdorf provided additional excitement for the "last trumpet" depiction in the awesome Dies Irae by placing trumpeters off-stage at various places outside the shed. The chorus, vastly improved this year under the guidance of Assistant Conductor Charles Wilson, sang effectively, with the exception of messy fugal entries in the Sanctus.

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The appearance of Marilyn Horne raised the afternoon from the routine. She caused a sensation in the Immolation Scene from "Goetterdaemmerung."

Miss Horne refuses to be typed. She does everything from Rossini to Berg, and now Wagner, and in just about any female range. It may be a long way from the contralto coloratura frills of Rossini in which Miss Horne excels, to the dramatic soprano challenge of Bruennhilde, but she has the scope, the power and the finesse to do it with incredible smoothness.

One might say her diction was not the clearest, or that there might have been more consistent drama in her portrayal, but for sheer vocal beauty Miss Horne's performance was stunning. Here is one of the great voices of our time.

Lesser Of Two Roles

Bass Ezio Flagello had to work much harder in "Wotan's Farewell," and his singing had less impact than the night before. Though musically careful, it was vocalism with insufficient personality, more declamatory than sorrowful in his good-byes to Bruennhilde. An exception was the pathos Flagello mustered for the line, "So kuesst er die Gottheit von dir."

In the orchestral portions, Leinsdorf inclined toward expansive tempi with variable results. Sometimes his pacing resulted in the illumination of detail; at others, it seemed to lack much punch.

The "Goetterdaemmerung" interludes had the proper atmosphere of heavy foreboding, and the conclusion of the opera and of Siegfried's Funeral March were compelling enough. There were several instances of erratic instrumental playing and general untidiness, but Marilyn Horne compensated for these deficiencies.

JOURNAL
LAKEVILLE, CONN.
WEEKLY CIRC. 3,500
AUG 24 1967
New England Newschp

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If one is enthusiastic about the work, it was a first-rate performance.

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Marilyn Horne drifted on stage toward the close of *Siegfried's death* (part of a compilation of various scenes from *Gotterdammerung*) to sing the *Immolation Scene*. We have read much of Miss Horne, but one must hear the perfection of the voice from top to bottom to truly appreciate it.

Flagello and Horne not-withstanding, the afternoon would never have been the triumph it was without the supreme control and electrifying musicianship of Erich Leinsdorf. There are times when one may quibble over his interpretations; when he and the BSO appear to say, "Oh, this piece again." But not today. From start to finish it was a magifificent communication of all the best that Wagner and the Boston Symphony can offer.

GAZETTE (e)
WORCESTER, MASS.
CIRC. 94,350
AUG 21 1967
New England Newschp

Tanglewood

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SPRINGFIELD HERALD
SPRINGFIELD, MASS.
BI-WEEKLY CIRC. 111,000
AUG 24 1967
New England Newschp

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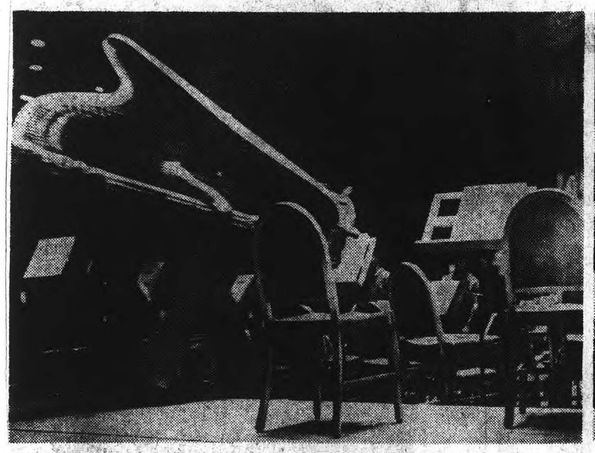

"The harps were last instruments taken from shed."

Last hurrah . . . in rain.

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CIRC. 58,900
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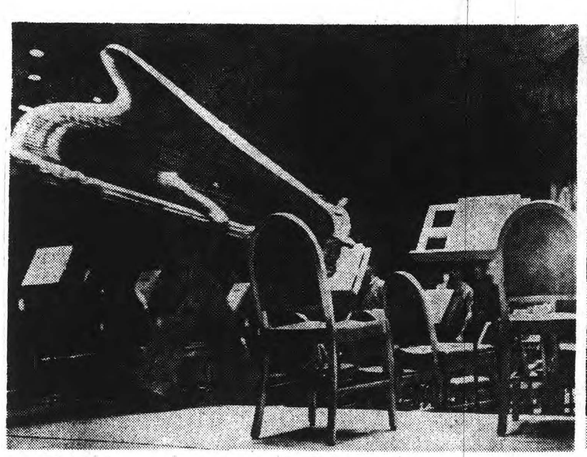
PAGE ONE



"The harps were last instruments taken from shed."

Last hurrah . . . in rain.

64

TIMES (E)
HARTFORD, CONN.
CIRC. 133,800

AUG 21 1967 New England Newsclip

All-Wagner Program at Tanglewood

Erich Leinsdorf, whose reputation at the Metropolitan was made as conductor of the Wagnerian wing, devoted Tanglewood's final concert to the Master of Bayreuth.

In the last few years All-Wagner programs are few and far between and Sunday's musical agenda was indeed welcome. The soloists — Marilyn Horne and Ezio Flagello — were singers who have not heretofore been associated with the Wagnerian music-dramas.

* * *

Miss Horne, whose versatility seems to be boundless, was definitely the hit of the afternoon. In the Immolation Scene from "Die Goetterdammerung" she amazed more than one veteran concertgoer with the authority and musical intelligence she brought to this challenging excerpt.

If the voice itself is not of the heroic proportions of a Flagstad or even a Nilsson, it was used with such resourcefulness and control that her "debut" as a Wagnerian was an unqualified success. And Mr. Leinsdorf was considerate of the singer (I can still recall a famed Wagnerian singer being drowned out by the orchestra under one of Leinsdorf's predecessors.)

* * *

Ezio Flagello was the soloist in Wotan's Farewell (from "Die Walkure") and his huge voice was generally a match for the orchestral sound but he lacked the warmth and glow that a singer like Schorr or Tibbett brought to this music.

For the purely orchestral selections Leinsdorf chose the noble Prelude to "Die Meistersinger" and an amalgam of excerpts from "Die Goetterdammerung." These included Daybreak, Siegfried's Rhine Journey, the Act One and Three Preludes, Siegfried's Death, and the Immolation Scene.

* * *

The Boston orchestra was at its sonorous best in the "Meistersinger" Overture (although the brass had a tendency to overpower the string contingent). The "Gotterdammerung" excerpts were not up to the Boston's standards with some fluffed passages, which was probably an indication that everybody was a little tired at season's end.

Some 8,500 persons attended this final concert of the Berkshire Festival at Lenox, Mass.

STOWE

TELEGRAM (m)
WORCESTER, MASS.
CIRC. 62,350

AUG 21 1967 New England Newsclip

Music: Berkshire Music Festival Ended

By RAYMOND MORIN
Telegram Music Critic

LENOX — The 30th Berkshire Music Festival at Tanglewood had many hits and a few misses during the past eight weeks, but it wound up in a blaze of glory over the weekend with memorable performances of Verdi and Wagner.

Saturday night it was Verdi's Manzoni Requiem. Yesterday afternoon, Leinsdorf conducted the Boston Symphony in an all-Wagner program, with soloists.

Attendance for the final week, including the Tanglewood-on-Parade Gala on Thursday night was 32,224.

The 24 regular concerts of this summer's festival had total attendance of just over 170,000. The two benefit performances totaled almost 22,000 (Boston Pops at Tanglewood, 14,000; Tanglewood-on-Parade, 7,800.

Last summer's 24 concerts attracted 182,000 persons. The Pops was the same, 14,000. Tanglewood-on-Parade, 7,000.

Among the reasons expressed for this decline in attendance are (1) a rainy summer, (2) competition from the Saratoga Festival which is 85 miles from Tanglewood, and (3) weakness in some of the programming.

Leinsdorf Specialty

Music of Wagner is clearly the Leinsdorf specialty. As at Saturday night's Verdi, he conducted the Wagner from memory. Combined, they constitute a remarkable feat.

The prelude to "Meistersinger" opened yesterday's program with large blocks of brassy sound in a festive, heroic vein.

Excerpts from "Walkure" were splashes of brilliant sound, culminated by a superlative reading of "Wotan's Farewell" by Met bass, Ezio Flagello. He achieved high drama with a big voice, wrapped in resonance, and perfectly attuned to the Wagner metier.

Highlight of the "Gotterdammerung" selections was Marilyn Horne's glowing voice and perceptive performance of the "Immolation Scene."

She stood erect, let her hands remain at her sides, evinced little facial emotion, and let the beautiful sounds pour out.

Verdi Mass

The Verdi Mass of Saturday night belongs on the engraved page of great performances of this summer's Tanglewood festival.

Leinsdorf not only performed the role of cue-giver, balance maker, tempo-setter and detailist, but was the main fount of inspiration.

HAMPSHIRE GAZETTE (e)
NORTHAMPTON, MASS.
CIRC. 14,250

AUG 24 1967 New England Newsclip

Tanglewood Festival Bows Out With Wagner

The final weekend of the Berkshire Festival at Tanglewood, opened and closed with the incomparable music of Wagner. Friday evening the Boston Symphony Chamber Players, by now well-known to concert goers here and abroad, played the Siegfried Idyll with beauty and warmth, embuing it with the tenderly personal aura, with which it had been composed. A private Christmas and birthday gift in the form of a serenade to his wife Cosima, Wagner never intended it for public performance, but because of financial difficulties it was reluctantly released. Cosima wrote in her diary: "My secret treasure is becoming private property; may the joy it will give mankind be commensurate with the sacrifice I am making." And it is indeed.

The renouned soprano Phyllis Curtin, expert on eighteenth century as well as avant-garde music, demonstrated her proclivity for 19th century music as well, with a charming group at times, lugubrious, too, of Verdi's songs, composed early in his career. To further show the range of her vocal talent and technique, her half of the Prelude started with five of Charles Ives' songs as varied as the moods in musical content, dreamily reminiscent, and again ruggedly forceful.

Gunther Schuller, chairman of the composition department at the Berkshire Music Center, and soon to fulfill his appointment as ninth President of the New England Conservatory, was guest conductor for the evening's regular program at 9:00. A first performance of one of a cycle of three Dvorak's Overture, "Othello," Op. 93, (it was first called "Love" by Dvorak), shows the composer's concept realized by a slow, peaceful introduction interrupted by a sharp sound of ominous portent, with the nature theme from his other overtures introduced in sharp harmonies, the theme of Jealousy permeating all, and leading to a tragic close.

Undistinguished but still impeccably performed was Schubert's Unfinished Symphony, lyrically lovely as always. Quite opposite was the Ives Symphony No. 4, also a premiere performance at Tanglewood, which has been familiarized through Stokowski's recording, and introduction of it in its entirety in New York, only two years ago. At that time. Stokowski used the two auxiliary conductors suggested by the composer, which evidently makes the difference between clarity and the hodgepodge Mr. Schuller inflicted on the public, who altered the score for the expediency of one director, as he conducted it. To most of the audience, unfamiliar with Stokowski's interpretation, the performance was greatly pleasing.

An all-Wagner program Sunday presented his Prelude to "Die Meistersinger," controlled and coordinated by Mr. Leinsdorf, who used no scor througout the concert.

The tremendously dark an agitated music of "Die Walkure's" third act again wa complete in every detail, bu lacking a reral fire that shoulc consume one's aural attention. Egio Flagello, in "Wotan's Farewell" delivered his score with resonance, outlined by the orchestra's tones, as is consistent for this muic, which were never very hushed. We'd like to hear him in a concert or opera hall, for the full effect of what must be a very powerful voice, which seems to become dissipated in various parts of the Big Shed, according to some listeners. A sort of dance step occurred when Leinsdorf and Mr. Flagello attempted to leave the stage, gracefully executed!

For the finale of the Festival and the concert, portions of the final drama of the Ring were chosen by Mr. Leinsdorf, edited by him also for brevity, which led to a hit of horn "no-play." It was quickly remedied, but one wonders why no one improvised, as the amateur orchestra players are wont to do. The horns were magnificent, however, both on stage and off (excellently coordinated) and quite as exciting tonally as they should be.

An imposing figure, though not tall, with a commanding presence, soprano Marilyn Horne gave full voice and dramatic stature to the Immolation Scene and Conclusion, with every section distinct and apart, rather than joined together as a whole. We heard few soft tones from the orchestra, they could have been tired. or Leinsdorf just doesn't call for them, but the music needs the widest dynamic changes, for the drama Wagner has orchestrated, and so it leaves one not quite satisfied. The lack of ecstatic essence which the players themselves, with or without the director can eject, was missing. We think Leinsdorf isn't our kind of classic romantic; the purity is sacrificed for impressive refinements. But we still admire Wagner in any display, and thank Mr. Leinsdorf for a fitting farewell, which 8489 music lovers braved a promise of rain to attend. — M. deB. B.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900

AUG 21 1967 New England Newsclip

Whitestone

FAREWELL TO THE SEASON is made by soprano Marilyn Horne and conductor Erich Leinsdorf yesterday afternoon at the conclusion of the Boston Symphony's final 1967 Tanglewood concert. Some 8,500 heard the all-Wagner program.

Our Weather and Saratoga Prune Tanglewood's Gate

Attendance at the 24 concerts of the Boston Symphony Orchestra at Tanglewood this summer totaled 170,000, down 12,000 from 1966.

The 1966 total was 4,000 less than 1965. These drops in attendance have coincided with the advent of the Saratoga Performing Arts Center and the most miserable summer weather in several years.

The Boston Pops concert drew 14,000 this year, the same as last, and Tanglewood on Parade had an audience of 7,800, up 800 from last year.

This was the 86th season of the Boston Symphony Orchestra, which played a total 212 concerts in its winter and summer programs.

Eight Leaving

The Berkshire Music Center had 350 students this summer from throughout the United States, Canada and several foreign countries. And for the second consecutive year Boston University and the New England Conservatory of Music offered courses for credit in conjunction with the Center.

Five members of the BSO retired with the last note of the Wagnerian concert yesterday afternoon. They are Albert Bernard, Jean Cauhape, violists; Minot Beale, violinist; Henry Freeman and Irving Frankel, bass.

Three other players are also leaving the orchestra. Violinist Giora Bernstein will teach at Pomona College in California; Richard Kapuscinski, cellist, will teach at Oberlin College. Richard Sher, at 19 the BSO's youngest member, will become principal cellist of the St. Louis Symphony.

NEWS (e)
SPRINGFIELD, MASS.
CIRC. 98,600

AUG 21 1967 New England

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Putting an audience of more than 7000 rain-conscious optimists into a ceremonial mood with the Prelude to "Die Meistersinger," Erich Leinsdorf gave the old favorite a majestic punch that it somehow lacks with any lesser orchestra than the Boston Symphony.

With the thunder and lightning of Wagnerian mythology giving form and substance to the musical themes the entire audience was carried on a Valkyrie-like ride through the all-to-often underestimated music of the great German composer.

Singing in a basso profundo voice that matched Wotan's own, Metropolitan Opera bass Ezio Flagello used his talent as Kreisler used a Stradivarius.

In Wotan's Farewell from "Die Walkure," he moved the aria to fit a variety of emotional and oratorical necessities. The sad intervals; the mighty statements and the sustained majesty of the role was rivaled only by the brilliant underplay by the orchestra and its conductor.

Without a doubt the most beautiful Brunhilde ever to set foot on stage, Marilyn Horne was an artist that at least contributed physical as well as vocal believability to the role. Her interpretation of the transformed Valkyrie in "Gotterdammerung" was astounding.

Armed with a range to be envied by most, Miss Horne gave a value to Wagner that surpassed even that composer's demanding sense of artistic quality. Never was the Immolation Scene performed with such a sense of joy and willing sacrifice.

Wagner can be a terrible bore. If it is done even a bit poorly it can be a terrible tragedy. Neither artist nor orchestra allowed this to happen as the magic of Marilyn Horne's voice transfixed and transported the audience into the realms of German folklore.

The woman was no less than amazing. Her bearing and deportment left little doubt that her confidence and her talent were based on a love of what she was doing.

A steady rain fell on the tenacious crowd covering the lawns. Mesmerized by a performance few had ever dreamed would be delivered, the audience responded to the final notes as a single voice. The cheers did not start to diminish until at least 10 curtain calls were satisfied.

It was a delightful manner with which to end the 30th season at the Berkshire Music Festival at Tanglewood, deep in the Berkshires.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

Albany Knickerbocker News
Monday, August 21, 1967

Tanglewood Ends Its Season in a Blaze of Glory

By EDWARD FRENCH

The program at Tanglewood for Saturday night consisted of one work, Giuseppe Verdi's Requiem Mass for Four solo voices, Chorus and Orchestra, composed in memory of Allessandro Manzoni, a celbrated author and patroit. NE

First let us say that Erich Leinsdorf, the Boston Symphony Orchestra, the combined Tanglewood and Berkshire choirs and the four outstanding soloists, Marina Arroyo, soprano, Tatiana Troyanos, mezzo-soprano, Michele Molese, tenor, and Ezio Flagello, Bass, joined forces to present one of the outstanding musical events of this, or any other season.

THOSE fortunate enough to be there, and the huge shed was filled with many more on the lawn, heard a stunning performance of this dramatic work.

This "Manzoni Requiem" seldom observes the sobriety of ecclesiastical music tradition, and contains little of contrapuntal austeriety. The music is frankly theatrical at times, but for all of Verdi's vivid pictorialism, his power of dramatic assault, his El Greco vision of the "Last Trump" and the terrible awakening of the dead, every phrase is musically directed in proportion to the next. In short a marvelously composed score.

As to performance, we are not likely to hear its equal for many a month. For once, the soloists all possessed the true "Verdi Voice" which means vocal organs of great range, richness, flexibility, and a beautiful legato.

WORTHY of special mention were the duets so exquisitely sung by Martina Arroyo, soprano, and Tatiana Troyanos, mezzo-soprano; Miss Arroyo having a real golden quality to her voice, and Miss Troyanos a rich silken texture to hers. The resulting blend was all that anyone could wish for Ezio Flagello has one of the most flexible and beautiful bass voices we have heard. Michele Molese has the true Italian tenor quality that rings through the auditorium in the forte passages.

The chorus which is equal to the soloists in importance in this work had a fine balance and beautiful tonal quality due in no small part to the painstaking care, devotion and skill of Charles Wilson who was in charge of the choral preparation.

The prime factor in the overall triumph of Saturday night's performance was the skill with which Mr. Leinsdorf controlled soloists, chorus and orchestra, His knowledge of vocal problems enabled his to give a most sympathetic and moving accompaniment to the soloists, the orchestra being vital, but never overpowering the singers.

AT THE conclusion of the Requiem, there was a fifteen-minute standing ovation given conductor, soloists, chorus, and orchestra for their overwhelming presentation of this great music.

At the Concert

On Sunday afternoon, this season's Tanglewood concerts came to a festive conclusion with an all-Wagner program.

The afternoon began with a stirring performance of the Prelude to "die Meistersingers." This was followed by excerpts from the third act of "die Walkure" which included the "Ride of the Valkyries" and "Wotans Farewell and Magic Fire Music," the "Wotan's Farewell" sung by Ezio Flagello whose voice had a clarion quality enabling it to rise above the orchestra without being forced.

AFTER intermission we heard excerpts from "Gotterdamerung" which included "Daybreak" Siegfried's Rhine Journey" "Prelude to Act II", "Siegfried's Death' and closing with "Brunhildes Immolation Scene" with Marilyn Horne as soloist.

Miss Horne proved to be an ideal choice for this music. She has a brilliant youthful voice of extra-ordinary range, always projected with intelligence, emotion and perfect dynamic control.

This was a weekend of some of the finest singing this listener has ever heard, a feast of vocal opulence through and throught.

Despite the threatening weather, more than 20,000 persons attended the three weekend concerts.

AMERICAN (e)
WATERBURY, CONN.
CIRC. 41,850

AUG 24 1967 New England Newsclip

SUN (e)
HUDSON, MASS.
CIRC. 5,700

AUG 23 1967 New England Newsclip

65

Signe's Speculum

By SIGNE DAYHOFF

The ride, Sunday, to Tanglewood was scenic although the sun obstinately stayed behind heavy clouds the entire two and one-half hour trip.

Our tickets were for the Wagner Concert which promised to be good and so we were not dismayed or dissuaded by the possibility of rain. The car parked on the sharply sloping hill, we trudged through the grass to the Lion Gate, one of the many entrances to Berkshire Festival Concert area.

Surrounded by a well-kept lawn lay the music shed, an enormous cement shell supported in front by columns. Under this the stage and a large portion of the audience are situated. However, listeners need not be confined to the patterned arrangement. They can loll on the grass with blankets or chairs and en joy the music in complete relaxation. Special acoustical materials make the music easily and clearly heard by all who attend. Sunday the crowds overflowed the shell onto the lawn, radiating 40 feet.

At 2:30 p.m., Erich Leinsdorf and the Boston Symphony began the Prelude to "Die Meistersinger von Nurnberg." This is humorous treatment of early guilds in Nurnberg, Germany. Singing contests to determine the "mastersingers" were important to the people. The music shows simple folk-style in force and placidity. One feels the attempted majesty of the people. Without the story, the music is sweeping, melodic, and a delight to the romantic ear.

Next were three pieces from another opera. "Die Walkure." In the Ride of the Valkyries, nine warrior maidens, daughters of Wotan, are assembling on a mountain summit. They arrive one by one, fully armed on winged horses, carrying, each across her saddle, the body of a slain hero whom she is bearing to Valhalla, hall of the gods. Musical storm clouds race across the sky, pierced by flashes of lightning. As those who have arrived call out to their missing sisters, the air is filled with eerie cries. The scene is tense, vivid, powerful, and masterly done.

In Wotan's Farewell, the god is angry with Brunhilda, his daughter, for having opposed divine authority and protected the unsanctified union of a hero and his love. He strips her of her godly attributes, to be left defenseless before the first mortal who claims her as a bride.

Bass soloist, Ezio Flagello, sang the part of the wrathful father who softens somewhat under the appeal of his now dominated daughter. His resonant interpretation portrayed his heart's crying out against what he must do. Following the aria comes the Magic Fire Music. To make certain that his favorite child will be chosen by a hero only, the god surrounds the sleeping girl with a ring of fire. One hears Fate moving darkly in the background against the flicker of the flames. The three drew tremendous applause.

The last entry in the program was of several musical moods from operas "Siegfried" and "Gotterdammerung." The presentations were lauded but it was not until the Immolation Scene from "Gotterdammerung" (Dusk of the Gods) that the audience went absolutely wild. Miss Marilyn Horne, soprano, sang this difficult aria in which Brunhilda emotionally reviews the world history of nymphs, giants, heroes, and mortals. As the last note of music was sounded, the shell was nearly shattered with the eruption of applause and barvos. Again and again Miss Horne was called back to the stage to receive standing ovations. The emotion of the music and the magnificance of the performance left the audience still applauring after the fifth call, even after the orchestra began to disperse.

It poured as we drove from the music shed but no one really seemed to care. Each was too busy recalling the thrilling, emotional, and universal music of Richard Wagner.

Berkshire Festival's Season Ends

In 1936 when the Boston Symphony Orchestra first performed in the Berkshires, it gave three concerts in a large tent before audiences totaling 15,000. In spite of a rainy summer, attendance for the 24 Boston Symphony Orchestra concerts in 1967 was just over 170,000.

This summer the Boston Symphony concluded its 86th season with the final Berkshire Festival concert last Sunday afternoon. The 6,000 seat shed at Tanglewood which is the summer home of the Boston, was the scene of 24 concerts, six programs of chamber music, eight open rehearsals, two benefit concerts, and 24 performances by members of the Berkshire Music Center, Tanglewood's summer institute for musicians. These student performances included six programs which comprised the fourth Festival of Contemporary American Music.

This season brought such noted guest conductors to the podium, as Antonio Janigro, Rafael Kubelik, Jorge Mester, Seiji Ozwa, Gunther Schuller, and William Steinberg. The second and third weeks of the Festival were devoted to programs of Mozart, Vivaldi, and Bach, and works of Beethoven, Prokofiev, Brahms, Mendelssohn, Wagner, Schubert, Tchaikovsky, Bartok, Berlioz, Borodin, Colgrass, Dvorak, Franck, Glinka, Greig, Haydn, Ives, Ligeti, Martinu, Moussorgsky, Poulenc, Rachmaninoff, Rimsky-Korsakov, Schuller, Schumann, Sibelius, Smetna, Strauss, Stravinsky, Takemitsu, Verdi, and Webern were featured in concert to create a diversified and interesting season.

NEWS (e)
SPRINGFIELD, MASS.
CIR. 56,600
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SUN (e)
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CIRC. 5,700
AUG 23 1967 New England Newsclip

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This "Manzoni Requiem" seldom observes the sobriety of ecclesiastical music tradition, and contains little of contrapuntal austeriety. The music is frankly theatrical at times, but for all of Verdi's vivid pictorialism, his power of dramatic assault, his El Greco vision of the "Last Trump" and the terrible awakening of the dead, every phrase is musically directed in proportion to the next. In short a marvelously composed score.

As to performance, we are not likely to hear its equal for many a month. For once, the soloists all possessed the true "Verdi Voice" which means vocal organs of great range, richness, flexibility, and a beautiful legato.

WORTHY of special mention were the duets so exquisitely sung by Martina Arroyo, soprano, and Tatiana Troyanos, mezzo-soprano; Miss Arroyo having a real golden quality to her voice, and Miss Troyanos a rich silken texture to hers. The resulting blend was all that anyone could wish for Ezio Flagello has one of the most flexible and beautiful bass voices we have heard. Michele Molese has the true Italian tenor quality that rings through the auditorium in the forte passages.

The chorus which is equal to the soloists in importance in this work had a fine balance and beautiful tonal quality due in no small part to the painstaking care, devotion and skill of Charles Wilson who was in charge of the choral preparation.

The prime factor in the overall triumph of Saturday night's performance was the skill with which Mr. Leinsdorf controlled soloists, chorus and orchestra, His knowledge of vocal problems enabled his to give a most sympathetic and moving accompaniment to the soloists, the orchestra being vital, but never overpowering the singers.

AT THE conclusion of the Requiem, there was a fifteen-minute standing ovation given conductor, soloists, chorus, and orchestra for their overwhelming presentation of this great music.

At the Concert

On Sunday afternoon, this season's Tanglewood concerts came to a festive conclusion with an all-Wagner program.

The afternoon began with a stirring performance of the Prelude to "die Meistersingers." This was followed by excerpts from the third act of "die Walkure" which included the "Ride of the Valkyries" and "Wotans Farewell and Magic Fire Music," the "Wotan's Farewell" sung by Ezio Flagello whose voice had a clarion quality enabling it to rise above the orchestra without being forced.

AFTER intermission we heard excerpts from "Gotterdamerung" which included "Daybreak" Siegfried's Rhine Journey" "Prelude to Act II", "Siegfried's Death' and closing with "Brunhildes Immolation Scene" with Marilyn Horne as soloist.

Miss Horne proved to be an ideal choice for this music. She has a brilliant youthful voice of extra-ordinary range, always projected with intelligence, emotion and perfect dynamic control.

This was a weekend of some of the finest singing this listener has ever heard, a feast of vocal opulence through and throught.

Despite the threatening weather, more than 20,000 persons attended the three weekend concerts.

AMERICAN (e)
WATERBURY, CONN.
CIRC. 41,850
AUG 24 1967 New England Newsclip

66

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,960
AUG 21 1967
New England Newsclip

Music Review

Finale at Tanglewood

By JAY C. ROSENFELD

THE HISTORY books will show that Tanglewood 1967 closed with a program devoted solely to Wagner, but 8,500 people can attest that the final concert was one of the most deeply moving and thrilling events of the entire season.

* * *

Erich Leinsdorf led the Boston Symphony Orchestra in two major parts of "Die Walkure" and "Gotterdammerung," departing from "The Ring" only to use the prelude to "Meistersinger" as a start of the afternoon. For Wotan's Farewell, Ezio Flagello was the soloist and he personified the royalty of Valhalla in stature and voice. No other opera permits and invites performance in concert form so well as those of Wagner. The orchestral music is so descriptive and exudes such splendid luster that it is possibly more appreciable on stage than in the pit. And one is spared the slow-moving action of Wagner music-dramas by this presentation.

After intermission, the deep pathos of excerpts from "The Twilight of the Gods" was compounded by the magnificent delineation of the "Immolation" scene by Marilyn Horne, who infused a noble dignity into the character and delivered her impassioned message with vivid radiance. Wagner hardly needs further affirmation here as the apogee of musical utterance, but the Boston orchestra under Leinsdorf's baton achieved a level of expression yesterday afternoon which exerted the limits of emotional power on their entranced listeners and not a few found their lachrymal controls involuntarily released.

* * *

SATURDAY NIGHT Leinsdorf gave a performance of Verdi's Requiem which can only be spoken of in terms of magnificence. The BSO had the collaboration of the Tanglewood Choir and the Berkshire Chorus, prepared by Charles Wilson, and four dramatically impressive soloists: Martina Arroyo, soprano; Tatiana Troyanos, mezzo-soprano; Michele Molese, tenor; and Flagello, bass.

Marilyn Horne

One can never speak of the Verdi Mass, written to honor the memory of his friend, and one of Italy's leading poets and novelists, Alessandro Manzoni, without pointing out the theatrical elements which the composer retained in transferring his focus from the opera house to the church, but Verdi only used the language which came naturally to him. He could be piously and humbly reverent, as he was at the outset of the Requiem and Kyrie, but he also could be terrifyingly stern as in the Dies Irae. Leinsdorf was not one to minimize this opportunity. He released the orchestra and the chorus with their respective frightening chords and chromatically descending words with ponderous impact, and made the contrasts thrilling.

* * *

NOR WAS Verdi ever heedless of the possibility of operatic effects as, in the Tuba Mirum; he has a trumpet respond "in lontananza ed invisible," but the work is primarily an opera for four principals and Saturday's choice could not have been more fitting. It is the mezzo's assignment to sing the Liber Scriptus, and here Miss Troyanos was supremely and vocally effectual. Miss Arroyo joined her in the lovely duet of the Recordare and, as in her ensuing demanding tasks, magnetized the huge audience, not only by the quality of her mighty voice but by its skillful control and adaptation to her role.

Friday night, the baton was ceded to Gunther Schuller for a program which included one of the most controversial pieces of the season. Schuller began his program with the Dvorak overture to "Othello" and proceeded to the Schubert "Unfinished Symphony," but after intermission he gave the first Tanglewood performance of the Charles Ives Fourth Symphony.

* * *

THE FOUR movements were written over a long term of years and finally assembled without any relationship. The third movement is an orthodox fugue played in the most favorable registers of the strings and using horns and organ. When played more slowly and with consecration it is a deeply heartfelt piece.

The other movements are intricately involved in tangles of sound and all sorts of conflicts. When performed under other circumstances, the conductor has required two additional helpers to coordinate fragments of the orchestra which are assigned a pace not in agreement with the main body of musicians, but Schuller only enlisted the bow of concertmaster Joseph Silverstein, who on occasion waved it in measures of three beats while the other platoons marched in step of four beats. This cooperation was not completely successful, but one asks if the effect would have been any more telling if it had worked out more accurately.

* * *

IVES ASKS for an immense orchestra and writes a part for chorus. In the first movement they are asked to sing excerpts from "Watchman, what of the Night"; in the last movement they have only wordless lines to sound. Schuller did not use voices at all and had a trumpet supply the required lines.

Schuller deserves an A-plus for effort. This is something which everyone should experience at least once, like chocolate grasshoppers and other such delicacies. Ives, the man, deserves scrutiny as an innovator, original thinker, engineer, pioneer and possibly several other appellations.

UNION (m)
SPRINGFIELD, MASS.
CIRC. 79,350
AUG 21 1967
New England Newsclip

Tanglewood Festival Closes To Majestic Wagner Sound

BY R. C. HAMMERICH

LENOX — Erich Leinsdorf and the Boston Symphony Orchestra ended the 30th Berkshire Festival Sunday afternoon with the imperial majesty of the sound of Wagner.

Full Breadth Presented

There was no pussyfooting delicacy, no subtle nuance to confuse the breadth of Wagner's resonant sonority.

Wagner's music is, perhaps, the ultimate in its ability to recreate moods and atmosphere, so there was gloom as well as glow in the shed, but it was the doublebass section and the trombones and tubas that set the dominant tone.

The program opened with the prelude to "Die Meistersinger" and continued with three excerpts from Act 3 of "Die Walkure," the ride of the Valkyries, Wotan's fare well to Brunnhilde and the Magic Fire music.

Soloists Impressive

After intermission there were seven excerpts from "Gotterdammerung," daybreak Siegfried's Rhine journey, interlude from Act I, prelude to Act II, Siegfried's death, the immolation scene and the conclusion.

Ezio Flagello was soloist for Wotan's farewell and Marilyn Horne was Brunnhilde's voice for the immolation scene but, impressive as they were, it was the orchestra and Wagner's orchestral grandeur that filled the air and presumably the souls of the 8489 listeners.

Flagello is a big man with a big bass voice and many years of experience with the Metropolitan Opera in New York. His Wotan was both strong and compassionate as he revealed his torment because he must punish his daughter so severely.

Fits the Part

Marilyn Horne also carried out her assignment with a passion befitting a tragic goddess. She demonstrated a vocal range and control fully adequate for the part, and understanding of the grand style and certainly an appropriate physical stature.

Wagner's music has attracted a strong band of afficianados, however, and it might be that they would have wished to hear a Brunnhilde with more cosmic substance in her tones.

Anyway, it was the orchestra's day, and Leinsdorf helped it paint the Wagnerian scene with strong, dense, dark, fully saturated colors. The augmented brass section was never long out of hearing and the little woodwinds were swallowed.

Curtain of Realism

For a couple of hours the placid lawns of Tanglewood were in the shadow of the rolling, black, billowing thunderclouds of Valhalla. It was a dramatic curtain for the season.

In the meantime, the weather was typical of a season seriously affected by humidity and rain.

A shower failed to deter more than 8000 ticket buyers, but sprinkles during intermission drove hundreds from the lawn to the shed and 20 minutes after the concert there was thunder followed by a heavy downpour.

Rain all summer has been offered by orchestra officials as the reason the season's attendance for the 24 concerts is off 12,000 from last year.

In 1966, a record year, not one concert was damaged by rain, and attendance was 182,000. This year, rain was real or imminent at nearly every concert and attendance was 170,000.

Pittsburgh Post-Gazette
Sun-Telegraph
D. 252,291 SAT. 241,399
AUG 23 1967

Three SRO Audiences

Tanglewood Festival Enthusiasm Grows

By DONALD STEINFIRST
Post-Gazette Music Critic

TANGLEWOOD, Mass.—The Berkshire Festival at Tanglewood came to a close Monday afternoon with the final chords of Wagner's "Gotterdammerung."

It should be added that the music was followed by an enormous ovation. In fact, year-after-year festival-goers have told me that the traditionally tough festival audiences have never been so enthusiastic as they have been over the week-end.

Three sold out houses brought a total of over 20,000 persons to the 6,500 seat hall to say nothing of the hundreds who sat on the pacious lawns of the magnificent grounds and who picknicked while they listened to the music.

No doubt about it, Tanglewood has charms, quite aside from its musical programs, to lure tourist and native alike.

Verdi, Wagner for Finals

Not that the musical attractions weren't also present. Erich Leinsdorf and the Boston Symphony Orchestra devoted the two final programs of the season to Verdi's Requiem and extracts from Wagner.

Leinsdorf's performance was a good one, thoroughly rehearsed, stylistically free, vocally and instrumentally co-ordinated and sung surpassingly well by all the members of the chorus and quarter.

I cannot recall a performance of the Requiem—or for that matter any of the large choral work—when all four singers were of such equal high level quality.

Martina Arroyo, soprano, was big in volume, high-grained and sumptuous and at the end, her "Libera Me" was enormously effective.

Tatiana Troyanos, the mezzo, is another young American singer, who having sung some roles here, went abroad for recognition. Miss Troyanos, with a full range voice, sang with resonance and extremely musically.

Michele Molese, a lyric tenor, new to the Boston Symphony, sang the "Ingemisco" with warmth and elegance and Ezio Flagello lent his deep bass voice easily to the rich music allotted him. A fair sized chorus from the center and the neighborhood sang with intensity.

The Wagner music included an indifferent "Meistersinger" Overture, excerpts from the Third Act of "Die Walkure" and from "Gotterdammerung."

Flagello sang the music of the Farewell with deep throughout the long narrative.

Immolation Scene

Leinsdorf chose the usual excerpts from "Gotterdammerung," "Daybreak," Siegfried's Rhine Tourney" an Interlude from Act One, the Prelude to Act Two and "Siegfried's Death" all leading to the final Immolation Scene with Marilyn Horne singing the music of "Brunnhilde."

Miss Horne was making her first appearance with the Boston Symphony Orchestra but it will not be the last.

Her approach to the impassioned music of the Immolation was never fiery but it was deeply wrought.

At the end of the Scene she and Leinsdorf and the orchestra received at least ten curtain calls.

AMERICAN (e)
WATERBURY, CONN.
CIRC. 41,850
AUG 22 1967
New England Newsclip

Tanglewood Festival Concluded

The final week of the 30th Berkshire Festival at Tanglewood came to a rousing conclusion last weekend with the performance on Sunday afternoon of a complete Wagner program made up of excerpts from three of his operas, "Die Meistersinger von Nurnberg", "Die Walkure" and "Gotterdammerung".

The combined audience of 32,224 for the week witnessed the end of the Boston Symphony's 1967 season at its summer home at Tanglewood in the Berkshire hills.

Friday evening began with a Prelude Concert in the shed of Wagner's "Siegfried Idyll" played superbly by the cream of the Boston's musicians, the Boston Symphony Chamber Players.

Phyllis Curtin, noted Soprano and delightful personality, performed songs from Ives and Verdi, accompanied by Ryan Edwards at the piano. Miss Curtin is on the faculty of the Berkshire Music Center which is Tanglewood's training ground for young musicians, where she gives a Master Class in Voice, and teaches privately. Her charm and interest in her students carry over into her singing, and Friday evening's audience heard a rare treat.

The major concert Friday night was conducted by Gunther Schuller, chairman of the Composition Department of the Berkshire Music Center and newly appointed President of the New England Conservatory.

Saturday's concert was devoted completely to the performance of Verdi's requiem Mass for four solo voices Chorus and Orchestra. The soloists, Martina Arroyo, Soprano, Tatiana Troyanos, Mezzo-Soprano, Michele Molese, Tenor, and Ezio Glagello, Bass, were backed by the Tanglewood Choir and the Berkshire Chorus, prepared by Assistant Conductor Charles Wilson, and M. Lewis Spratlan. Played without Epartlin. Miss Arroyos' voice is magnificent, and can be powerful as well as angelic. Her performance Saturday evening was the highlight of a concert that, in its beauty defies description.

Sunday afternoons' Wagner concert was a perfect example of Erich Leinsdorf at his forte. Formerly conductor of the Metropolitan Opera Company, Leinsdorf shows a marked talent for conducting singers, especially singers who are performing the music of Wagner, one of Leinsdorf's greatest loves. The maestro was in his element on Sunday (although most music is his element,) and the performance was nothing short of brilliant. Ezio Flagello, leading basso of the Metropolitan Opera performed in excerpts from "Die Walkure," Act III, and Marilyn Horne, appearing for the first time with the Boston Symphony, sang excerpts from "Gotterdammerung." Miss Horne is a true Wagnerian soprano, and her performance was beautiful. Around the voices flowed the glorious strains of Wagner's instrumental music, brassy, colorful, mellow and exciting, a perfect finish for the summer season. "SCM"

TANGLEWOOD - ON - PARADE

67

SARATOGA SPRINGS, N. Y.
SARATOGIAN
D. 10,500

AUG 4 1967

Tanglewood-on-Parade Program Slated Aug. 17

Erich Leinsdorf, music director of the Boston Symphony Orchestra and Director of the Berkshire Music Center, has announced the schedule of events for Tanglewood - on-Parade Thursday, Aug. 17

The Tanglewood grounds will be open at 2 p.m. and at 2:15 p.m. the festivities will begin with a trumpet fanfare. The balance of the afternoon will be occupied by seven separate concerts and will conclude with a Gala Concert starting at 7:30 p.m. in the Music Shed.

The Gala Concert will open with performances by the Boston Symphony Orchestra of Mozart's Overture from "Die Entfuehrung aus dem Serail", Dvorak's Symphony No. 9, "From the New World" and Saint-Saens' Introduction and Rondo Capriccioso, for which Itzhak Perlman will be violin soloist.

The conclusion of the Gala Concert will be a performance of Tchaikovsky's 1812 Overture by the combined forces of the Boston Symphony and Berkshire Music Center Orchestras with cannons and salute guns. The conclusion of the evening will be a display of foreworks. The Gala Concert will be broadcast live and in color over the NBC television Network.

The concerts scheduled for the afternoon include: a performance of the Boston University Tanglewood Young Artists Orchestra, Walter Eisenberg conductor, and Stanley Silverman, host (2:30 p.m. - Theatre), a song recital (3 p.m. - Theatre), a fanfare of outdoor music for winds (4:15- Main House Porch), a concert of chamber music (5 p.m. - Chamber Music Hall), a Composers' formus (5 p.m. - Theatre), a choral concert (6 p.m. - Main House Porch), and a Fanfare (7:20 - Shed) to open the Gala Concert. Programs for the afternoon's concerts will be announced soon.

Reserved seats are available at $6, $5, $4, and $3.50. Unreserved seats will be available the afternoon of Tanglewood-on-Parade at $2.50. On ticket is good for all of th day's events.

For ticket and program information: Festival Ticket Office, Tanglewood, Lenox, Mass. 01240. (Telephone: 413-637-1600).

UNION (m)
SPRINGFIELD, MASS.
CIRC. 79,350

AUG 3 1967

New England Newsclip

Music, Music, Music

Eight Events Scheduled At Tanglewood Aug. 17

LENOX — Erich Leinsdorf, music director of the Boston Symphony Orchestra and director of the Berkshire Music Center, has announced the schedule of events for Tanglewood-on-Parade Thursday, Aug. 17.

The Tanglewood grounds will open at 2 p. m., and at 2.15 festivities will begin with a trumpet fanfare. The balance of the afternoon will be filled with seven separate concerts and will conclude with a gala concert starting at 7.30 in the music shed.

The gala concert will include performances by the Boston Symphony Orchestra of Mozart's overture from "Die Entfuehrung aus dem Serail," Dvorak's Symphony No. 9, "From the New World," and Saint-Saens' Introduction and Rondo Capriccioso, for which Itzhak Perlman wil lbe violin soloist. Concluding the concert will be a performance of Tchaikovsky's 1812 Overture by the combined Boston Symphony and Berkshire Music Center orchestras, with cannons and salute guns.

The evening will close with a display of fireworks. The gala concert will be broadcast live and in color over the NBC television network.

Afternoon Concerts

The concerts scheduled for the afternoon include:

A performance of the Boston University Tanglewood Young Artists Orchestra, Walter Eisenberg, conductor, and Stanley Silverman, host; 2.30, theatre; song recital 3, theatre; fanfare of outdoor music for winds, 4.15, main house porch chamber music, 5, chamber music hall; composers' forum 5, theater; choral concert, 6 main house porch; and a fanfare, 7.20, shed; to open the gala concert. Programs for the afternoon's concerts will be announced in early August.

Ticket and program information is available from the festival ticket office. Tanglewood, Lenox, Mass. 01240.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900

AUG 12 1967

New England Newsclip

Townspeople Asked To Wear Costumes To Tanglewood

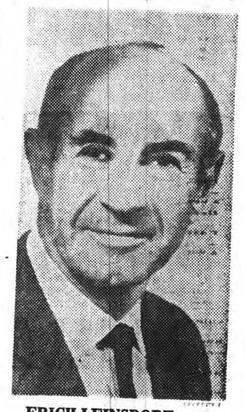
LENOX — The bicentennial committee has urged all townspeople who plan to attend the nationally-televised "Tanglewood-on-Parade" program Thursday night to wear colonial costumes.

The committee said that the Tanglewood program girls will wear such costumes and said it would be evidence of the town's celebration if a large number of townspeople wear the type of costumes worn at the bicentennial ball and during bicentennial week.

The program will be televised live on NBC.

SYRACUSE
Herald Journal
D. 133,303

AUG 9 1967



ERICH LEINSDORF

Music festival Aug. 17

Erich Leinsdorfn music director of the Boston Symphony Orchestra and director of the Berkshire Music Center, has announced the schedule of events for Tanglewood-on-Parade Thursday, Aug. 17.

The Tanglewood grounds will open at 2 p.m. and festivities will begin at 2:15 p.m. with a trumpet fanfare. The balance of the afternoon will be occupied by seven separate concerts and will conclude with a gala concert starting at 7:30 p.m. in the Music Shed. The gala concert will open with performances by the Boston Symphony Orchestra of Mozart's overture from "Die Entfuehrung aus dem Serail," Dvorak's Symphony No. 9, "From the New World" and Saint-Saens' Introduction and Rondo Capriccioso, for which Itzhak Perlman will be violin soloist.

The conclusion of the concert will be a performance of Tchaikovsky's "1812 Overture" by the combined forces of the Boston Symphony and Berkshire Music Center Orchestras. The conclusion of the evening will be a display of fireworks.

The concerts scheduled for the afternoon include: Boston University Tanglewood Young Artists Orchestra, Walter Eisenberg conductor and Stanley Silverman, host at 2:30 p.m. in the Theater. There will be a song recital at 3 p.m. in the theater, a fanfare of outdoor music for winds at 4:15 p.m. at the main house porch, a concert of chamber music at 5 p.m. in the Chamber Music Hall, a composers' forum at 5 p.m. in the theatre, a choral concert at 6 at main house porch, and a fanfare at 7:20 in the shed to open the concert.

NEWS (E)
FRAMINGHAM, MASS.
CIRC. 18,650

AUG 4 1967

New England Newsclip

Boston Symphony Schedules Events At Tanglewood

TANGLEWOOD, Lenox — Erich Leinsdorf, music director of the Boston Symphony Orchestra and director of the Berkshire Music Center, has announced the schedule of events for Tanglewood-on-Parade on Thursday, August 17. The Tanglewood grounds will open at 2 p.m. and at 2:15 p.m. the festivities will begin with a trumpet fanfare. The balance of the afternoon will be occupied by seven separate concerts and will conclude with a gala concert starting at 7:30 p.m. in the music shed. The gala concert will open with performances by the Boston Symphony Orchestra of Mozart's Overture from "Die Entfuehrung aus dem Serail", Dvorak's Symphony No. 9, "From the New World" and Saint-Saens' Introduction and Rondo Capriccioso, for which Itshak Perlman will be violin soloist. The conclusion of the Gala Concert will be a performance of Tchaikovsky's 1812 Overture by the combined forces of the Boston Symphony and Berkshire Music Center Orchestras with cannons and salute guns. The conclusion of the evening will be a display of fireworks. The Gala Concert will be broadcast live and in color over the NBC television network.

The concerts scheduled for the afternooni nclude: a performance of the Boston University Tanglewood Young Artists Orchestra, Walter Eisenberg conductor, and Stanley Silverman, host (2:30 p.m. - Theatre), a song recital (3:00 - Theatre), a fanfare of outdoor music for winds (4:15 - Main House Porch), a concert of chamber music (5:00 - Chamber Music Hall), a Composers' Forum (5:00 - Theatre), a choral concert (6:00 - Main House Porch), and a Fanfare (7:20 - Shed) to open the gala concert.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

ALBANY TIMES UNION
Sunday, August 13, 1967

Boom at Tanglewood

NE

The Boston Symphony's assistant director, Charles Wilson, will turn "gunner" Thursday night—and with the help of earphones and closed circuit television, will fire the cannon as Tchaikowsky's "1812 Overture" reaches a crescendo at Tanglewood.

The cannon—and later fireworks—will signal the close of a full day of concerts starting at 2:15 p.m., climaxed in the evening with the combined orchestras of the Boston Symphony and the Berkshire Music Center Orchestra.

The day has become known as "Tanglewood-On-Parade." All proceeds go to the Berkshire Music Center, an educational institution conducted throughout the summer months under the auspices of the Boston Symphony.

The cannon firing is kind of a lark—in fact members of the orchestra and staff spend more time talking about and planning the noisy exhibition than they do on the concert.

Wilson will conduct the music while watching it on a tiny TV set and listening to it through the earphones so as to be ready at the precise moment the music calls for the explosion.

Erich Leinsdorf will be on the podium conducting the combined orchestra in a program which will be colorcast over NBC-TV and carried on Albany's WAMC-FM.

The evening concert will include Mozart's Overture from "Die Entfuehrung aus dem Serail;" Dvorak's Symphony No. 9, "From the New World;" Saint-Saens' Introduction and Rondo Capriccioso with Itzhak Perlman, violinist; and the Overture.

The Record
HACKENSACK, N. J.
D. 137,868

AUG 7 1967

TANGLEWOOD FARE INCLUDES CONCERTS

Special To The Record

Lenox, Mass. — Erich Leinsdorf, director of the Berkshire Music Center, announces that the Tanglewood-on-Parade August 17 will feature seven separate concerts and conclude with a gala concert at 7:30 P. M. in the Music Shed.

The concert will open with performances by the Boston Symphony Orchestra of Mozart's Overture from "Die Entfuehrung aus dem Serail", Dvorak's Symphony No. 9, "From the New World" and Saint-Saens' Introduction and Rondo Capriccioso, for which Itzhak Perlman will be violin soloist.

The conclusion of the concert will be a performance of Tchaikovsky's "1812 Overture" by the combined Boston Symphony and Berkshire Music Center Orchestras with cannons and saluate guns followed by a display of fireworks. The Concert will be broadcast live and in color over the NBC television Network.

MONITOR (e)
BOSTON, MASS.
CIRC. 192,400

AUG 10 1967

New England Newsclip

Tanglewood on parade

A trumpet fanfare at 2:15 p.m. on Thursday, Aug. 17, will begin the festivities of Tanglewood-on-Parade. Seven separate concerts are scheduled throughout the afternoon, leading towards a Gala Concert at 7:30 p.m. in the Music Shed. The evening event will feature Erich Leinsdorf conducting the Boston Symphony in Dvořák's "New World" Symphony.

Itzhak Perlman will be the violin soloist for the Saint-Saëns Introduction and Rondo Capriccioso. Then all of the Berkshire Music Center orchestras and ensembles which had played earlier will join the BSO in a performance of Tchaikovsky's "1812" Overture, complete with cannons and salute guns. A fireworks display will then follow. NBC-TV will carry the event live and in color.

TANGLEWOOD - ON - PARADE

67

SARATOGA SPRINGS, N. Y.
SARATOGIAN
D. 10,500

AUG 4 1967

Tanglewood-on-Parade Program Slated Aug. 17

Erich Leinsdorf, music director of the Boston Symphony Orchestra and Director of the Berkshire Music Center, has announced the schedule of events for Tanglewood-on-Parade Thursday, Aug. 17

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Reserved seats are available at $6, $5, $4, and $3.50. Unreserved seats will be available the afternoon of Tanglewood-on-Parade at $2.50. On ticket is good for all of th day's events.

For ticket and program information: Festival Ticket Office, Tanglewood, Lenox, Mass. 01240. (Telephone: 413-637-1600).

UNION (m)
SPRINGFIELD, MASS.
CIRC. 79,350

AUG 3 1967

New England Newsclip

Music, Music, Music

Eight Events Scheduled At Tanglewood Aug. 17

LENOX — Erich Leinsdorf, music director of the Boston Symphony Orchestra and director of the Berkshire Music Center, has announced the schedule of events for Tanglewood-on-Parade Thursday, Aug. 17.

The Tanglewood grounds will open at 2 p. m., and at 2.15 festivities will begin with a trumpet fanfare. The balance of the afternoon will be filled with seven separate concerts and will conclude with a gala concert starting at 7.30 in the music shed.

The gala concert will include performances by the Boston Symphony Orchestra of Mozart's overture from "Die Entfuehrung aus dem Serail," Dvorak's Symphony No. 9, "From the New World," and Saint-Saens' Introduction and Rondo Capriccioso, for which Itzhak Perlman wil lbe violin soloist. Concluding the concert will be a performance of Tchaikovsky's 1812 Overture by the combined Boston Symphony and Berkshire Music Center orchestras, with cannons and salute guns.

The evening will close with a display of fireworks. The gala concert will be broadcast live and in color over the NBC television network.

Afternoon Concerts

The concerts scheduled for the afternoon include:

A performance of the Boston University Tanglewood Young Artists Orchestra, Walter Eisenberg, conductor, and Stanley Silverman, host; 2.30, theatre; song recital 3, theatre; fanfare of outdoor music for winds, 4.15, main house porch chamber music, 5, chamber music hall; composers' forum 5, theater; choral concert, 6 main house porch; and a fanfare, 7.20, shed; to open the gala concert. Programs for the afternoon's concerts will be announced in early August.

Ticket and program information is available from the festival ticket office. Tanglewood, Lenox, Mass. 01240.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900

AUG 12 1967

New England Newsclip

Townspeople Asked To Wear Costumes To Tanglewood

LENOX — The bicentennial committee has urged all townspeople who plan to attend the nationally-televised "Tanglewood-on-Parade" program Thursday night to wear colonial costumes.

The committee said that the Tanglewood program girls will wear such costumes and said it would be evidence of the town's celebration if a large number of townspeople wear the type of costumes worn at the bicentennial ball and during bicentennial week.

The program will be televised live on NBC.

SYRACUSE
Herald Journal
D. 133,303

AUG 9 1967

ERICH LEINSDORF

Music festival Aug. 17

Erich Leinsdorfn music director of the Boston Symphony Orchestra and director of the Berkshire Music Center, has announced the schedule of events for Tanglewood-on-Parade Thursday, Aug. 17.

The Tanglewood grounds will open at 2 p.m. and festivities will begin at 2:15 p.m. with a trumpet fanfare. The balance of the afternoon will be occupied by seven separate concerts and will conclude with a gala concert starting at 7:30 p.m. in the Music Shed. The gala concert will open with performances by the Boston Symphony Orchestra of Mozart's overture from "Die Entfuehrung aus dem Serail," Dvorak's Symphony No. 9, "From the New World" and Saint-Saens' Introduction and Rondo Capriccioso, for which Itzhak Perlman will be violin soloist.

The conclusion of the concert will be a performance of Tchaikovsky's "1812 Overture" by the combined forces of the Boston Symphony and Berkshire Music Center Orchestras. The conclusion of the evening will be a display of fireworks.

The concerts scheduled for the afternoon include: Boston University Tanglewood Young Artists Orchestra, Walter Eisenberg conductor and Stanley Silverman, host at 2:30 p.m. in the Theater. There will be a song recital at 3 p.m. in the theater, a fanfare of outdoor music for winds at 4:15 p.m. at the main house porch, a concert of chamber music at 5 p.m. in the Chamber Music Hall, a composers' forum at 5 p.m. in the theatre, a choral concert at 6 at main house porch, and a fanfare at 7:20 in the shed to open the concert.

NEWS (E)
FRAMINGHAM, MASS.
CIRC. 18,650

AUG 4 1967

New England Newsclip

Boston Symphony Schedules Events At Tanglewood

TANGLEWOOD, Lenox — Erich Leinsdorf, music director of the Boston Symphony Orchestra and director of the Berkshire Music Center, has announced the schedule of events for Tanglewood-on-Parade on Thursday, August 17. The Tanglewood grounds will open at 2 p.m. and at 2:15 p.m. the festivities will begin with a trumpet fanfare. The balance of the afternoon will be occupied by seven separate concerts and will conclude with a gala concert starting at 7:30 p.m. in the music shed. The gala concert will open with performances by the Boston Symphony Orchestra of Mozart's Overture from "Die Entfuehrung aus dem Serail", Dvorak's Symphony No. 9, "From the New World" and Saint-Saens' Introduction and Rondo Capriccioso, for which Itshak Perlman will be violin soloist. The conclusion of the Gala Concert will be a performance of Tchaikovsky's 1812 Overture by the combined forces of the Boston Symphony and Berkshire Music Center Orchestras with cannons and salute guns. The conclusion of the evening will be a display of fireworks. The Gala Concert will be broadcast live and in color over the NBC television network.

The concerts scheduled for the afternooni nclude: a performance of the Boston University Tanglewood Young Artists Orchestra, Walter Eisenberg conductor, and Stanley Silverman, host (2:30 p.m. - Theatre), a song recital (3:00 - Theatre), a fanfare of outdoor music for winds (4:15 - Main House Porch), a concert of chamber music (5:00 - Chamber Music Hall), a Composers' Forum (5:00 - Theatre), a choral concert (6:00 - Main House Porch), and a Fanfare (7:20 - Shed) to open the gala concert.

MONITOR (e)
BOSTON, MASS.
CIRC. 192,400

AUG 10 1967

New England Newsclip

Tanglewood on parade

A trumpet fanfare at 2:15 p.m. on Thursday, Aug. 17, will begin the festivities of Tanglewood-on-Parade. Seven separate concerts are scheduled throughout the afternoon, leading towards a Gala Concert at 7:30 p.m. in the Music Shed. The evening event will feature Erich Leinsdorf conducting the Boston Symphony in Dvořák's "New World" Symphony.

Itzhak Perlman will be the violin soloist for the Saint-Saëns Introduction and Rondo Capriccioso. Then all of the Berkshire Music Center orchestras and ensembles which had played earlier will join the BSO in a performance of Tchalkovsky's "1812" Overture, complete with cannons and salute guns. A fireworks display will then follow. NBC-TV will carry the event live and in color.

The Record
HACKENSACK, N. J.
D. 137,868

AUG 7 1967

TANGLEWOOD FARE INCLUDES CONCERTS

Special To The Record

Lenox, Mass. — Erich Leinsdorf, director of the Berkshire Music Center, announces that the Tanglewood-on-Parade August 17 will feature seven separate concerts and conclude with a gala concert at 7:30 P. M. in the Music Shed.

The concert will open with performances by the Boston Symphony Orchestra of Mozart's Overture from "Die Entfuehrung aus dem Serail", Dvorak's Symphony No. 9, "From the New World" and Saint-Saens' Introduction and Rondo Capriccioso, for which Itzhak Perlman will be violin soloist.

The conclusion of the concert will be a performance of Tchaikovsky's "1812 Overture" by the combined Boston Symphony and Berkshire Music Center Orchestras with cannons and saluate guns followed by a display of fireworks. The Concert will be broadcast live and in color over the NBC television Network.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

ALBANY TIMES UNION
Sunday, August 13, 1967

Boom at Tanglewood

NE

The Boston Symphony's assistant director, Charles Wilson, will turn "gunner" Thursday night—and with the help of earphones and closed circuit television, will fire the cannon as Tchaikowsky's "1812 Overture" reaches a crescendo at Tanglewood.

The cannon—and later fireworks—will signal the close of a full day of concerts starting at 2:15 p.m., climaxed in the evening with the combined orchestras of the Boston Symphony and the Berkshire Music Center Orchestra.

The day has become known as "Tanglewood-On-Parade." All proceeds go to the Berkshire Music Center, an educational institution conducted throughout the summer months under the auspices of the Boston Symphony.

The cannon firing is kind of a lark—in fact members of the orchestra and staff spend more time talking about and planning the noisy exhibition than they do on the concert.

Wilson will conduct the music while watching it on a tiny TV set and listening to it through the earphones so as to be ready at the precise moment the music calls for the explosion.

Erich Leinsdorf will be on the podium conducting the combined orchestra in a program which will be colorcast over NBC-TV and carried on Albany's WAMC-FM.

The evening concert will include Mozart's Overture from "Die Entfuehrung aus dem Serail;" Dvorak's Symphony No. 9, "From the New World;" Saint-Saens' Introduction and Rondo Capriccioso with Itzhak Perlman, violinist; and the Overture.

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TIMES UNION
ALBANY, N. Y.
D. 71,635 SUN. 122,607

AUG 18 1967

'Tanglewood-on-Parade' An Exciting Treat for 9,000 Music Lovers

By ROBERT J. BARBER

The Boston Symphony Orchestra combined with the Berkshire Music Center Orchestra climaxed an exciting "Tanglewood - on - Parade" Thursday night with Tchaikovsky's "1812 Overture"—including the firing of cannon at the conclusion of the performance.

The gala day started at 2 p.m. with a Wagner program in the theater concert hall and continued all afternoon and evening before an estimated 9,000 music lovers.

Conductor Erich Leinsdorf took over the orchestra at 7:30 p.m. to open the evening concert with Mozart's overture from "Die Entfuehrung aus dem Serail," a sensitive composition and sensitively directed.

The explosive drama of the "1812 Overture" probably excited the audience the most, but it was Dvorak's "New World Symphony", which really made the "Parade" of Tanglewood.

His Ninth Symphony is his best known work and probably his most popular, and the orchestra played with it gusto and nostalgia.

It was only a stroke of fate that the masterpiece was ever composed. The "New World" would never have been written had it not been for a wealthy grocer's wife who decided to found an American conservatory of music and looked to Europe for its director.

And had she chosen the 28-year-old Sibelius instead of the 50-year-old Dvorak, the latter's last symphony would have been purely Czech. Both names had been suggested to her.

But she chose Dvorak and he subsequently developed an intense interest in native American music almost as soon as he arrived here. As a result, he composed a vivid picture of the "New World."

Dvorak also studied American Indian melodies and developed several ideas for setting "Hiawatha" to music. Unhappily the work never materialized.

Itzhak Perlman, a superb violinist, was the soloist for Saint-Saens' "Capriccioso," in the opening of the second half of the program. The "1812 Overture," which shows Tchaikovsky at his most patriotic, was performed by the combined Boston Symphony and the Music Center Orchestra—a total of 191 instrumentalists and they played it with magnificence.

The "New World" was brilliantly performed and conducted. The three quick movements captured the American scene perfectly: its sense of urgency and the hustle so typical of the U.S. city.

The Largo easily portrayed the vast panarama of the country's landscape and the serene expanse of the "wide open spaces."

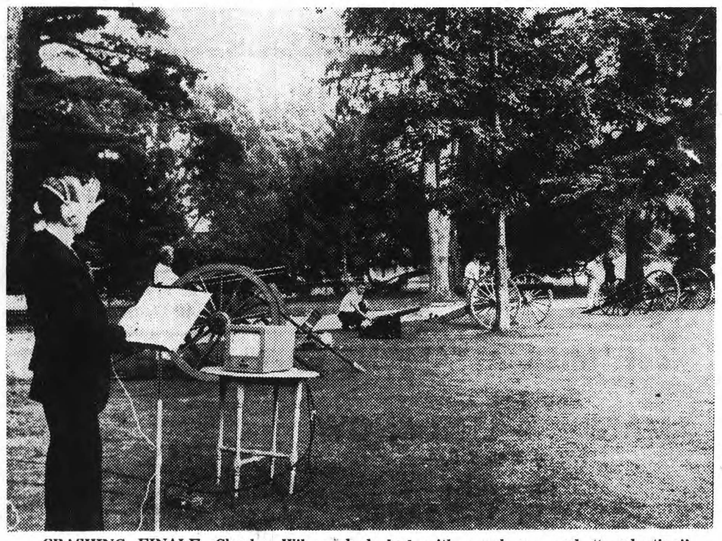
Included in the afternoon program was a youth concert featuring the Boston University Tanglewood Young Artist Orchestra with Walter Eisenberg conducting.

The concert included compositions by Berlioz, Sibelius, Prokofiev, and Brahms.

An outdoor concert for brass and woodwinds featured the works of Gounod, Hindesmith, and Beethoven. There was also a chamber music program with pieces by Tchaikovsky and Enesco.

The "parade day" was also something of a social outing with the attendance reading like a part of "Who's Who."

The widow of the late Serge Koussevitzky was chairman of the event while serving with her were Mrs. Henry B. Lodge, Mrs. Silvio Conte, Mrs. Eric Leinsdorf, and Mrs. John Volpe.



CRASHING FINALE—Charles Wilson, bedecked with earphones and "conducting" with the aid of a television monitor, readies to sound the salute guns and cannon which augmented the Boston Symphony's rendition of Tchaikowsky's "1812 Overture" at Tanglewood Thursday night. Wilson, assistant director of the BSO, here rehearses for the guns' big moment. The concert was telecast live on NBC.

AMERICAN (e)
WATERBURY, CONN.
CIRC. 41,850

AUG 15 1967 New England Newsclip

Violinist Returning For Concert

Itzhak Perlman, violin soloist, who thrilled an audience of 6,316 at Tanglewood over the weekend with his brilliant, passionate and beautiful performance of Sibelius' "Concerto for Violin and Orchestra in D minor, Op. 47," will again perform in the Tanglewood-On-Parade Concert Thursday evening at 7:30.

He will play the "Saint-Saens: "Introduction and "Rondo Capriccioso" with the Boston Symphony Orchestra, Erich Leinsdorf conducting.

Perlman, who made his first appearances with the Boston Symphony Orchestra in Boston last winter, is the musical product of both Israel and the United States.

Born in Tel Aviv in 1945, his parents having emigrated to Israel from Poland in the mid-1930s, he studied music at the Tel Aviv Academy of Music, giving concerts there and for the state broadcasting company.

In early childhood he was stricken with polio, therefore plays the violin in a seated position.

His first appearance in the United States was on the Ed Sullivan Show when he was 13. He was immediately accepted for study at the Juilliard School, New York, where he worked with Ivan Galamian and Dorothy DeLay.

He made his New York debut in 1963 at Carnegie Hall and the following year he won the coveted Leventritt Award. Last season he made his first major concert tour, playing with the Los Angeles, Minneapolis, Montreal, Honolula, St. Louis and Seattle orchestras.

He has recorded the "Sibelius" and "Prokofiev" (No. 2 in G minor) concertos with the Boston Symphony Orchestra, recently released by RCA Victor.

Perlman is a close relation to Dr. and Mrs. Leo Oken, long time residents of Waterbury.

SM

UNION (m)
SPRINGFIELD, MASS.
CIRC. 79,350

AUG 17 1967 New England Newsclip

Tanglewood-on-Parade Concert Today at 2

LENOX — Erich Leinsdorf, music director of the Boston Symphony Orchestra and director of the Berkshire Music Center, has announced complete programs for the concert for Tanglewood-on-Parade today from 2.15 until 9.30.

Fanfares to Open

The afternoon will open with three fanfares by Wagner at 2.15. At 2.30 the Boston University Tanglewood Young Artists Orchestra will perform works by Berlioz, Sibelius, Prokofiev and Brahms.

The afternoon continues with a song recital by members of the music center directed by Phyllis Curtin. At 4.15 there will be an outdoor winds concert.

There will be two events held jointly at 5. A concert of chamber music will feature works by Tchaikovsky and Brahms and a Tanglewood Composers' Forum will perform and discuss new works by Justin Connally, George Edwards, Anthony Gilbert, Robert Jenes and Harold Oliver.

At 6 there will be a choral concert of works by Bach, Byrd, Britten, Brahms, Beethoven, Edwin London and Jacob Druckman.

The afternoon's events will close with a fanfare at 7.20 which will also serve to open the gala concert, which begins at 7.30.

The gala concert will be broadcast live in color over television.

Mrs. John A. Volpe is an honorary member of the Tanglewood-on-Parade Committee as are: Mrs. Silvio O. Conte, wife of the U. S. representative; Mrs. Henry B. Cabot, wife of the President of the BSO; and Mrs. Leinsdorf.

Mrs. Serge Koussevitzky, widow of the center's founder is chairman.

Tanglewood-on-Parade is a benefit for the center.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900

AUG 17 1967 New England Newsclip

Tanglewood-on-Parade Committee Named for Program Tonight

Committee members for Tanglewood-on-Parade this afternoon and evening are headed by Mrs. Serge Koussevitzky as chairman.

Honorary members are Mrs. John A. Volpe, wife of the governor; Mrs. Silvio O. Conte, wife of Congressman Conte; Mrs. Henry B. Cabot, wife of the president of the Boston Symphony Orchestra; and Mrs. Erich Leinsdorf, wife of the BSO music director.

Berkshire County members of the committee are: Mrs. Bruce Crane of Dalton, Mrs. Albert Sterner of Richmond, Mrs. John Davis Hatch, Mrs. Stephen V. C. Morris and Mrs. John L. Senior of Lenox; Mrs. C. E. Jackson of Stockbridge; and Mrs. George W. Edman, Mrs. Paul K. Fodder, Mrs. Lawrence K. Miller, Mrs. John H. Rice, Mrs. Jay C. Rosenfeld and Mrs. Willem Willeke, all of Pittsfield.

Wives of musicians connected with Tanglewood on the committee are: Mrs. William Kroll, Mrs. Joseph Silverstein, Mrs. Louis Speyer and Mrs. Roger Voisin. Also Mrs. Thomas D. Perry Jr., wife of the BSO manager, and Mme. Anna de Leuchtenberg, Mrs. Koussevitzky's sister.

Activities began at 2:15 with three fanfares by Wagner. A concert by the Young Artists Orchestra followed at 2:30, with a song recital by members of the music center under the direction of Miss Phyllis Curtin. An outdoor winds concert is planned at 4:15.

A concert of chamber music of works by Tchaikovsky and Brahms and a Tanglewood composers' forum will be at 5. A choral concert will be held at 6, with the gala concert at 7:30. Fireworks will close the day's events

UNION (m)
SPRINGFIELD, MASS.
CIRC. 79,350

AUG 18 1967 New England Newsclip

Tanglewood – It Was a Great Nine Hours

By R. C. HAMMERICH
Union Music Critic

LENOX — Between 2.15 and 9.30 Thursday at Tanglewood, sme 300 musicians presented nearly nine hours of music during seven overlapping concerts plus brass-fanfare preludes.

The event, billed as "Tanglewood-On-Parade" and gala concert, was the annual display of the musical wares of members of the Berkshire Music Center aided by the Boston Symphony Orchestra for the benefit of the center.

It was warm and humid under a thin overcast when the gated opened at 2 to admit about 300 people. At 7.30, when there were 5000 in the great shed for the main event, the weather was still bland.

It made 40 television engineers and executives with $5 million in equipment, including five cameras, happy. They had been worried about the weather for the live broadcast to an estimated 20 million watchers at 198 stations over the country.

But for 12 members of the center, there was another mian event —the awarding of prizes by Erich Leinsdorf, music director. Thre of them are from Massachusetts.

In the order of announcement, they are:

Laura Kimble of San Carlos, California, Gregor Piatigorsky Prize for a cellist.

Douglas Bairstow of Dalton, oboeist, Benjamin H. Delson Memorial Prize.

Ann Golden of Canada and Queen Ann Alajia of Watertown, Adah Mase Curran prizes for voice.

Charles Van Tassel of Chicago, baritone, High Fidelity Magazine award to "Talented Member of Any Department."

Claudia Rantucci of Buffalo, violinist, and Makato Michii of Japan, doublebassist, Henry B. Cabot Awards.

Christopher Wolfe of Baltimore, clarinetist, and Mary Hagg Gallagher, of Ireland, violinist, Albert Spalding Prizes for instrumentalists.

George Edwards of Wellesley, Koussevitzky Tanglewood Composition Prize.

James Paul of Oberlin, Koussevitzky Memorial Conducting Prize and the Mrs. Eleanor Crane Memorial Prize.

Peter Chapman of Canada, trumpet player, C. D. Jackson prize.

Not long after the announcement of the prizes, Leinsdorf mounted the podium in the great shed at 7.30 to conduct the Boston Symphony Orchestra — some of the players squinting under the brilliant

See TANGLEWOOD
Page Twenty-two

SHOPPERS' NEWS
LYNNFIELD, MASS.
WEEKLY CIRC. 5,600

AUG 31 1967 New England Newsclip

LOCAL YOUTH PARTICIPATE IN PROGRAM AT TANGLEWOOD

Peter Leonard, son of Mr. & Mrs. John Leonard, participated in the Berkshire Music Center's Tanglewood-On-Parade Program, August 17th. He has spent eight weeks at Tanglewood, Lenox, Mass. as a student in the Boston Univ. Program for High School Instrumentalists, studying and playing in ensembles directed by members of the Boston Symphony Orchestra.

Tanglewood-On-Parade featured performances by all the participating musical groups. Peter performed as a member of the French Horn section of the Boston Univ. Tanglewood Young Artists Orchestra with 50 other young players from all sections of the country.

The Program under the direction of Walter Eisenberg, Conductor of the Greater Boston Youth Symphony Orchestra, included:

Berlioz - Overture, "The Roman Carnival", Op. 9

Sibelius - Symphony No. 2 in D major, Op. 43 Finale: Allegro moderato.

Prokofiev - Peter and the Wolf, Op. 67.

Brahms - "Academic Festival" Overture, Op. 80.

Peter is a member of the Lynnfield High School Band under the direction of Michael E. Cooney, and a member of the Senior Class.

NEWS (e)
SPRINGFIELD, MASS.
CIRC. 98,600

AUG 18 1967 New England Newsclip

Seven Hours of Quality Music

By ARTHUR T. ANDREWES

Tanglewood on Parade is conceived each year as a showcase of the departmental productivity of the various musical divisions in the Berkshire Music Center. The Center is the educational wing of the Berkshire Music Festival at Tanglewood.

The day's events extended from 2:30 through 9:30 p.m. It was seven hours of quality musical performance in a setting that made converts out of the most skeptical. Not to be confused with the usual concert atmosphere, there was a festive mood that was not unlike that which surrounds a holiday outing.

Wagnerian fanfares initiated the program series with a dramatic call to Young Artist's Orchestra concert. These Boston University extension students played a schedule of Berlioz, Sibelius, Brahms and Prokfiev. Overlapping this concert was an exciting song recital that found the divas and concert singers of tomorrow performing all manner of works from opera and Gilbert and Sullivan, to the difficult German Lieder.

The location of the concert for brass and woodwinds was a disadvantage to the production. Set on the front porch of the Main House the lack of theatrical confinement meant the loss of certain subtle and sensitive woodwind sounds.

One of the most brilliant presentations of the afternoon took place in the Chamber Music Hall where an Octet by Enesco was preceded by a magnificent performance of the Tchaikovsky "Trio for Violin, Cello and Piano." No finer rendition or artistic interpretation of this piece could be asked.

With a composers forum of contemporary music and a choral concert the afternoon—early evening performances were drawn to a close and the attention of the audiences, drawn by particular interests, focused on the Music Shed and the Boston Symphony Orchestra concert under the direction of Erich Leinsdorf.

The concert was no less than the usual high quality that marks the conduct of that great aggrregation. After an ordinary opening with Mozart's "Overture to the Abduction from the Seraglio," Leinsdorf moved to the well known "New World Symphony" by Dvorak.

Maestro Leinsdorf is endowed with a natural sensitivity. He is entitled to his own interpretation of the various works performed. However, there were passages in the Dvorak piece that required more strength and emotional outpouring than was present last night.

The accomplished artistry of Itzahk Perlman created quite a stir. And well it might. This virtuoso violinist threw the evening into high gear with his fantastic control and feeling. This type of quality musician should be seen more often during a Tanglewood season. His Saint-Saens piece and its encore left all his listeners breathlessly pleased.

The closing Tchaikovsky "1812 Overture" was performed with excellent musicianship and very little else. The combined student and professional orchestra was swelled to number 191. This doubled the sound but not the involvement.

One thing was proven quite conclusively last night. The boorish attitude of television's Edmund Newman from NBC was as valuable to the understanding and transmission of the concert as an air filled with static.

The National Broadcasting Company televised the final concert nationwide. The conduct of Newman in interviews and the manner with which he delivered program notes did more harm than good.

A very fine musical presentation was distorted and fragmented for millions of people by the manner in which a network bungled the job. When will the Boston Symphony stop trading reputation for commercial advertising?

Tanglewood on Parade

BANNER (e)
BENNINGTON, VT.
CIRC. 5,300

AUG 16 1967 New England Newsclip

Trumpet Fanfare, Fireworks For Tanglewood-on-Parade

LENOX, Mass. — Erich Leinsdorf, music director of the Boston Symphony Orchestra and director of the Berkshire Music Center, has announced the schedule of events for Tanglewood-on-Parade on Thursday.

Tanglewood grounds will open at 2 p.m. and at 2:15 the festivities will begin with a trumpet fanfare. The balance of the afternoon will be occupied by seven separate concerts and will conclude with a gala concert starting at 7:30 in the Music Shed.

The concert will open with performances by the Boston Symphony Orchestra of Mozart's Overture from "Die Entfuehrung aus dem Serail," Dvorak's Symphony No. 9, "From the New World" and Saint-Saens' "Introduction and Rondo Capriccioso," for which Itzhak Perlman will be violin soloist. Concluding will be a performance of Tchaikovsky's "1812 Overture" by the combined forces of the Boston Symphony and Berkshire Music Center Orchestras with cannons and salute guns. A display of fireworks will end the evening. The gala concert will be broadcast live and in color over the NBC television.

Concerts scheduled for the afternoon include a performance of the Boston University Tanglewood Young Artists Orchestra, Walter Eisenberg conductor, and Stanley Silverman, host (2:30 theatre); a song recital (3 - theatre); a fanfare of outdoor music for winds (4:15 - Main House Porch); a concert of chamber music (5 - Chamber Music Hall); a Composers' Forum (5 - Theatre), a choral concert (6 - Main House Porch); and a Fanfare (7:20 - Shed) to open the evening concert.

Reserved seats are available at $6, $5, $4 and $3.50. Unreserved seats will be available the afternoon of Tanglewood-on-Parade at $2.50. One ticket is good for all of the day's events.

For ticket and program information: Festival Ticket Office, Tanglewood, Lenox, Mass. 01240. (Telephone: 413-637-1600).

TRANSCRIPT (e)
NORTH ADAMS, MASS.
CIRC. 13,350

AUG 18 1967 New England Newsclip

Viewers All Over Country See Tanglewood Concert

An estimated 20 million television viewers focused their eyes on Lenox last night as 198 stations on the NBC network broadcast the "Gala Concert" at Tanglewood. The two-hour telecast was the final event of the annual "Tanglewood-On-Parade" day which began at 2:30.

Some of the musicians could be seen squinting under the brilliant TV lights during the performance. Forty television engineers and executives had brought $5 million worth of equipment, including five cameras to provide coverage.

At 7:30 the Berkshire Symphony Orchestra, with Erich Leinsdorf on the podium, began with Mozart's Overture from "The Abduction from the Seraglio" and Dvorak's "New World Symphony."

During an intermission, TV viewers were treated to a series of very light, but interesting, interviews between Edwin Newman and members of the orchestra.

After the intermission the BSO played the "Introduction and Rondo Capriccioso" by Saint-Saens with 22-year-old Itzhak Perlman as solo violinist.

For the final piece, Tchaikovsky's "1812-Overture," the orchestra was joined by the 90 students who studied at Tanglewood this summer. Eight cannons boomed on the lawn during the famous, loud finale. Thirty seconds of aerial fireworks were also set off for the TV cameras.

Total attendance for the day, which included separate concerts by each of the six performing departments in the center, was just under 8,000. During most of the afternoon there were as many people strolling about the grounds with ears open as listeners sitting still.

TRANSCRIPT-TELEGRAM (e)
HOLYOKE, MASS.
CIRC. 26,950

AUG 18 1967 New England Newsclip

69

8,000 On Hand To View Tanglewood-On-Parade

The annual celebration that is called Tanglewood - on - Parade took place Thursday, with nearly 8,000 people moving from lawns to the various auditoriums on the grounds during the afternoon and evening. A rousing climax was the evening concert by the Boston Symphony Orchestra and the Berkshire Music Center Orchestra, under the eyes of five television cameras filming it for live color broadcast. It ended at 9:30 with the 1812 Overture of Tchaikovsky, performed with real cannons and fireworks at the finale.

This spectacular way of presenting the 1812 Overture is coming to be a Berkshire Festival specialty and it is very exciting indeed. The earlier part of the program was less showy but also memorable as the young Israeli violinist Itzhak Perlman played the lovely Saint-Saens Introduction and Rondo Capriccioso. He was called back for many bows.

Before the intermission a rather hasty Overture from "Die Entfuehrung aus dem Serail" opened the program, revealing consciousness of the TV cameras and schedule. Half way through Dvorak's New World Symphony conductor Erich Leinsdorf and the orchestra seemed to find their pace. The last movement was splendid.

This was just part of an elaborate program of overlapping concerts, indoors and out, including fanfares, that exhibited the high talents of the students of the Berkshire Music Center, all of whom seem to be gifted singers or instrumentalists. There was also a session of the composers' forum, a youth concert by the Boston University Tanglewood Young Artists Orchestra, and even a talk on how the evening concert would be televised.

The occasion was also used for announcement of the 12 prize-winners of the Berkshire Music Center summer program. The 12 young artists so honored are Laura Kimble of San Carlos, Calif., 'cellist; Douglas Bairstow of Dalton, oboist; Ann Golden of Canada and Queen Ann Alajia of Watertown, vocalists; Charles Van Tassel of Chicago, baritone; Claudia Rantucci of Buffalo, violinist; Makato Michii of Japan, doublebassist; Christopher Wolfe of Baltimore, clarinetist; Mary Hagg Gallagher of Ireland, violinist; George Edwards of Wellesley, composition; James Paul of Oberlin, conducting, and Peter Champman of Canada, trumpet player.

The Berkshire Festival will continue for three more concerts, tonight, Saturday night and Sunday afternoon.

HAMPSHIRE GAZETTE (e)
NORTHAMPTON, MASS.
CIRC. 14,250

AUG 22 1967 New England Newsclip

Tanglewood-On-Parade Ends With Traditional Bang

What must be one of the loudest performances of the Tchiakovsky "1812 Overture" on record, complete with fireworks, Eastover cannon and salute guns, was the traditional climax of the gala concert presented last night by the combined Boston Symphony and Berkshire Music Center orchestras as the final event of the annual program "Tanglewood-on-parade."

The proceedings began at 2:15 with a fanfare, and continued with a youth concert in the theatre-concert hall, a song recital in the chamber music hall, a program of outdoor music for brass and woodwinds on the porch of the main house, a chamber music concert, a composers' forum and a choral concert. All of the programs were designed to show off the accomplishments of the students at the Berkshire Music Center, and most of them were admirably presented. Especially gratifying was the choral concert on the main house porch, which included music of Bach, Byrd, Britten (with Hadley's Donna Klimoski as alto soloist), Brahms, Beethoven and Jacob Druckman, as well as three songs by Edwin London of Smith College.

It was the presentation by the Boston Symphony at 7:30 that was meant to be the high point of the day, however. The shed looked quite different for the occasion, largely because of the television lights and cameras (the entire concert was broadcast live), but the notable Boston Symphony sounded as superb as ever. The Mozart overture to the "Abduction of the Seraglio," was delightful: light, precise, and nicely drawn. It was a good choice for an opener, and the audience was as happy with the performance as the musicians were in playing the music of the master.

The Dvorak "Symphony No. 9" was also memorable. Written while the composer was visiting this country, and incorporating folk melodies (both from the new world and the old, by the way), it is a fine piece of music, and the orchestra did it splendid service. Conductor Erich Leinsdorf, who has a tendency towards relaxed tempi and who seems to prefer the expansive phrase to the impetus of the music's drama, did not (except for a slightly slow first movement) retard the pace, so that after a broad reading of the second movements (the familiar Largo), the Scherzo and the final movement were allowed to build to an exciting conclusion.

Unfortunately, from lesser but still marvelous Mozart and from eminently worthwhile Dvorak to the Saint-Saens and Tchiakovsky that completed the program was a precipitous falling off indeed. Saint-Saens' "Introduction and Rondo Capriccioso" does not even have the merit of being top-rank Saint-Saens, but Itzhak Perlman, violinist, and the combined orchestras took it all very seriously. Even they, however, hard as they worked, could not make something of nothing, although, as was demonstrated in the Tchaikovsky, the 191 musicians could make something ear-shattering out of just as little.

The audience was a very receptive one, and was indeed encouraged to applaud between movements of the symphony (Leinsdorf turned around to acknowledge it). It also went wild over everything else.

It is most curious, for neither the program itself (at least the last half of it) nor the behaviour of the spectators was typical of Tanglewood; and yet this is what was seen broadcast from coast to coast. It is sad to contemplate how taste and manners seem to disappear when a bathetic "pizzazz" takes their place, especially since the glimpse of Tanglewood that was offered to the nation was neither typical nor, finally, truthful. — B. D.

NEWS (e)
SPRINGFIELD, MASS.
CIRC. 98,600

AUG 18 1967 New England Newsclip

Seven Hours of Quality Music

By ARTHUR T. ANDREWES

Tanglewood on Parade is conceived each year as a showcase of the departmental productivity of the various musical divisions in the Berkshire Music Center. The Center is the educational wing of the Berkshire Music Festival at Tanglewood.

The day's events extended from 2:30 through 9:30 p.m. It was seven hours of quality musical performance in a setting that made converts out of the most skeptical. Not to be confused with the usual concert atmosphere, there was a festive mood that was not unlike that which surrounds a holiday outing.

Wagnerian fanfares initiated the program series with a dramatic call to Young Artist's Orchestra concert. These Boston University extension students played a schedule of Berlioz, Sibelius, Brahms and Prokfiev. Overlapping this concert was an exciting song recital that found the divas and concert singers of tomorrow performing all manner of works from opera and Gilbert and Sullivan, to the difficult German Lieder.

The location of the concert for brass and woodwinds was a disadvantage to the production. Set on the front porch of the Main House the lack of theatrical confinement meant the loss of certain subtle and sensitive woodwind sounds.

One of the most brilliant presentations of the afternoon took place in the Chamber Music Hall where an Octet by Enesco was preceded by a magnificent performance of the Tchaikovsky "Trio for Violin, Cello and Piano." No finer rendition or artistic interpretation of this piece could be asked.

With a composers forum of contemporary music and a choral concert the afternoon —early evening performances were drawn to a close and the attention of the audiences, drawn by particular interests, focused on the Music Shed and the Boston Symphony Orchestra concert under the direction of Erich Leinsdorf.

The concert was no less than the usual high quality that marks the conduct of that great aggrregation. After an ordinary opening with Mozart's "Overture to the Abduction from the Seraglio," Leinsdorf moved to the well known "New World Symphony" by Dvorak.

Maestro Leinsdorf is endowed with a natural sensitivity. He is entitled to his own interpretation of the various works performed. However, there were passages in the Dvorak piece that required more strength and emotional outpouring than was present last night.

The accomplished artistry of Itzahk Perlman created quite a stir. And well it might. This virtuoso violinist threw the evening into high gear with his fantastic control and feeling. This type of quality musician should be seen more often during a Tanglewood season. His Saint-Saens piece and its encore left all his listeners breathlessly pleased.

The closing Tchaikovsky "1812 Overture" was performed with excellent musicianship and very little else. The combined student and professional orchestra was swelled to number 191. This doubled the sound but not the involvement.

One thing was proven quite conclusively last night. The boorish attitude of television's Edmund Newman from NBC was as valuable to the understanding and transmission of the concert as an air filled with static.

The National Broadcasting Company televised the final concert nationwide. The conduct of Newman in interviews and the manner with which he delivered program notes did more harm than good.

A very fine musical presentation was distorted and fragmented for millions of people by the manner in which a network bungled the job. When will the Boston Symphony stop trading reputation for commercial advertising?

Tanglewood on Parade

BANNER (e)
BENNINGTON, VT.
CIRC. 5,300

AUG 16 1967 New England Newsclip

Trumpet Fanfare, Fireworks For Tanglewood-on-Parade

LENOX, Mass. — Erich Leinsdorf, music director of the Boston Symphony Orchestra and director of the Berkshire Music Center, has announced the schedule of events for Tanglewood-on-Parade on Thursday.

Tanglewood grounds will open at 2 p.m. and at 2:15 the festivities will begin with a trumpet fanfare. The balance of the afternoon will be occupied by seven separate concerts and will conclude with a gala concert starting at 7:30 in the Music Shed.

The concert will open with performances by the Boston Symphony Orchestra of Mozart's Overture from "Die Entfuehrung aus dem Serail," Dvorak's Symphony No. 9, "From the New World" and Saint-Saens' "Introduction and Rondo Capriccioso," for which Itzhak Perlman will be violin soloist. Concluding will be a performance of Tchaikovsky's "1812 Overture" by the combined forces of the Boston Symphony and Berkshire Music Center Orchestras with cannons and salute guns. A display of fireworks will end the evening. The gala concert will be broadcast live and in color over the NBC television.

Concerts scheduled for the afternoon include a performance of the Boston University Tanglewood Young Artists Orchestra, Walter Eisenberg conductor, and Stanley Silverman, host (2:30 theatre); a song recital (3 - theatre); a fanfare of outdoor music for winds (4:15 - Main House Porch); a concert of chamber music (5 - Chamber Music Hall); a Composers' Forum (5 - Theatre), a choral concert (6 - Main House Porch); and a Fanfare (7:20 - Shed) to open the evening concert.

Reserved seats are available at $6, $5, $4 and $3.50. Unreserved seats will be available the afternoon of Tanglewood-on-Parade at $2.50. One ticket is good for all of the day's events.

For ticket and program information: Festival Ticket Office, Tanglewood, Lenox, Mass. 01240. (Telephone: 413-637-1600).

TRANSCRIPT (e)
NORTH ADAMS, MASS.
CIRC. 13,350

AUG 18 1967 New England Newsclip

Viewers All Over Country See Tanglewood Concert

An estimated 20 million television viewers focused their eyes on Lenox last night as 198 stations on the NBC network broadcast the "Gala Concert" at Tanglewood. The two-hour telecast was the final event of the annual "Tanglewood-On-Parade" day which began at 2:30.

Some of the musicians could be seen squinting under the brilliant TV lights during the performance. Forty television engineers and executives had brought $5 million worth of equipment, including five cameras to provide coverage.

At 7:30 the Berkshire Symphony Orchestra, with Erich Leinsdorf on the podium, began with Mozart's Overture from "The Abduction from the Seraglio" and Dvorak's "New World Symphony."

During an intermission, TV viewers were treated to a series of very light, but interesting, interviews between Edwin Newman and members of the orchestra.

After the intermission the BSO played the "Introduction and Rondo Capriccioso" by Saint-Saens with 22-year-old Itzhak Perlman as solo violinist.

For the final piece, Tchaikovsky's "1812 Overture," the orchestra was joined by the 90 students who studied at Tanglewood this summer. Eight cannons boomed on the lawn during the famous, loud finale. Thirty seconds of aerial fireworks were also set off for the TV cameras.

Total attendance for the day, which included separate concerts by each of the six performing departments in the center, was just under 8,000. During most of the afternoon there were as many people strolling about the grounds with ears open as listeners sitting still.

TRANSCRIPT-TELEGRAM (e)
HOLYOKE, MASS.
CIRC. 26,950

AUG 18 1967 New England Newsclip

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8,000 On Hand To View Tanglewood-On-Parade

The annual celebration that is called Tanglewood - on - Parade took place Thursday, with nearly 8,000 people moving from lawns to the various auditoriums on the grounds during the afternoon and evening. A rousing climax was the evening concert by the Boston Symphony Orchestra and the Berkshire Music Center Orchestra, under the eyes of five television cameras filming it for live color broadcast. It ended at 9:30 with the 1812 Overture of Tchaikovsky, performed with real cannons and fireworks at the finale.

This spectacular way of presenting the 1812 Overture is coming to be a Berkshire Festival specialty and it is very exciting indeed. The earlier part of the program was less showy but also memorable as the young Israeli violinist Itzhak Perlman played the lovely Saint-Saens Introduction and Rondo Capriccioso. He was called back for many bows.

Before the intermission a rather hasty Overture from "Die Entfuehrung aus dem Serail" opened the program, revealing consciousness of the TV cameras and schedule. Half way through Dvorak's New World Symphony conductor Erich Leinsdorf and the orchestra seemed to find their pace. The last movement was splendid.

This was just part of an elaborate program of overlapping concerts, indoors and out, including fanfares, that exhibited the high talents of the students of the Berkshire Music Center, all of whom seem to be gifted singers or instrumentalists. There was also a session of the composers' forum, a youth concert by the Boston University Tanglewood Young Artists Orchestra, and even a talk on how the evening concert would be televised.

The occasion was also used for announcement of the 12 prize-winners of the Berkshire Music Center summer program. The 12 young artists so honored are Laura Kimble of San Carlos, Calif., 'cellist; Douglas Bairstow of Dalton, oboist; Ann Golden of Canada and Queen Ann Alajia of Watertown, vocalists; Charles Van Tassel of Chicago, baritone; Claudia Rantucci of Buffalo, violinist; Makato Michii of Japan, doublebassist; Christopher Wolfe of Baltimore, clarinetist; Mary Hagg Gallagher of Ireland, violinist; George Edwards of Wellesley, composition; James Paul of Oberlin, conducting, and Peter Champman of Canada, trumpet player.

The Berkshire Festival will continue for three more concerts, tonight, Saturday night and Sunday afternoon.

HAMPSHIRE GAZETTE (e)
NORTHAMPTON, MASS.
CIRC. 14,250

AUG 22 1967 New England Newsclip

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The Dvorak "Symphony No. 9" was also memorable. Written while the composer was visiting this country, and incorporating folk melodies (both from the new world and the old, by the way), it is a fine piece of music, and the orchestra did it splendid service. Conductor Erich Leinsdorf, who has a tendency towards relaxed tempi and who seems to prefer the expansive phrase to the impetus of the music's drama, did not (except for a slightly slow first movement) retard the pace, so that after a broad reading of the second movements (the familiar Largo), the Scherzo and the final movement were allowed to build to an exciting conclusion.

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70

BERKSHIRE MUSIC CENTRE PRE - SEASON 1967

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,200
MAR 4 1967
New England Newsclip

Music Center Lists Dates For Auditions

BOSTON — The Berkshire Music Center, the summer educational center for the advanced study of music maintained by the Boston Symphony Orchestra at Tanglewood, has announced the locations of auditions for its 1967 fellowship program.

To qualify for full or associate fellowships at the eigth-week session of the Music Center all instrumentalists, singers and pianists must take part in the auditions. The minimum age for full fellows is 21 and 18 for associate fellows. The Music Center's Fellows take part in the orchestra and chamber music programs of the Center and may attend the concerts and rehearsals of the Boston Symphony Orchestra's Berkshire Festival. This summer's session of the Berkshire Music Center opens on June 25 and continues through Aug. 19.

Audition Times

In New York auditions will be held at Carnegie Hall on the following days: April 12, 1 to 4 p.m. for strings; April 13, 1 to 4 p.m. for woodwinds; April 14, 1 to 4 p.m. for brass; and March 4 and April 15, 10 a.m. to 3 p.m. for instrumentalists, singers and pianists.

All Boston auditions will be held at Symphony Hall on March 30 from 1 to 4 p.m.

Percussion and harp auditions will be by appointment only. Further information may be obtained by writing to the Berkshire Music Center, Symphony Hall, Boston, Mass. 02115.

UNION (m)
SPRINGFIELD, MASS.
CIRC. 79,350
APR 24 1967
New England Newsclip

Regional Roundup

Four Will Compose Music for August Tanglewood Series

The Berkshire Music Center, the Boston Symphony Orchestra's summer educational center at Tanglewood in Lenox, and the Fromm Music Foundation of Chicago have made four commissions for music to be performed at the center's festival of contemporary music in August.

Erich Leinsdorf, music director of the Boston Symphony Orchestra and director of the music center, in announcing the commissions Sunday said that this summer the center and the Fromm Foundation will begin their second decade of joint participation in contemporary musical activities at Tanglewood.

One From U. S.

Commissions for 1967 have been awarded to Carlos Roque Alsina, 26, a native of Argentina who now lives in Berlin, John C. Eaton, 32, of Bryn Mawr, Pa., Jeffrey Levine, 24, of New York City and R. Murray Schafer, 34, of Sarnia, Ontario, Can.

Alsina, most recently a member of the Center of the Creative and Performing Arts at Buffalo's State University and assistant conductor of the Deutsche Opera Berlin, has been commissioned for an instrumental chamber work.

An orchestral music will be written by John Eaton, who has been awarded three Prix de Rome and two Guggenheim Fellowships.

Bass Player

Levine is bass player with the Contemporary Chamber Ensemble at Rutgers, where he is also lecturer in music. His commission also is for instrumental chamber music.

A choral piece will be written by Canadian composer Schafer, who since 1965 has been on the staff of Simon Fraser University, Burnaby, British Columbia.

This summer's festival of contemporary American music will take place from August 9 to August 17 with seven concerts scheduled. During this period the premieres of the newly-commissioned music will be given.

MERCURY (e)
MEDFORD, MASS.
CIRC. 8,200
APR 20 1967
New England Newsclip

Tanglewood Art Center Scheduled

BOSTON—A professional art school is taking up residence at Tanglewood this summer thanks to the Berkshire Music Center and Boston University.

At the invitation of Erich Leinsdorf, director of the Center, Professor David Aronson (Brimstone Lane, South Sudbury) and other members of the Boston University Division of Art are establishing the summer art program. Aronson is a distinguished painter and sculptor.

The school will be conducted on two levels, basic and advanced, with each level providing instruction in drawing and painting. Six semester hours credit is given for each level.

The eight-week (June 25-Aug. 20) school is open to serious students of art in college and to exceptionally qualified high school students.

A series of visiting critics will join the summer school faculty in lectures, seminars and group critiques. They include painters Walter Murch and Jack Levine and Jack Tworkov, painter and chairman of the Yale University Art Department. Murch is an associate professor of art at Boston University's School of Fine and Applied Arts.

Each applicant is required to submit a portfolio of his work before May 1 to Boston University at Tanglewood, Division of Art, Boston University School of Fine and Applied Arts, 855 Commonwealth ave., Boston, Mass., 02215. Joseph Ablow is chairman of the Division of Art.

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 411,800
APR 17 1967
New England Newsclip

MUSIC COURSES TO RESUME

A program for high school juniors who are gifted instrumentalists will be offered for the second summer at Tanglewood under the joint sponsorship of Boston University, the Boston Symphony Orchestra and the Berkshire Music Center from June 25 through Aug. 20.

The courses, which can be applied toward a Bachelor of Music degree at B.U., will include applied music, music theory, and orchestra and chamber music. The faculty will be drawn from the B. U. School of Fine and Applied Arts and from the Boston Symphony Orchestra.

Information on the program may be obtained from Dr. Wilbur Fullbright, Boston University School of Fine and Applied Arts, 855 Commonwealth ave., Boston.

ITEM (e)
WAKEFIELD, MASS.
CIRC. 6,600
APR 14 1967
New England Newsclip

Summer Music For H.S. Juniors

For the second summer, Boston University, the Boston Symphony Orchestra, and the Berkshire Music Center are pooling their academic and musical talents to offer a program aimed specifically at high school juniors who are gifted instrumentalists.

The courses at Tanglewood, which can be applied toward a Bachelor of Music degree at B.U. will include applied music, music theory and orchestra and chamber music. The faculty will be drawn from the B.U. School of Fine and Applied Arts and from the ranks of the Boston Symphony Orchestra who also teach at B.U.'s School of Fine and Applied Arts.

The program begins June 25 and continues through Aug. 20 at Tanglewood, summer home of the Boston Symphony Orchestra.

The applied music course will offer private instruction with Roman Totenberg, violinist, and Leslie Parnus, cellist as well as with members of the Boston Symphony Orchestra. Music study classes will be led by Artin S. Arslanian, theorist, who will outline creative musicianship. The orchestra and chamber music will offer an intensive program in orchestra performance with conductor Walter Eisenberg.

Students will also have the cultural opportunity of attending rehearsals and concerts of the Boston Symphony Orchestra and chamber music performances by the Berkshire Music Center.

The program is designed to be an extension and enrichment of previous study for high school students who have completed their junior year and will enter their senior year in September. Further information may be obtained from Dr. Wilbur Fullbright, B. U. School of Fine and Applied Arts, 855 Commonwealth ave, Boston.

SUNDAY TELEGRAM
WORCESTER, MASS.
CIRC. 104,900
MAY 14 1967
New England Newsclip

Music

Berkshire Center Plans 4 New Works

By RAYMOND MORIN
Telegram Music Critic

By comparison with past eras, three months is a considerable time for a composer to write a commissioned work for a specific occasion.

Four such compositions will be played at the Berkshire Music Center, Tanglewood, at the Festival of Contemporary Music, Aug. 8 and 9, 14 and 15.

Commissions are from the Berkshire Center and the Fromm Music Foundation in Chicago. Announcement came from Erich Leinsdorf, conductor of the Boston Symphony which maintains the Center as its summer educational project.

This is the 11th summer that the Center and Fromm Foundation have so collaborated. Concerning this happy union, Leinsdorf said, "Without the continued assistance of Paul Fromm, this little festival within a festival would not be possible." He was referring, of course, to the Berkshire Music Festival which will be held from June 30 through Aug. 20.

Commissions for 1967 have been awarded to Carlos Roque Alsina, 26, a native of Argentina for an instrumental chamber work; John C. Eaton, 32, Bryn Mawr, Pa., orchestral music; Jeffrey Levine, 24, New York City instrumental chamber music; R. Murray Schafer 34, Sarnia, Ontario, Canada, a choral piece.

COMMISSIONS — Twentieth century commissioning is a continuation of a practice that was virtually the main support of composers during the classic or Viennese era. Among those who benefited the most were Haydn, Mozart, and Beethoven.

The least financial benefit was through publication. Mainly, the old masters wrote works that were frequently "dedicated" to the patron. This resulted in profitable goodwill and public or private performances.

A vastly different situation exists today and it completely removes the stigma of charity.

For example, Norman Dello Joio, chairman of the Music Educators National Conference Contemporary Music Project recently announced that 17 young composers have been awarded fellowships.

These are for a minimum sum of $5,500 each, administered under grants from the Ford Foundation. Serving as composers - in - residence in school systems, such composers have no specific teaching duties. During the year, they write original works for the bands, orchestras, choruses, and other ensembles in their host schools.

OPERATIC BLUES — Discussing the Metropolitan Opera's first season in its new home in Lincoln Center, Harold C. Schoenberg, music critic for the New York Times, presents a long list of liabilities and plenty of red ink.

Among the non-artistic nuisances were a threatened orchestral strike, machinery that did not work, productions that were canceled and rescheduled, and steps in front of the building on which persons tripped and brought law suits.

In addition were the astronomical deficit of $6.6 million dollars by the parent company, and deficit of $1,100,000 by the National Company which it sponsors.

All of which explains the nationwide musical poorhouse alarms. Boston music culture is asking for $5.5 million. In Philadelphia the asking is for $10 million.

In New York the proposed bite is $13 million, but it is for the Met Opera as for Leonard Bernstein's New York Philharmonic.

These requests are for contributions, in addition to the price of musical wares, the cost of a seat at the symphony or opera.

The extraordinary thing is that, in spite of increased ticket prices, it is "next to impossible" to get into the Met or symphony.

During its recent Boston season, the Boston Opera Association sponsoring the Met returned thousands of checks to prospective patrons because War Memorial Auditorium was sold out.

In a recent article, Delos Smith of UPI points out that a first-rate symphony conductor can't be had for less than $50,000 a year. Musicians generally cost a minimum of $14,000 a year. Executive salaries run high, sage hands and technicians.

Concerning musicians, Smith says, "Their skills are at least comparable to those of plumbers and electricians, and should be as well rewarded."

This Week In Music

TODAY

Berj Zamgochian, organist, dedication concert, Gilbert and Anna Chabot Memorial Organ, Assumption Preparatory School, Hebert Memorial Auditorium, 4 p.m. (tickets).

Honegger's "King David," First Unitarian Church Choir, 8 p.m. (free).

FRIDAY

"Finian's Rainbow," Worcester County Light Opera Club, Atwood Hall, Clark University, 8:15 p.m. (tickets). Repeated Saturday and Sunday evenings.

Temple Emanuel annual music festival, 8:15 p.m. (free).

70

BERKSHIRE MUSIC CENTRE PRE - SEASON 1967

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BOSTON—A professional art school is taking up residence at Tanglewood this summer thanks to the Berkshire Music Center and Boston University.

At the invitation of Erich Leinsdorf, director of the Center, Professor David Aronson (Brimstone Lane, South Sudbury) and other members of the Boston University Division of Art are establishing the summer art program. Aronson is a distinguished painter and sculptor.

The school will be conducted on two levels, basic and advanced, with each level providing instruction in drawing and painting. Six semester hours credit is given for each level.

The eight-week (June 25-Aug. 20) school is open to serious students of art in college and to exceptionally qualified high school students.

A series of visiting critics will join the summer school faculty in lectures, seminars and group critiques. They include painters Walter Murch and Jack Levine and Jack Tworkov, painter and chairman of the Yale University Art Department. Murch is an associate professor of art at Boston University's School of Fine and Applied Arts.

Each applicant is required to submit a portfolio of his work before May 1 to Boston University at Tanglewood, Division of Art, Boston University School of Fine and Applied Arts, 855 Commonwealth ave., Boston, Mass., 02215. Joseph Ablow is chairman of the Division of Art.

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 411,800
APR 17 1967
New England Newsclip

MUSIC COURSES TO RESUME

A program for high school juniors who are gifted instrumentalists will be offered for the second summer at Tanglewood under the joint sponsorship of Boston University, the Boston Symphony Orchestra and the Berkshire Music Center from June 25 through Aug. 20.

The courses, which can be applied toward a Bachelor of Music degree at B.U., will include applied music, music theory, and orchestra and chamber music. The faculty will be drawn from the B. U. School of Fine and Applied Arts and from the Boston Symphony Orchestra.

Information on the program may be obtained from Dr. Wilbur Fullbright, Boston University School of Fine and Applied Arts, 855 Commonwealth ave., Boston.

SUNDAY TELEGRAM
WORCESTER, MASS.
CIRC. 104,900
MAY 14 1967
New England Newsclip

Music — Berkshire Center Plans 4 New Works

By RAYMOND MORIN
Telegram Music Critic

By comparison with past eras, three months is a considerable time for a composer to write a commissioned work for a specific occasion.

Four such compositions will be played at the Berkshire Music Center, Tanglewood, at the Festival of Contemporary Music, Aug. 8 and 9, 14 and 15.

Commissions are from the Berkshire Center and the Fromm Music Foundation in Chicago. Announcement came from Erich Leinsdorf, conductor of the Boston Symphony which maintains the Center as its summer educational project.

This is the 11th summer that the Center and Fromm Foundation have so collaborated. Concerning this happy union, Leinsdorf said, "Without the continued assistance of Paul Fromm, this little festival within a festival would not be possible." He was referring, of course, to the Berkshire Music Festival which will be held from June 30 through Aug. 20.

Commissions for 1967 have been awarded to Carlos Roque Alsina, 26, a native of Argentina for an instrumental chamber work; John C. Eaton, 32, Bryn Mawr, Pa., orchestral music; Jeffrey Levine, 24, New York City instrumental chamber music; R. Murray Schafer 34, Sarnia, Ontario, Canada, a choral piece.

COMMISSIONS — Twentieth century commissioning is a continuation of a practice that was virtually the main support of composers during the classic or Viennese era. Among those who benefited the most were Haydn, Mozart, and Beethoven.

The least financial benefit was through publication. Mainly, the old masters wrote works that were frequently "dedicated" to the patron. This resulted in profitable goodwill and public or private performances.

A vastly different situation exists today and it completely removes the stigma of charity.

For example, Norman Dello Joio, chairman of the Music Educators National Conference Contemporary Music Project recently announced that 17 young composers have been awarded fellowships.

These are for a minimum sum of $5,500 each, administered under grants from the Ford Foundation. Serving as composers - in - residence in school systems, such composers have no specific teaching duties. During the year, they write original works for the bands, orchestras, choruses, and other ensembles in their host schools.

OPERATIC BLUES — Discussing the Metropolitan Opera's first season in its new home in Lincoln Center, Harold C. Schoenberg, music critic for the New York Times, presents a long list of liabilities and plenty of red ink.

Among the non-artistic nuisances were a threatened orchestral strike, machinery that did not work, productions that were canceled and rescheduled, and steps in front of the building on which persons tripped and brought law suits.

In addition were the astronomical deficit of $6.6 million dollars by the parent company, and deficit of $1,100,000 by the National Company which it sponsors.

All of which explains the nationwide musical poorhouse alarms. Boston music culture is asking for $5.5 million. In Philadelphia the asking is for $10 million.

In New York the proposed bite is $13 million, but it is for the Met Opera as for Leonard Bernstein's New York Philharmonic.

These requests are for contributions, in addition to the price of musical wares, the cost of a seat at the symphony or opera.

The extraordinary thing is that, in spite of increased ticket prices, it is "next to impossible" to get into the Met or symphony.

During its recent Boston season, the Boston Opera Association sponsoring the Met returned thousands of checks to prospective patrons because War Memorial Auditorium was sold out.

In a recent article, Delos Smith of UPI points out that a first-rate symphony conductor can't be had for less than $50,000 a year. Musicians generally cost a minimum of $14,000 a year. Executive salaries run high, sage hands and technicians.

Concerning musicians, Smith says, "Their skills are at least comparable to those of plumbers and electricians, and should be as well rewarded."

This Week In Music

TODAY

Berj Zamgochian, organist, dedication concert, Gilbert and Anna Chabot Memorial Organ, Assumption Preparatory School, Hebert Memorial Auditorium, 4 p.m. (tickets).

Honegger's "King David," First Unitarian Church Choir, 8 p.m. (free).

FRIDAY

"Finlan's Rainbow," Worcester County Light Opera Club, Atwood Hall, Clark University, 8:15 p.m. (tickets). Repeated Saturday and Sunday evenings.

Temple Emanuel annual music festival, 8:15 p.m. (free).

ITEM (e)
LYNN, MASS.
CIRC. 34,350
APR 13 1967
New England Newsclip

Sights and Sidelights

BY THE SIGHTSEER

From A Hobby To A Business

Two former clubwomen, with a penchant for work, have turned a hobby into a successful business here in Lynn.

Mrs. Vivian Weisman, 32 Vine St., and Mrs. Esther Goldstein, 13 Seaside Ter., explain their start. "We were both active in several groups, and we seemed to have built up a reputation for sending out bulletins, newsletters and announcements."

They were so good at it that friends and neighbors called on them for help, too.

Now they have a bustling two-room office at 31 Exchange St., where as Vesta Mailing Service (a combination of their first names) they run a combination direct mail business and personalized gift service.

Both women have served as president of the Sisterhood at Congregation Anshai Sfard. Mrs. Weisman was formerly secretary to the program director at the Jewish Community Center on Market St. for 17 years, and Mrs. Goldstein was secretary to the executive director for 13 years.

Their office reflects the femininity of the business partners. A glass-front cabinet holds a display of some of the unusual custom-styled china pieces they design by hand. There are ashtrays, cigaret urns, anniversary plates, as well as colorful paper products and initialed champagne and brandy glasses.

Vivian is married to Paul Weisman and they have a 14-year-old daughter Ellen, who's a student at Cobbet Junior High. Esther and her husband Louis are the parents of two daughters, Marsha, 20, who attends Suffolk University, and Harriet, 16, a student at Lynn English High.

* * *

A SEARCH FOR GIFTED MUSICIANS who are juniors in high school is aimed at finding students for the special Boston University-sponsored program at Tanglewood this summer. The university, in conjunction with the Boston Symphony Orchestra and the Berkshire Music Center, will sponsor applied music study, both private and class, from June 25 through Aug. 21.

"We hope to provide an atmosphere of challenge from which will come the fullest realization that musicians are artists, by offering an intensive and protracted contact with actual performance on the highest level" says Erich Leinsdorf, conductor of the Boston Symphony Orchestra and director of the music center.

High school juniors interested in the program may contact Dr. Wilbur Fullbright, Boston University School of Fine and Applied Arts, 855 Commonwealth Ave., Boston.

* * *

POTPOURRI — A former Lynn man, **William J. Grattan, Jr.**, now a project developer, is receiving favorable comment in St. Petersburgh, Fla., for his proposed 94-unit rental apartment complex in that city. To be called Velvet Cloake, the waterfront apartment buildings in an Old English architectural and decorating theme will cost $1,200,000, including land, when completed by the end of this year. . . . Addressing Brown University, former CBS News President **Fred W. Friendly** recalled on WGBH-TV that his first broadcast, in 1937, was a five-minute biography of "the genius of General Electric, **Charles P. Steinmetz**" for a program he originally called, "Footprints in the Sands of Time" . . . **Mexican Consul and Mrs. Jaime Pena-Vera** of Swampscott entertained the Ambassador of Mexico, **Hugo Margain**, at a party at their home. Local guests included **Dr. and Mrs. Charles Donovan**, also of Swampscott.

SUNDAY TELEGRAM
WORCESTER, MASS.
CIRC. 104,900
MAY 7 1967
New England Newsclip

Music

New $300 Awards For Students

By RAYMOND MORIN
Telegram Music Critic

Young Artists Awards has new scholarships of $300 each available to young women students, residents of Massachusetts, for the pursuit of their music education.

Beginning next September, these new scholarships will be in addition to those already awarded and are subject to renewal by decision of the trustees.

For the first time since these awards were instituted in 1950, a scholarship will also be awarded to a young woman for study at the Berkshire Music Center, educational department of the Boston Symphony Orchestra at Tanglewood, Lenox. Auditions have already been held.

Audition Date

New candidates for the regular awards will be heard by a board of judges Thursday evening, June 8, at 45 West Hill Drive, Worcester. The judges will be announced shortly.

Recipients of these scholarships, under the terms of the anonymous trust, are to be "such female students of music who are residents of Massachusetts, and who are in need of financial assistance, as deemed by the trustees to be the most worthy and deserving of assistance."

All scholarships must be applied toward tuition in accredited institutions of musical learning. These may be anywhere in the United States. Each candidate must be working for a degree with a music major.

Age limits are freshman, not over 22 years of age; sophomore, 23; junior, 24; senior, 25. Scholarships are not available for graduate study.

Requests for audition forms can be obtained by writing to Raymond Morin, chairman, Young Artists Awards, 45 West Hill Drive, Worcester, 01609.

Auditions are by appointment only. Deadline for applications must be postmarked not later than midnight Wednesday, May 31.

Fields of Study

Applicants may major in piano, voice and any instrument of a symphony orchestra; also organ, music education, sacred music, public school music and music therapy.

Since 1950, some 85 young women have been assisted with their education in more than 30 musical institutions throughout the country.

Present scholarship holders are at Anna Maria College, Eastern Nazarene College, State College at Lowell, Atlantic Union College, University of Hartford, Evansville (Indiana) College, New England Conservatory of Music, Union University (Jackson, Tenn.), Wittenberg University (Springfield, Ohio) and Oberlin College.

SOAP FOR MAYER — Beethoven could have made excellent use of the money that will be derived from the auctioning of his shopping list in London on May 16.

He could also have used some of the soap that he bought as a gift for Johann Sebastian Mayer. Other items on the list were three pounds each of molded and ordinary candles.

In spite of rough going, Mayer and Beethoven remained friends. Mayer was a good actor, stage director and a terrible singer.

Mayer originated the role of Pizarro in Beethoven's opera "Fidelio." He was so bad at the premiere in 1805 that the audience howled.

The singer defended himself by saying, "Never would my brother-in-law have composed such nonsense." His brother-in-law was Mozart.

Anyhow, he remained a true friend to Beethoven and even arranged some benefit concerts after the "Fidelio" fiasco. Proof of Beethoven's goodwill was the gift of soap.

There's always the possibility that Beethoven gave Mayer the soap so he could wash out his singing mouth.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,200
JUN 17 1967
New England Newsclip

Berkshire Music Center Plans June 25th Opening

Sunday afternoon, June 25, at 2:30 p.m. will mark the opening of the Berkshire Music Center, the Boston Symphony Orchestra's summer program for the advanced study of music. This year's session, which has an enrollment of more than 400 students, will open with ceremonies in which the principal address will be delivered by Erich Leinsdorf. Joining him will be Henry B. Cabot, president of the Boston Symphony Orchestra, and Thomas D. Perry Jr., manager.

Functions of the Center

In addition to seminars and regular music courses, participants in the Music Center session will take part in more than 30 concerts which are opened to the Friends of the Berkshire Music Center, those who make voluntary contributions for the support of the Center's activities. Of the total enrollment, 125 students will be members of the fellowship program which is designed to assist young performers. Its emphasis is on chamber music for advanced instrumentalists, singers, and composers.

Continuing a program inaugurated last year, Boston University's school of fine and applied arts and the New England Conservatory will provide college credit music courses and a theatre program carreid on in association with the Berkshire Theatre Festival in its operations at Tanglewood.

The opening exercises at Tanglewood will take place in the theatre, and the public is invited. Tea will afterwards be served in the Tanglewood Garden.

SUNDAY GLOBE
BOSTON, MASS.
CIRC. 532,600
JUN 18 1967
New England Newsclip

Berkshire Music Center Opens Sunday, June 25

The Berkshire Music Center opens its 27th season at Tanglewood on June 25. Erich Leinsdorf, music director of the Boston Symphony and its music center, will give the principal address. Ceremonies, which begin at 2:30, will include the singing of Randall Thompson's Alleluia by the student enrollment of 250.

Music Center faculties are headed by Joseph Silverstein, Gunther Schuller, Louis Speyer, Claude Frank and Boston Symphony players who teach instrumental music.

In addition, the music center is associated with Boston University and the New England Conservatory, which offers courses in music, acting, dance and art at Tanglewood.

Of the center's total enrollment, 125 will be members of the fellowship program. These young, professional musicians are continuing work in singing, playing, conducting and composition. The Tanglewood Institute is for laymen and amateurs. Both groups will give about 80 concerts during the eight-week season. Admission to these concerts is by donation to the Friends of the Berkshire Music Center.

Boston Symphony concerts are every Friday and Saturday evening and Sunday afternoon, June 29-Aug. 20.

The opening exercises of the music center are open to the public. A tea in the formal gardens will follow.

TRANSCRIPT (e)
NORTH ADAMS, MASS.
CIRC. 13,500
JUN 19 1967
New England Newsclip

At Tanglewood

Berkshire Music Center To Begin Season Sunday

The Berkshire Music Center, the Boston Symphony Orchestra's summer center for the advanced study of music, will begin its 27th session at Tanglewood in Lenox next Sunday afternoon with opening exercises at 2.30 in the theater.

During the week some 250 musicians will register for the eight week session held in conjunction with the orchestra's Berkshire Festival. Two programs inaugurated last year are being continued and expanded so as to bring the total enrollment to more than 400.

Boston University's School of Fine and Applied Arts and the New England Conservatory will include music courses for college credit at the Berkshire Music Center and a theater program carried on in association with the Berkshire Theatre Festival in their operations at Tanglewood. In addition, Boston University will inaugurate an eight week program in painting and drawing this summer.

Leinsdorf to Speak

Erich Leinsdorf will deliver the principal address at Sunday's exercises which include the traditional singing of Randall Thompson's Alleluia. This work written especially for the opening of the music center in 1940 and subsequently sung each year, will be conducted by Paul Calloway, organist and choirmaster of the Washington Cathedral and a member of the Berkshire Music Center faculty for the past three summers. Also joining in the opening exercises will be Henry B. Cabot, president of the Boston Symphony Orchestra, and Thomas D. Perry Jr., manager.

Long time faculty members Joseph Silverstein and Gunther Schuller will return to the center as chairman of the faculty and head of the contemporary music activities respectively. Louis Speyer continues as assistant director of the music center. Claude Frank will serve as acting chairman of the Tanglewood Institute in the absence of Victor Babin who is on leave this session.

Fellowship Program

Of the music center's total enrollment 125 will be members of the fellowship program. The fellowship program is directed at those young musicians who have completed their training and are active performers. The program is designed to emphasize chamber music for advanced instrumentalists, singers and composers.

The Tanglewood Institute consisting of three seminars, each with an informational focus for its members, provides a program for the musical laymen teacher, student and non-performing musician in an environment where he may broaden his musical horizons.

Throughout the summer the participants in the music center will take part in more than 30 concerts and programs which are open to the Friends of the Berkshire Music Center, those who make voluntary contributions for the support of the center's activities.

Sunday's exercises are open to the public and tea will be served in the Tanglewood garden immediately following the ceremonies.

72

Opening slated at Berkshire

Tanglewood, Lenox, Mass. — The Berkshire Music Center, the Boston Symphony Orchestra's summer center for the advanced study of music will begin its 27th session here Sunday with opening exercises at 2:30 in the theater.

During the week some 250 musicians will register for the eight-week session held in conjunction with the orchestra's Berkshire Festival.

Two programs inaugurated last year are being expanded to bring the total enrollment to more than 400. Boston University's School of Fine and Applied Arts and the New England Conservatory will include music courses for college credit at the Berkshire Music Center and a theatre program carried on in association with the Berkshire Music Center and a theatre program carried on in association with the Berkshire Theatre Festival in their operations at Tanglewood.

In addition, Boston University will inaugurate an eight-week program in painting and drawing this summer.

Erich Leinsdorf will deliver the principal address at Sunday's exercises which include the traditional singing of Randall Thompson's "Alleluia." This work written especially for the opening of the music center in 1940 and sung each year, will be conducted by Paul Calloway, organist and choirmaster of the Washington Cathedral and a member of the Berkshire Music Center faculty for the past three summers.

Also joining in the opening exercises will be Henry B. Cabot, president of the Boston Symphony Orchestra, and Thomas D. Perry Jr., manager.

Longtime faculty members Joseph Silverstein and Gunther Schuller will return to the center as chairman of the faculty and head of the contemporary music activities respectively. Louis Speyer continues as assistant director of the music center. Claude Frank will serve as acting chairman of the Tanglewood Institute in the absence of Victor Babin, who is on leave this session.

Of the Music Center's total enrollment, 125 will be members of the fellowship program directed at young musicians who have completed their training and are active performers. The program is designed to emphasize chamber music for advanced instrumentalists, singers and composers.

The Tanglewood Institute consisting of three seminars, each with an informational focus for its members, provides a program for the musical layman teacher, student and non-performing musician in an environment where he may broaden his musical horizons.

Throughout the summer the participants in the Music Center will take part in more than 30 concerts and programs which are open to the Friends of the Berkshire Music Center, those who make voluntary contributions for the support of the center's activities.

SYRACUSE
Herald Journal
D. 133,303

JUN 21 1967

Leinsdorf Rained Out

Berkshire Center's Opening Is Stormy

By RAYMOND MORIN
Telegram Music Critic

LENOX — More than 300 students of the Berkshire Music Center, Tanglewood, expected to hear an inspiring, realistic talk by Erich Leinsdorf at the opening of the center's 27th session yesterday afternoon.

Among the students were 48 from 17 foreign countries.

Leinsdorf, conductor of the Boston Symphony and director of the center, had prepared such an address. We received a copy.

He didn't give it.

As he was being introduced by Thomas D. Perry Jr., manager of the Boston Symphony, one of tht Berkshire's famous storms broke.

Compares Situation

Leinsdorf likened the situation to another years ago when the start of such a storm coincided with the "Dies Irae" (Day of Judgment) theme in a work being performed by the orchestra.

That conductor may have kept going, but Leinsdorf gave up.

"I have nothing more to say," he shouted over the sound system. In United Nations' language he added, "and I waive the right for instantaneous translation."

Although the weather had been threatening, things went pretty well up to that point.

Perry said all the things necessary to make the students welcomed.

He introduced Mrs. Serge Koussevitzky, widow of the famed Boston Symphony conductor who founded the center.

Recalls Husband's Career

Mrs. Koussevitzky recalled her late husband's early career when he sought recognition as a composer and had works published for the string bass.

She related Koussevitzky's complete lack of revenue from these pieces with his founding of a publishing house (Editions Russe), aid to young composers, through the Berkshire Center,

ERICH LEINSDORF

and commissioning of new works by the Koussevitzky Foundation.

Phyllis Curtin, Metropolitan Opera soprano and faculty member of the center, sang some emotion-ridden contemporary Spanish songs and Mozart's Alleluia. She was accompanied at the piano by Richard Corbett.

Students Sing Alleluia

Directed by Paul Callaway, the students sang the traditional Alleluia by Randall Thompson. It was composed for this occasion in 1940 and has been sung annually ever since at the Center's opening exercises.

This was a performance of the Alleluia not soon to be forgotten.

Its peaceful and eloquent message was punctuated with claps of thunder and a heavy percussion of rain on the theater-concert hall's flat roof.

According to his prepared remarks, Leinsdorf intended to give the students a combination of sound advice and good news.

Random Excerpts

A few random excerpts. . .

"Concerts of symphony and chamber music, as well as opera, have had a rapid rise in the last few years. More people come to hear and see. How far can we go with quantity before sacrificing quality?"

"Will the interest and curiosity of the public inspire our young composers to write music which is not alienated, and will pressures relieve our greatest worry — the acute shortage of fine orchestra players?"

In the area of advice, it was Leinsdorf's intention to say, "Don't insist that you are cut out to be a first tenor if the best chances offered to you are in the second tenor roles. Don't run your head against a wall of your own imagination."

Six Sessions Planned

It is Leinsdorf's plan to hold six sessions with the Berkshire Music Center orchestra, in the form of rehearsals, on music of many different styles.

The conductor feels that this will enable him "to gain a better understanding of the changing needs of the center's enrollment."

He recalls the opening sentence of "Theory of Harmony" by the eminent Austrian composer, Arnold Schoenberg, which reads:

"This book I have learned from my pupils."

TELEGRAM (m)
WORCESTER, MASS.
CIRC. 61,100

JUN 26 1967 New England Newsclip

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 411,800

JUN 27 1967 New England Newsclip

ELLIOT NORTON WRITES:

25th Music Center Year Underway at Tanglewood

LENOX—IN COMPETITION WITH nature, which provided the booming obligato of a King Lear-size storm, the Berkshire Music Center of the Boston Symphony Orchestra, one of the great academies of the music world, was opened for the 25th summer season at Tanglewood Sunday.

Approximately 300 of more than 500 students, from 25 states of the union and 19 foreign countries, characterized by Boston Symphony manager Thomas D. Perry Jr., as "the cream of this and the next generation" took part as participants or as audience or as both, in the theater on the Tanglewood estate.

As participants, they sang the "Allelulia" of Randall Thompson, which has been sung at thse opening festivities every year since the beginning. As audience, they heard a welcome by Manager Perry, a brief but pleasant song recital by Phyllis Curtin of the Metropolitan Opera, an alumna and presently a member of the faculty of the center, and a pleasant reminiscence of her husband's part in founding the center by Mrs. Serge Koussevitzky, widow of the late leader of the BSO.

Elliot Norton

They were to have heard an address by Erich Leinsdorf, music director of the Boston Symphony, but nature intervened. A lashing, booming thunderstorm all but blew down the theater when he got up to speak and he decided good-naturedly that it would be impossible to try to out shout the elements.

Wrote Down His Thoughts

Fortunately, he had written down in advance what he had in mind to say, so some of his thoughts can be passed along at this time and in this space.

He wanted to tell the students and faculty and the friends of music that "both composer and performer face a critical situation in the world of music, today." The nature of the double crisis, is, he believes, "complicated" but the essence of it would seem to be this: the public is not much interested in new music, which appeals only to professional musicians and critics, and the musician, for his part often finds himself ill-equipped for "the contemporary school" of music.

By way of advice to the students, Mr. Leinsdorf had intended to point out that "the professional world of music is very shorthanded today." But not every aspirant is likely to find in it the niche, or the fame, of which he dreams.

In order to make a good life in music, capable students should make up their minds to adjust their dreams to the facts. The great conductor believes:

"Don't insist that you are cut out to be a first tenor if the best chances offered you are in second tenor roles," is his practical advice. "Don't run your head against a wall of your imagination."

Value of Broad Education

Mr. Leinsdorf believes that all ambitious young musicians, whatever their specialty, should get the broadest possible musical education in order to be able to take advantage of any kind of opportunity which may open up. For the aspirant who learns everything he can there may be unexpected openings which could lead eventually to fulfillment.

In other words — if it is possible to interpret his remarks broadly — those who aim at high achievement in a particular aspect of music, as for instance opera singing or instrumental playing, would do well to go beyond this, to learn, for example, how to read scores, to understand "the many styles of composition."

Boston University's Tanglewood program and a comparable program by the New England Conservatory are getting under way also at Tanglewood, bringing in an additional two hundred students not only in music, but in drama and dance, too.

Boston University's faculty, utilizing the theater of the nearby Windsor Mountain School, welcomed a group of young playwrights Sunday night and prepared to read, discuss and to produce with professional actors under directors from Broadway, a series of original dramas. Harold Clurman, one of the founders of the group theater, critic and director, is in charge of this activity which, it is hoped, will serve the theater of the country in an area where help is seriously needed.

Tanglewood Music Center Opens Sunday for Its 27th Season

LENOX, Mass. — The Berkshire Music Center at Tanglewood, the Boston Symphony Orchestra's summer center for the advanced study of music, will begin its 27th session here next Sunday with opening exercises at 2:30 p.m. in the theatre.

During the week some 250 musicians will register for the eight-week session held in conjunction with the orchestra's Berkshire Festival. Two programs inaugurated last year are being continued and expanded so as to bring the total enrollment to more than 400.

Boston University's School of Fine and Applied Arts and the New England Conservatory will include music courses for college credit at the music center and a theatre program carried on in association with the Berkshire Theatre Festival in their operations at Tanglewood. In addition, Boston University will inaugurate an eight week program in painting and drawing this summer.

Erich Leinsdorf will deliver the principal address at Sunday's exercises which include the traditional singing of Randall Thompson's "Alleluia." This work written especially for the opening of the music center in 1940 and subsequently sung each year, will be conducted by Paul Calloway, organist and choirmaster of the Washington Cathedral and a member of the music center faculty for the past three summers. Also joining in the opening exercises will be Henry B. Cabot, president of the Boston Symphony Orchestra, and Thomas D. Perry Jr., manager.

Long time faculty members Joseph Silverstein and Gunther Schuller will return to the center as chairman of the faculty and head of contemporary music activities respectively. Louis Speyer continues as assistant director of the center. Claude Frank will serve as acting chairman of the Tanglewood Institute in the absence of Victor Babin who is on leave this session.

Of the center's total enrollment, 125 will be members of the Fellowship Program, directed at young musicians who have completed their training and are active performers.

The program is designed to emphasize chamber music for advanced instrumentalists, singers and composers.

The institute consisting of three seminars, each with an informational focus for its members, provides a program for the musical laymen teacher, student and non - performing musician in an environment where he may broaden his musical horizons.

Throughout the summer the participants in the music center will take part in more than thirty concerts and programs which are open to the Friends of the Berkshire Music Center, those who make voluntary contributions for the support of the center's activities.

Sunday's exercises are open to the public and tea will be served in the Tanglewood garden immediately following the ceremonies.

BANNER (e)
BENNINGTON, VT.
CIRC. 5,300

JUN 19 1967 New England Newsclip

TRANSCRIPT (e)
NORTH ADAMS, MASS.
CIRC. 13,500

JUN 27 1967 New England Newsclip

Music Center Opens Session At Tanglewood

The Boston Symphony Orchestra's Berkshire Music Center opened its 27th session at Tanglewood Sunday afternoon with opening exercises in the theatre. Thomas D. Perry Jr. manager of the Boston Symphony Orchestra, brought the orchestra's greetings to the more than 300 students registered for the first portion of the center's summer program.

The administration of the Berkshire Music Center revealed that a total of 421 students will study in a variety of programs offered here. The Music Center itself already has enrolled 99 Fellowship students and an additional 108 in the Tanglewood Institute.

In the course of the summer the Boston University at Tanglewood and New England Conservatory programs will bring an additional 204 students to Tanglewood. The students come from 25 states and 45 are from 19 foreign countries.

72

Opening slated at Berkshire

Tanglewood, Lenox, Mass. — The Berkshire Music Center, the Boston Symphony Orchestra's summer center for the advanced study of music will begin its 27th session here Sunday with opening exercises at 2:30 in the theater.

During the week some 250 musicians will register for the eight-week session held in conjunction with the orchestra's Berkshire Festival.

Two programs inaugurated last year are being expanded to bring the total enrollment to more than 400. Boston University's School of Fine and Applied Arts and the New England Conservatory will include music courses for college credit at the Berkshire Music Center and a theatre program carried on in association with the Berkshire Music Center and a theatre program carried on in association with the Berkshire Theatre Festival in their operations at Tanglewood.

In addition, Boston University will inaugurate an eight-week program in painting and drawing this summer.

Erich Leinsdorf will deliver the principal address at Sunday's exercises which include the traditional singing of Randall Thompson's "Alleluia." This work written especially for the opening of the music center in 1940 and sung each year, will be conducted by Paul Calloway, organist and choirmaster of the Washington Cathedral and a member of the Berkshire Music Center faculty for the past three summers.

Also joining in the opening exercises will be Henry B. Cabot, president of the Boston Symphony Orchestra, and Thomas D. Perry Jr., manager.

Longtime faculty members Joseph Silverstein and Gunther Schuller will return to the center as chairman of the faculty and head of the contemporary music activities respectively Louis Speyer continues as assistant director of the music center. Claude Frank will serve as acting chairman of the Tanglewood Institute in the absence of Victor Babin, who is on leave this session.

Of the Music Center's total enrollment, 125 will be members of the fellowship program directed at young musicians who have completed their training and are active performers. The program is designed to emphasize chamber music for advanced instrumentalists, singers and composers.

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SYRACUSE
Herald Journal
D 133,303

JUN 21 1967

Leinsdorf Rained Out

Berkshire Center's Opening Is Stormy

By RAYMOND MORIN
Telegram Music Critic

LENOX — More than 300 students of the Berkshire Music Center, Tanglewood, expected to hear an inspiring, realistic talk by Erich Leinsdorf at the opening of the center's 27th session yesterday afternoon.

Among the students were 48 from 17 foreign countries.

Leinsdorf, conductor of the Boston Symphony and director of the center, had prepared such an address. We received a copy.

He didn't give it.

As he was being introduced by Thomas D. Perry Jr., manager of the Boston Symphony, one of tht Berkshire's famous storms broke.

Compares Situation

Leinsdorf likened the situation to another years ago when the start of such a storm coincided with the "Dies Irae" (Day of Judgment) theme in a work being performed by the orchestra.

That conductor may have kept going, but Leinsdorf gave up.

"I have nothing more to say," he shouted over the sound system. In United Nations' language he added, "and I waive the right for instantaneous translation."

Although the weather had been threatening, things went pretty well up to that point.

Perry said all the things necessary to make the students welcomed.

He introduced Mrs. Serge Koussevitzky, widow of the famed Boston Symphony conductor who founded the center.

Recalls Husband's Career

Mrs. Koussevitzky recalled her late husband's early career when he sought recognition as a composer and had works published for the string bass.

She related Koussevitzky's complete lack of revenue from these pieces with his founding of a publishing house (Editions Russe), aid to young composers through the Berkshire Center,

ERICH LEINSDORF

and commissioning of new works by the Koussevitzky Foundation.

Phyllis Curtin, Metropolitan Opera soprano and faculty member of the center, sang some emotion-ridden contemporary Spanish songs and Mozart's Alleluia. She was accompanied at the piano by Richard Corbett.

Students Sing Alleluia

Directed by Paul Callaway, the students sang the traditional Alleluia by Randall Thompson. It was composed for this occasion in 1940 and has been sung annually ever since at the Center's opening exercises.

This was a performance of the Alleluia not soon to be forgotten.

Its peaceful and eloquent message was punctuated with claps of thunder and a heavy percussion of rain on the theater-concert hall's flat roof.

According to his prepared remarks, Leinsdorf intended to give the students a combination of sound advice and good news.

Random Excerpts

A few random excerpts. . .

"Concerts of symphony and chamber music, as well as opera, have had a rapid rise in the last few years. More people come to hear and see. How far can we go with quantity before sacrificing quality?"

"Will the interest and curiosity of the public inspire our young composers to write music which is not alienated, and will pressures relieve our greatest worry — the acute shortage of fine orchestra players?"

In the area of advice, it was Leinsdorf's intention to say, "Don't insist that you are cut out to be a first tenor if the best chances offered to you are in the second tenor roles. Don't run your head against a wall of your own imagination."

Six Sessions Planned

It is Leinsdorf's plan to hold six sessions with the Berkshire Music Center orchestra, in the form of rehearsals, on music of many different styles.

The conductor feels that this will enable him "to gain a better understanding of the changing needs of the center's enrollment."

He recalls the opening sentence of "Theory of Harmony" by the eminent Austrian composer, Arnold Schoenberg, which reads:

"This book I have learned from my pupils."

TELEGRAM (m)
WORCESTER, MASS.
CIRC. 61,100

JUN 26 1967

New England Newsclip

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 411,800

JUN 27 1967

New England Newsclip

ELLIOT NORTON WRITES:

25th Music Center Year Underway at Tanglewood

LENOX—IN COMPETITION WITH nature, which provided the booming obligato of a King Lear-size storm, the Berkshire Music Center of the Boston Symphony Orchestra, one of the great academies of the music world, was opened for the 25th summer season at Tanglewood Sunday.

Approximately 300 of more than 500 students, from 25 states of the union and 19 foreign countries, characterized by Boston Symphony manager Thomas D. Perry Jr., as "the cream of this and the next generation" took part as participants or as audience or as both, in the theater on the Tanglewood estate.

As participants, they sang the "Allelulia" of Randall Thompson, which has been sung at thse opening festivities every year since the beginning. As audience, they heard a welcome by Manager Perry, a brief but pleasant song recital by Phyllis Curtin of the Metropolitan Opera, an alumna and presently a member of the faculty of the center, and a pleasant reminiscence of her husband's part in founding the center by Mrs. Serge Koussevitzky, widow of the late leader of the BSO.

Elliot Norton

They were to have heard an address by Erich Leinsdorf, music director of the Boston Symphony, but nature intervened. A lashing, booming thunderstorm all but blew down the theater when he got up to speak and he decided good-naturedly that it would be impossible to try to out shout the elements.

Wrote Down His Thoughts

Fortunately, he had written down in advance what he had in mind to say, so some of his thoughts can be passed along at this time and in this space.

He wanted to tell the students and faculty and the friends of music that "both composer and performer face a critical situation in the world of music, today." The nature of the double crisis, is, he believes, "complicated" but the essence of it would seem to be this: the public is not much interested in new music, which appeals only to professional musicians and critics, and the musician, for his part often finds himself ill-equipped for "the contemporary school" of music.

By way of advice to the students, Mr. Leinsdorf had intended to point out that "the professional world of music is very shorthanded today." But not every aspirant is likely to find in it the niche, or the fame, of which he dreams.

In order to make a good life in music, capable students should make up their minds to adjust their dreams to the facts. The great conductor believes:

"Don't insist that you are cut out to be a first tenor if the best chances offered you are in second tenor roles," is his practical advice. "Don't run your head against a wall of your imagination."

Value of Broad Education

Mr. Leinsdorf believes that all ambitious young musicians, whatever their specialty, should get the broadest possible musical education in order to be able to take advantage of any kind of opportunity which may open up. For the aspirant who learns everything he can there may be unexpected openings which could lead eventually to fulfillment.

In other words — if it is possible to interpret his remarks broadly — those who aim at high achievement in a particular aspect of music, as for instance opera singing or instrumental playing, would do well to go beyond this, to learn, for example, how to read scores, to understand "the many styles of composition."

Boston University's Tanglewood program and a comparable program by the New England Conservatory are getting under way also at Tanglewood, bringing in an additional two hundred students not only in music, but in drama and dance, too.

Boston University's faculty, utilizing the theater of the nearby Windsor Mountain School, welcomed a group of young playwrights Sunday night and prepared to read, discuss and to produce with professional actors under directors from Broadway, a series of original dramas. Harold Clurman, one of the founders of the group theater, critic and director, is in charge of this activity which, it is hoped, will serve the theater of the country in an area where help is seriously needed.

Tanglewood Music Center Opens Sunday for Its 27th Season

LENOX, Mass. — The Berkshire Music Center at Tanglewood, the Boston Symphony Orchestra's summer center for the advanced study of music, will begin its 27th session here next Sunday with opening exercises at 2:30 p.m. in the theatre.

During the week some 250 musicians will register for the eight-week session held in conjunction with the orchestra's Berkshire Festival. Two programs inaugurated last year are being continued and expanded so as to bring the total enrollment to more than 400.

Boston University's School of Fine and Applied Arts and the New England Conservatory will include music courses for college credit at the music center and a theatre program carried on in association with the Berkshire Theatre Festival in their operations at Tanglewood. In addition, Boston University will inaugurate an eight week program in painting and drawing this summer.

Erich Leinsdorf will deliver the principal address at Sunday's exercises which include the traditional singing of Randall Thompson's "Alleluia." This work written especially for the opening of the music center in 1940 and subsequently sung each year, will be conducted by Paul Calloway, organist and choirmaster of the Washington Cathedral and a member of the music center faculty for the past three summers. Also joining in the opening exercises will be Henry B. Cabot, president of the Boston Symphony Orchestra, and Thomas D. Perry Jr., manager.

Long time faculty members Joseph Silverstein and Gunther Schuller will return to the center as chairman of the faculty and head of contemporary music activities respectively. Louis Speyer continues as assistant director of the center. Claude Frank will serve as acting chairman of the Tanglewood Institute in the absence of Victor Babin who is on leave this session.

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Sunday's exercises are open to the public and tea will be served in the Tanglewood garden immediately following the ceremonies.

BANNER (e)
BENNINGTON, VT.
CIRC. 5,300

JUN 19 1967

New England Newsclip

TRANSCRIPT (e)
NORTH ADAMS, MASS.
CIRC. 13,500

JUN 27 1967

New England Newsclip

Music Center Opens Session At Tanglewood

The Boston Symphony Orchestra's Berkshire Music Center opened its 27th session at Tanglewood Sunday afternoon with opening exercises in the theatre. Thomas D. Perry Jr. manager of the Boston Symphony Orchestra, brought the orchestra's greetings to the more than 300 students registered for the first portion of the center's summer program.

The administration of the Berkshire Music Center revealed that a total of 421 students will study in a variety of programs offered here. The Music Center itself already has enrolled 99 Fellowship students and an additional 108 in the Tanglewood Institute. In the course of the summer the Boston University at Tanglewood and New England Conservatory programs will bring an additional 204 students to Tanglewood. The students come from 25 states and 45 are from 19 foreign countries.

PRE-SEASON POPS

TIMES (e)
PAWTUCKET-
CENTRAL FALLS, R. I.
CIRC. 38,850

JUN 19 1967

New England Newsclip

Music In Review

Rain Mars Boston Pops Concert At McCoy Stadium

Although the weather was unkind to the Boston Pops Orchestra, the audience and the sponsors Sunday evening at McCoy Stadium, the 75 musicians and their leader Arthur Fiedler brought joy and starry-eyed enthusiasm to an audience that seemed few in number in the expansive grandstand.

Sponsored by the Pawtucket Indians, Inc., to bring to Pawtucket the best in musical programs, this event was literally a "washout" because the management announced after intermission, when it was unwise for the orchestra to continue under a leaking canopy that drenched some of the instruments, that ticket stubs would be exchanged for any of the future programs.

But to this reviewer, and to most of the audience, one hour of Boston Pops music in a "live" performance is a thrill; a beauty of sound and expression that surpasses any recorded or amplified programs even on stereo. The stillness of the listeners under that leaden sky was a tribute to the musicians.

Promptly at 8, Maestro Fiedler hurried from the club house door across the plywood walk over the muddy on-deck area to the temporary stage on the infield, turning once to acknowledge the applause of greeting from the stands. His musicians applauded, too, and some shouted "Bravo" to him.

With only a brief nod to the stands, he raised the baton and the eager musicians came in on the downbeat of Elgar's "Pomp and Circumstance March" and played it with all its shading and coloring that evokes visions of grand pageantry.

Then, in spite of chilled fingers and dampened strings, the solo cellist sounded perfectly in the opening strains of Rossini's tone poem, "William Tell Overture." The capricious winds and whirling dust devils of the approaching storm, were vividly depicted in the woodwinds, and the tempest roared in the brasses and the thunder crashed in the percussion, slowly receding down the valley until the reverberations became too distant to hear. The sun shone and the bird bestirred and became merry as the English horn, with the flute in obligato, sang its beautiful solo leading into the leaping, galloping finale that is so familiar to those who remember the "Lone Ranger" theme.

There was the swaying, undulating cadences of Strauss' "Beautiful Danube Waltz" played with the courtly grace that only the Boston Pops brings to it, followed by Anderson's "Irish Suite" that opens with the "Irish Washerwoman" jig, continues with the "Minstrel Boy" ballad, the "Last Rose of Summer" ode, and climaxing with the "Rakes of Mallow" reel. But this was anti-climax because the pools of water in the sagging canopy dripped on the players and instruments. Some re-adjusted their seats, the tympanist covered his kettledrums with folds of toweling, and cellists and bass violists wiped the water from their fiddles, and a horn palyer raised an umbrella.

Listeners in the front of the grandstand began moving back into the covered portion as more rain fell, and it began to appear that confusion would take over. But this grand orchestra completed the "Rakes of Mallow" with fire and verve that earned them a rousing ovation.

If there was disappointment because of a curtailed program, there also was gaiety and gratification among the audience for having heard an hour of superbly performed music.

HERALD NEWS (e)
FALL RIVER, MASS.
CIRC. 40,250

JUN 13 1967

New England Newsclip

BOSTON POPS CONDUCTOR Arthur Fiedler, (right) signs autographs for three members of the Neighborhood Youth Corps on their recent field trip to Boston concert. The corps members are, (from left) James Buchanan, Yvonne Cote and Margaret Boute.

Youth Corps Members Attend Concert

Twenty - two Neighborhood Youth Corps enrolees attended a concert by the Boston Pops Orchestra at Symphony Hall in Boston last week.

The cultural field trip was the first of the season planned by the Youth Corps.

Several members of the group met Pops conductor Arthur Fiedler and singer Kate Smith who was in the audience.

A varied musical program was presented including marches by John Philip Sousa, "Ave Maria," Strauss's Overture to "The Gypsy Baron," the "Grand Zoological Fantasia" by Saint-Saens and a George M. Cohan medley.

Among the surprise selections were "Tijuana Taxi," "Exodus," and "High Noon."

After the concert the NYC group visited Prudential Tower and viewed Boston from the observation deck on the 50th story.

The participating enrollees were Michael Andrade, Joseph Barreto, James Botelho, James Buchanan, Thomas Bruce.

Rene Gagne, Rita Medeiros, Louis McMahon, Isabel Raposo, Janice Waskiel.

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Brenda Brassard, Gail Dolan, Pauline Huey, William Doyle, Ann Marie Moniz.

Yvonne Cote and Madeline Silvia.

The youths were accompanied by work supervisor Joseph Santiago and Youth Corps counselors Barbara Wolstenholme, William Bradbury, William Coady, William Lynch, and Francis Ferrance.

JEWISH TIMES
BROOKLINE, MASS.
WEEKLY CIRC. 9,500

JUL 27 1967

New England Newsclip

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The concert, part of the Spring season of the Boston Pops Orchestra at Symphony Hall in Boston, features a young Brandeis University student and a member of the Israel Philharmonic as soloists. Miss Berry Hauck, who will be a senior at the University next year, will play two movements of the Viola Concerto in G by Georg Telemann. Miss Hauck has soloed previously with the Greater Boston Youth Symphony Orchestra and served as concert mistress of the Brandeis Orchestra. Tel Aviv born Ilan Rogoff will play Robert Schumann's "Piano Concerto in A Minor" in the other featured performance. A member of the Israel Philharmonic since he was 12, Mr. Rogoff came to the United States last Fall and played in the first of the Boston Symphony Youth Concerts for 1966/67, conducted by Harry Ellis Dickson.

The second intermission of the Boston Pops concert broadcast will pay tribute to the late Irving Fine, noted American composer who was professor of music and Chairman of the Creative Arts Department at Brandeis at the time of his death in July of 1962.

ITHACA, N. Y.
JOURNAL
D. 16,500

JUN 12 1967

Music

Boston Pops, Barton Hall

BOSTON POPS ORCHESTRA
Arthur Fiedler, Conductor

PROGRAM:

Delibes: Procession of Bacchus from "Sylvia"

Handel-Harty: Suite from "The Water Music"

Brahms: Academic Festival Overture

Tchkowsky: Capriccio Italien

Strauss: Voices of Spring, Waltzes

Bernstein: Selections from "West Side Story"

Herman: Mame

Ortolani and Olivero: More

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Merrick-Bennet: Look Sharp, Be Sharp

A glance at the program will tell the uninitiated most of what he wants to know about the Boston Pops Orchestra, which was presented by the Cornell Senior Class Council at Barton Hall Sunday night. The rest is that they are a first-rate orchestra, and Mr. Fiedler a first-rate conductor. He enjoys conducting Tijuana Taxi quite as much as the Academic Festival Overture, and makes us enjoy it as well.

Hampered by the environment — a huge room, crowded to the point that the performers are invisible, does not inspire a listener to devote his full attention to music, any music — the audience extracted a great deal of fun from the performance; this is no mean feat for an orchestra. Handel's Water Music sounded exceedingly polished and urbane (although distant at times, as the strings are less absorbed by the presence of many people than the brass instruments).

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NINA SOBELMAN

JEWISH TIMES
BROOKLINE, MASS.
WEEKLY CIRC. 9,500

JUN 21 1967

New England Newsclip

HISTADRUT POPS CONCERT--Over 2,700 persons attended the 39th Annual Israel Histadrut Night with Arthur Fiedler and the Boston Pops Orchestra on Thursday evening, June 8 at Symphony Hall, to celebrate Israel's 19th Anniversary and the 46th Anniversary of The Histadrut. Appeals for aid to Israel and for contributions to the Israel Emergency Fund were made in addresses by former Governor of Pennsylvania, George M. Leader, and by Histadrut General Co-Chairman Leon Steinberg, Esq. Shown at the concert are (left to right): Wendell Berman, Histadrut Concert chairman; Arthur Fiedler, and former Governor of Pennsylvania, George M. Leader.

PRE-SEASON POPS

73

TIMES (e)
PAWTUCKET-
CENTRAL FALLS, R. I.
CIRC. 38,850

JUN 19 1967

New England Newsclip

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FALL RIVER, MASS.
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ITHACA, N. Y.
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BROOKLINE, MASS.
WEEKLY CIRC. 9,500

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JUN 21 1967

New England Newsclip

HISTADRUT POPS CONCERT--Over 2,700 persons attended the 39th Annual Israel Histadrut Night with Arthur Fiedler and the Boston Pops Orchestra on Thursday evening, June 8 at Symphony Hall, to celebrate Israel's 19th Anniversary and the 46th Anniversary of The Histadrut. Appeals for aid to Israel and for contributions to the Israel Emergency Fund were made in addresses by former Governor of Pennsylvania, George M. Leader, and by Histadrut General Co-Chairman Leon Steinberg, Esq. Shown at the concert are (left to right): Wendell Berman, Histadrut Concert chairman; Arthur Fiedler, and former Governor of Pennsylvania, George M. Leader.

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CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

SPENCER MIDDLE
Thursday, July 27, 1967

Al Hirts at NYS Fair

"The world's greatest trumpet player" is coming to the 1967 New York State Fair in Syracuse.

Al Hirt has been signed to appear in free Entertainment Center shows on Thursday and Friday, August 31-September 1, according to Bernard W. Potter, Director.

The Fair opens Tuesday, August 29 and continues through Labor Day, Monday, September 4.

Hirt, often referred to as the "King", will do three shows daily at 10:30 a. m., 2:30 p. m. and 6:30 p. m.

Although a native of New Orleans, the city where jazz was born, Hirt's interest in the trumpet asserted itself toward the classics initially.

With his rise in fame, came attention from the critics. From the start, they had a difficult time classifying just exactly what it was that Al Hirt elicited from the trumpet.

His initial recordings for RCA Victor were highly successful. Such titles as "Al (He's the king) Hirt," "Horn-a-Plenty" "Cotton Candy," and "Sugar Lips" are continuing best sellers.

Hirt had the opportunity to perform with the Boston Pops, which is part of the world's most popular classical orchestra–the Boston Symphony. The music they made was nothing like Bourbon Street had ever heard.

HAIRENIK WEEKLY
BOSTON, MASS.
WEEKLY CIRC. 3,400
0-47
JUN 22 1967
New England Newsclip

Capacity House Attends 15th Armenian Pops Nite

BOSTON, Mass., June 9—An absolute sellout house this evening hailed musical proceedings at Boston's Symphony Hall marking the Fifteenth Annual Armenian Night at the Boston Pops, sponsored by the Friends of Armenian Culture Society.

Rouben Gregorian, guest conductor, joined Arthur Fiedler, the regular Pops series director, in presenting a program of music again, as annually, highlighted by the rendition of the ethereal "Hayr Mer", the "Lord's Prayer", as found in the ancient Armenian liturgical literature.

The program included for the first time in America a performance of Soviet Armenian composer Aroutounian's **Dance Suite**, as still another in the series of American "firsts" chalked up by the Armenian Night series.

The Suite includes a Men's Dance, Narineh's Dance, and a Fast Dance. At the best, the composition seems to be poor Khatchatourian, although compositionally it has some interesting new thoughts.

The Men's Dance is built around a vaguely familiar Armenian theme done very loudly but very happily. Narineh's Dance is in the ballade form, with the reeds carrying the brunt of the message, while the Fast Dance takes one back to the Gayane and the spirit of the Saber Dance.

Leo Litwin was the piano soloist in the Shostakovich Number Two Concerto, and the usual happy Pops fare was served the capacity audience which again was singularly appreciative of a fine evening of cultural activity in the distinctive Boston Pops tradition.

Mr. Gregorian conducted beautifully, and was especially impressive in his guidance of the new Aroutounian which we understand was done with very little conductor-orchestra rehearsals.

Proceeds of the concert as usual were announced as benefitting the FACS organization's popular Armenian Radio Hour Series, heard each Sunday morning at 9:30 a.m. over WCRB (AM-FM).

Organist Berj Zamkochian, as Mr. Gregorian a member of the FACS Board, joined the orchestra in the rendition of the Hai Merr, in which the standing audience participated, singing the refrain of this ancient hymn to a transliteration found on the specially printed programs prepared by the FACS for the event.

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 210,000
AUG 15 1967
New England Newsclip

Boston Pops In Concert At Expo 67

At the invitation of the Commonwealth of Massachusetts Arthur Fiedler and members of the Boston Pops will play a special concert at Expo 67 Monday evening, Aug. 21.

The day has been set by the Commonwealth as its salute to Canada with the concert as the feature of the Massachusetts activities at Expo. Gov. John Volpe will attend the concert and have several Canadian officials as his guests.

Since the Expo program follows the close of the Boston Symphony Orchestra's Tanglewood season by one day most members of the Pops will fly directly to Montreal from the Berkshires. Fiedler will travel from California where he is conducting this summer.

Pianist Earl Wild will perform Tchaikovsky's Piano Concerto No. 1. The first portion of the concert will include the Introduction to Act III from Wagner's "Lohengrin"; Offenbach's Overture to "Orpheus; in Hades"; Londonderry Air; and Ravel's Bolero. Also chosen are selections from "The Sound of Music" by Rodgers; Coleman's Tijuana Taxi; and Winchester Cathedral by Stephens.

MONITOR (e)
BOSTON, MASS.
CIRC. 19,400
JUL 27 1967
New England Newsclip

'Pops' to play at Expo

By a staff writer of The Christian Science Monitor

Boston

The Boston Pops Orchestra, conducted by Arthur Fiedler, will be a top attraction when Massachusetts Day is celebrated at Expo 67 in Montreal Monday, August 21.

Gov. John A. Volpe announced the event at his regular press conference. He was flanked by Talcott M. Banks, vice-president of the Boston Symphony Orchestra, and Stuart D. Hemsley, Canadian Consul General, when he made the announcement.

The Governor plans to lead a sizable delegation of state leaders and others to the event.

The orchestra's appearance is but one part of the Massachusetts celebration at the fair.

Plans are being completed by Theodore W. Schulenberg, State Commissioner of Commerce and Development, and Lawrence J. Flynn, deputy commissioner.

A reception for the Massachusetts delegation, with Governor Volpe as guest of honor, will be staged by the Gillette Company, Ltd., of Canada.

The "Pops" will play at Expo's Palace of Nations.

JEWISH NEWS
SPRINGFIELD, MASS.
WEEKLY CIRC. 6,850
AUG 3 1967
New England Newsclip

Brandeis Alumni 'Night At Pops' Sunday On Radio Station WCRX

The Brandeis University Alumni Association "Night at Pops" with the Boston Pops Orchestra conducted by Arthur Fiedler will be presented over Radio Station WCRX, Springfield this Sunday, August 6 at 5:05 p.m.

The concert, part of the Spring season of the Boston Pops Orchestra at Symphony Hall in Boston, features a young Brandeis University student and a member of the Israel Philharmonic as soloists. Miss Betty Hauck, who will be a senior at the University next year, will play two movements of the Viola Concerto in G by George Telemann. Miss Hauck has soloed previously with the Greater Boston Youth Symphony Orchestra and served as concert mistress of the Brandeis Orchestra.

Tel Aviv born Ilan Rogoff will play Robert Schumann's "Piano Concerto in A Minor" in the other featured performance. A member of the Israel Philharmonic since he was 12, Mr. Rogoff came to the United States last fall and played in the first of the Boston Symphony Youth Concerts for 1966/67, conducted by Harry Ellis Dickson.

Waitress, Mother of 8, Singing Sensation at Pops

A singing waitress made her debut at the Boston Pops Concert in Symphony Hall last night and the attractive mother of eight children captivated the audience.

Mrs. Ann Hayward, 41, of 187 Neponset ave., Dorchester, had, until last night, confined her vocal talent to "just humming along" while waiting on table.

But, last night, at Old Timers Night, Mrs. Hayward, radiant and charming, appeared on stage wearing her pink uniform, and with a brogue belted out "When Irish Eyes Are Smiling" and "God Bless America" as if she had been a professional singer all her life.

Conductor Harry Ellis Dickson, admitted the appearance of one of the Pops waitresses as a featured vocalist was "a first" for the famed concerts in their 82 seasons. He described Ann's lilting Irish voice as "beautiful."

Mrs. Hayward's talent—she had sung only at mothers' clubs affairs and social engagements—would have perhaps never been discovered, if the other waitresses had not called it to the attention of Conductor Dickson. After listening to their pleas, he gave her an audition.

The final analysis—he was pleased and so were 1500 patrons of the Pops last night. Conductor Dickson announced that Mrs. Hayward would be a regular star at the annual Old Timers Night.

Mrs. Hayward, whose children were at home and husband at work, made only one other comment. "I don't deserve all of this." Would you believe she does? . . . the professionals think so.

Mrs. Ann Hayward of Neponset ave., Dorchester, Leads Singing as Harry Ellis Dickson Directs Pops
Record American Photo. Frank [illegible]

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 411,800
JUN 24 1967
New England Newsclip

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 411,800
JUN 15 1967
New England Newsclip

Northeastern University Night at Pops

ARTHUR FIEDLER,
Conductor

Introduction to Act III, from "Lohengrin" Wagner
"Classical" Symphony, Op. 25 Prokofiev
Capriccio Italien Tchaikovsky
Conducted by William Tesson

Northeastern University Alma Mater
Piano Concerto in E major No. 1, for Two Pianos Mendelssohn
Soloists: Reginald Hachey and Roland Nadeau
First Performance in Boston

Selection from "West Side Story" Bernstein
More, from "Mondo Cane" Ortolani & Olievieno
Hello, Dolly! Herman

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CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

SPENCER NEEDLE
Thursday, July 27, 1967

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The Suite includes a Men's Dance, Narineh's Dance, and a Fast Dance. At the best, the composition seems to be poor Khatchatourian, although compositionally it has some interesting new thoughts.

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HERALD TRAVELER (M)
BOSTON, MASS.
AUG 15 1967
New England Newsclip

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MONITOR (e)
BOSTON, MASS.
JUL 27 1967
New England Newsclip

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By a staff writer of The Christian Science Monitor

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JEWISH NEWS
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WEEKLY CIRC. 6,850
AUG 3 1967
New England Newsclip

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Record American Photo. Frank [illegible]

RECORD-AMERICAN (m)
BOSTON, MASS.
CIRC. 411,800
JUN 24 1967

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 411,800
JUN 15 1967
New England Newsclip

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Introduction to Act III, from "Lohengrin" — Wagner
"Classical" Symphony, Op. 25 — Prokofiev
Capriccio Italien — Tchaikovsky
Conducted by William Tesson

Northeastern University Alma Mater
Piano Concerto in E major No. 1, for Two Pianos — Mendelssohn
Soloists: Reginald Hachey and Roland Nadeau
First Performance in Boston

Selection from "West Side Story" — Bernstein
More, from "Mondo Cane" — Ortolani & Olievieno
Hello, Dolly! — Herman

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

KINGSTON FREEMAN
Wednesday, May 24, 1967

Fiedler Announces August 8 Program For Boston Pops

BOSTON, MASSACHUSETTS — Arthur Fiedler, conductor of the Boston Pops Orchestra, has announced the program he will play for the annual Boston Pops Tanglewood concert on August 8. The concert for the benefit of the Orchestra's Pension Fund will be entirely devoted to the music of George Gershwin. works.

Mr. Fiedler will begin the concert with an American in Paris followed by Gershwin's Piano Concerto in F with Mr. Wild as soloist. The concert suite from "Porgy and Bess" will be heard in the middle portion of the concert with Mr. Wild returning for a performance with the Orchestra of Rhapsody in Blue. Mr. Fiedler will close the August 8 program with Strike Up the Band.

The all-Gershwin program will be Mr. Fiedler's 14th Tanglewood appearance and will commemorate the 30th anniversary of the celebrated American composer's death.

All seats in the Music Shed will be reserved for the Boston Pops at Tanglewood concert. Box seats are available at $6.50 and other reserved locations in the Shed are $6.50, $6, $5.50, $4. Mail orders are now being received at the Festival Ticket Office, Symphony Hall, Boston, Mass. 02115. A stamped self-addressed envelope should be included with all mail orders. The Festival Ticket Office at Tanglewood will open for the sale of tickets for all Berkshire Festival events on June 19.

Schenectady Gazette
SCHENECTADY, N. Y.
D. 50,766

AUG 7 1967

Boston Symphony, Pops Groups at Tanglewood

Three Boston Symphony Orchestra concerts, an appearance of Arthur Fiedler and the Boston Pops and the first five concerts in the Fifth Festival of Contemporary American Music take place this week at Tanglewood, Lenox, Mass.

* * *

The annual appearance of Arthur Fiedler and the Boston Pops at Tanglewood will be at 8 p.m. tomorrow. Earl Wild will be the guest pianist for an all-Gershwin evening. The program will open with "An American in Paris," continuing with the "Concerto in F for piano and orchestra" and an orchestral suite from "Porgy and Bess." Wild will be heard again in the famous "Rhapsody in Blue for piano and orchestra" and the concert will close with "Strike Up the Band."

Erich Leinsdorf will have Itzhak Perlman as the guest violinist with the Boston Symphony Orchestra for its 9 p.m. Friday program. Perlman will perform the Sibelius "Violin Concerto." The balance of the program will include Moussorgsky's "Khovanchina Prelude" and the Tchaikovsky "Symphony number 6."

John Browning will present a recital of piano music by Chopin, Rachmaninoff and Scriabin at the Weekend Prelude program Friday at 7 p.m.

William Steinberg will be the guest conductor for the 8 p.m. Saturday program consisting of Glinka's "Kamarinskaya," Borodin's "Symphony number 2" and Tchaikovsky's "Manfred Symphony."

Browning will perform the Prokofiev "Piano Concerto number 1" and the Rachmaninoff "Paganini Rhapsody" at 2:30 p.m. Sunday. Leinsdorf will also lead the orchestra in a performance of Michael Colgrass' "As Quiet As."

* * *

The regular open rehearsal will be held at 10:30 a.m. Saturday.

The Fifth Festival of Contemporary Music will include programs at 8 p.m. Wednesday and Thursday; electronic music Saturday at 2:30 p.m.; and concerts at 10 a.m. and 8 p.m. Sunday.

Information on all Tanglewood events may be obtained by writing Festival Ticket Office, Lenox, Mass.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

SARATOGA SARATOGIAN
Monday, June 5, 1967

Fiedler to Conduct At Tanglewood

BOSTON — Arthur Fiedler, conductor of the Boston Pops Orchestra, has announced the program he will play for the annual Boston Pops at Tanglewood concert on Aug. 8. The concert for the benefit of the Orchestra's Pension Fund will be entirely devoted to the music of George Gershwin. Earl Wild will be piano soloist in two of the Gershwin works.

Fiedler will begin the concert with An American in Paris followed by Gershwin's Piano Concerto in F with Wild as soloist. The concert suite from "Porgy and Bess" will be heard in the middle portion of the concert with Wild returning for a performance with the Orchestra of Rhapsody in Blue. Fiedler will close the Aug. 8 program with Strike Up the Band.

The all-Gershwin program will be Fiedler's 14th Tanglewood appearance and will commemorate the 30th anniversary of the celebrated American composer's death.

All seats in the Music Shed will be reserved for the Boston Pops at Tanglewood concert. Box seats are available at $6.50 and other reserved locations in the Shed are $6.50, $6, $5.50, $5, $4.50, $4. Mail orders are now being received at the Festical Ticket Office, Symphony Hall, Boston, Mass. 02115. A stamped self-addressed envelope should be included with all mail orders.

The Festival Ticket Office at Tanglewood will open for the sale of tickets for all Berkshire Festival Events June 19.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

SCHENECTADY GAZETTE
Tuesday, August 8, 1967

Arthur Fiedler and the Boston Pops Orchestra are presenting an all-Gershwin program at 8 tonight in the annual pension fund concert of the Boston symphony orchestra at Tanglewood. Earl Wild will be the guest pianist.

The program will open with "An American in Paris," and include the "Concerto in F for piano and orchestra," an orchestral suite from "Porgy and Bess," the famous "Rhapsody in Blue for piano and orchestra" and "Strike Up the Band."

Fiedler will also appear at 8:30 p.m. on Saturday as guest conductor of the Chautauqua Symphony Orchestra in the amphitheater at the Institute with Walter Hendle, musical director of the Chautauqua Symphony as soloist in the Grieg "Piano Concerto." Also programmed are music by Berlioz, von Weber, Khachaturian and Bernstein.

* * *

The Fifth Festival of Contemporary Music is being held this week at Tanglewood, Lenox, Mass., with programs tomorrow, Thursday, Saturday and Sunday. Two more concerts of the Festival have been planned for next week, Monday and Tuesday at 8 p.m. The Festival is under the joint sponsorship of The Berkshire Music Center and the Fromm Music Foundation in Chicago.

The programs are at 8 p.m. tomorrow and Thursday with Gunther Schuler conducting the Berkshire Music Center Orchestra tomorrow and Iva Dee Hiatt conducting a concert by the Tanglewood Choir Thursday. An unusual concert of electronic music will be presented at 2:30 p.m. in the Formal Gardens. Concerts Sunday will be at 10 a.m. and 8 p.m.

CATSKILL, N. Y.
MAIL
D. 4,000

JUL 28 1967

Arthur Fiedler Brings All Gershwin Program To Tanglewood On August 8

TANGLEWOOD, LENOX, Mass. — For his annual appearance at Tanglewood Arthur Fielder will conduct an all-Gershwin program with the Boston Pops Orchestra in the Music Shed on August 8. The Pops concert is for the benefit of the Boston Symphony Pension Fund which pays about a quarter million dollars each year to retired players or their widows.

Mr. Fiedler has announced that pianist Earl Wild will perform two well known Gershwin works for piano and orchestra at the August 8 concert. The program will begin with an American in Paris continuing with the Concerto in F for Piano and Orchestra, and an orchestral suite from "Porgy and Bess." Mr. Wild will be heard again in the famous Rhapsody in Blue for Piano and Orchestra, and the concert will close with Strike Up the Band.

Traveling is something on which Arthur Fiedler thrives and to keep his commitment at Tanglewood he will fly from California where he has been conducting a series of concerts, and return there the day following the Pops concert here. As a traveling conductor Fiedler has appeared in every American state and in many foreign countries. Shortly after his Tanglewood concert he will go to Japan to rehearse with a Japanese orchestra prior to touring with it around the the United States in the early autumn.

Tickets for the Boston Pops at Tanglewood concert may be obtained from the Festival Ticket Office, Tanglewood, Lenox, Mass. 01240.

PRESS (e)
BRISTOL, CONN.
CIRC. 15,900

JUL 22 1967
New England Newsclip

Fiedler — All Gershwin Program At Tanglewood On August 8

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NEWS-TIMES (e)
DANBURY, CONN.
CIRC. 27,200

JUL 15 1967
New England Newsclip

Boston Pops Orchestra Due At Tanglewood

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Shortly after his Tanglewood concert, Fiedler will go to Japan to rehearse with a Japanese orchestra prior to touring with it around the United States in the early autumn.

ITEM (e)
WAKEFIELD, MASS.
CIRC. 6,600

JUL 17 1967
New England Newsclip

Arthur Fiedler To Direct Aug. 8 Tanglewood Event

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NEWS (e)
NAUGATUCK, CONN.
CIRC. 5,400

JUL 15 1967
New England Newsclip

All-Gershwin Entertainment

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Traveling is something on which Arthur Fiedler thrives and to keep his commitment at Tanglewood he will fly from California where he has been conducting a series of concerts, and return there the day following the Pops concert here. As a traveling conductor Fiedler has appeared in every American state and in many foreign countries. Shortly after his Tanglewood concert he will go to Japan to rehearse with a Japanese orchestra prior to touring with it around the United States in the early autumn.

UNION (m)
SPRINGFIELD, MASS.
CIRC. 79,350

MAY 25 1967
New England Newsclip

Fiedler Plans All-Gershwin Lenox Concert

LENOX — Arthur Fiedler, conductor of the Boston Pops Orchestra, announced that the annual Boston Pops at Tanglewood concert here August 8 will consist entirely of music by George Gershwin. Earl Wild will be piano soloist in two of the Gershwin works.

Fiedler will begin the concert with "An American in Paris" followed by Gershwin's Piano Concerto in F with Wild as soloist. The concert suite from "Porgy and Bess" will be heard in the middle portion of the concert. The soloist will return for a performance with the orchestra of "Rhapsody in Blue." Fiedler will close the program with "Strike Up the Band."

The all-Gershwin program will be Fiedler's 14th Tanglewood appearance and will commemorate the 30th anniversary of the celebrated American composer's death.

76

KINGSTON, N. Y.
FREEMAN
D. 18,000

JUL 17 1967

Arthur Fiedler Brings All-Gershwin Program to Tanglewood on August 8

TANGLEWOOD, LENOX, Mass.—For his annual appearance at Tanglewood Arthur Fiedler will conduct an all-Gershwin program with the Boston Pops Orchestra in the Music Shed on August 8. The Pops concert is for the benefit of the Boston Symphony Pension Fund which pays about a quarter million dollars each year to retired players or their widows.

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Tickets for the Boston Pops at Tanglewood concert may be obtained from the Festival Ticket Office, Tanglewood, Lenox, Mass. 01240.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

SCHENECTADY UNION STAR
Wednesday, May 24, 1967

Boston Bops In Gershwin Music Aug. 8

Arthur Fiedler will conduct the Boston Pops Orchestra in a program of George Gershwin's music during the annual Boston Pops concert Aug. 8 at Tanglewood for the benefit of the orchestra's pension fund.

Earl Wild will be piano soloist for the orchestra's performance of "Piano Concerto in F" and "Rhapsody in Blue." Also to be performed are "An American In Paris," the concert suite from "Porgy and Bess" and "Strike Up the Band."

Ticket information is available at the Festival Ticket Office, Symphony Hall, Boston, Mass. The ticket office at Tanglewood will open June 19.

BERKSHIRE COURIER
GT. BARRINGTON, MASS.
WEEKLY CIRC. 3,400

JUL 20 1967

New England Newsclip

Pops Concert At Tanglewood To Be All-Gershwin

LENOX – Arthur Fiedler, conductor of the Boston Pops Orchestra, has announced an all-Gershwin program for the annual Boston Pops at Tanglewood concert Aug. 8.

The concert, for the benefit of the orchestra's pension fund, will feature Earl Wild as piano soloist in two of the works.

Fiedler will begin the concert with "An American in Paris", followed by Gershwin's Piano Concerto in F with Wild as soloist. The concert suite from "Porgy and Bess" will be heard in the middle portion of the concert, with Wild returning as soloist for "Rhapsody in Blue." The program will close with "Strike Up the Band."

The all-Gershwin program will be Fiedler's 14th Tanglewood appearance and will commemorate the 30th anniversary of the celebrated American composer's death. All seats in the Music Shed will be reserved for the concert.

HAMPSHIRE GAZETTE (e)
NORTHAMPTON, MASS.
CIRC. 14,200

MAY 24 1967

New England Newsclip

All Gershwin Pops Program This Summer

Arthur Fiedler, conductor of the Boston Pops Orchestra, has announced the program he will play for the annual Boston Pops at Tanglewood concert on Aug. 8. The concert for the benefit of the orchestra's pension fund will be entirely devoted to the music of George Gershwin. Earl Wild will be piano soloist in two of the Gershwin works.

Mr. Fiedler will begin the concert with An American in Paris followed by Gershwin's Piano Concerto in F with Mr. Wild as soloist. The concert suite from "Porgy and Bess" will be heard in the middle portion of the concert with Mr. Wild returning for a performance with the orchestra of Rhapsody in Blue. Mr. Fiedler will close the program with Strike Up the Band.

The all-Gershwin program will be Mr. Fiedler's 14th Tanglewood appearance and will commemorate the 30th anniversary of the celebrated American composer's death.

All seats in the music shed will be reserved for the concert.

Jamestown Post-Journal
JAMESTOWN, N. Y.
D. 29,160

AUG 9 1967

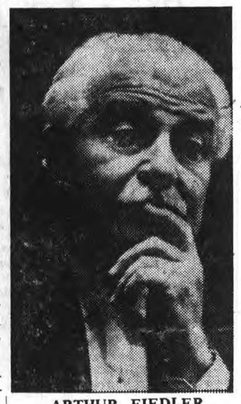
WILL BE GUEST SATURDAY:

Fiedler To Conduct Chautauqua Orchestra

Arthur Fiedler, conductor of the Boston Pops Orchestra, will be guest conductor of the Chautauqua Symphony Orchestra in the Amphitheater Saturday at 8:30 p.m.

Special artist that night will be Walter Hendl, musical director of the Chautauqua Symphony Orchestra, who will play the Grieg Piano Concerto.

In a combination of classics and symphonic arrangements of popular works, Mr. Fiedler also has programmed "Clair di Lune," by Berlioz, Weber's Overture to "Oberon," Berlioz "Rakoczy March," Khachaturian's "Gayne" ballet suite, and selections from "Westside Story," by Bernstein.



ARTHUR FIEDLER

The musicianship and personal magnetism of Arthur Fiedler have made his name synonymous with the Boston Pops Orchestra since 1930 when he was appointed its eighteenth conductor. An innovator of musical ideas, in 1924 he formed the Boston Sinfonietta, a "small symphony" of his mucial colleagues, with which he won a glowing reputation for a series of programs in Boston.

Five years later, the young man of music had sold another idea to the Boston patrons of music—a series of summer concerts to be held on the banks of the Charles River and to be open to the public. Thus the Esplanade Concerts originated. Jointly financed by the Boston Symphony Orchestra and public-spirited citizens and business firms, they have drawn crowds of 20,000 listeners in one night.

When the post of conductor of the Boston Pops became open, this young and talented musician was the natural choice. Since 1930 he has continued as Pops conductor bringing to the orchestra a fame which has startled even Bostonians. Through his canny programming, sponsoring of American music and his ability to ferret out wonderful but forgotten light music, the Boston Pops moved into the circle of champions. Their many hit recordings for RCA Victor and winter tours throughout the United States have created Boston Pops fans far beyond the confines of Boston.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

KINGSTON FREEMAN
Monday, July 17, 1967

Arthur Fiedler Brings All-Gershwin Program to Tanglewood on August 8

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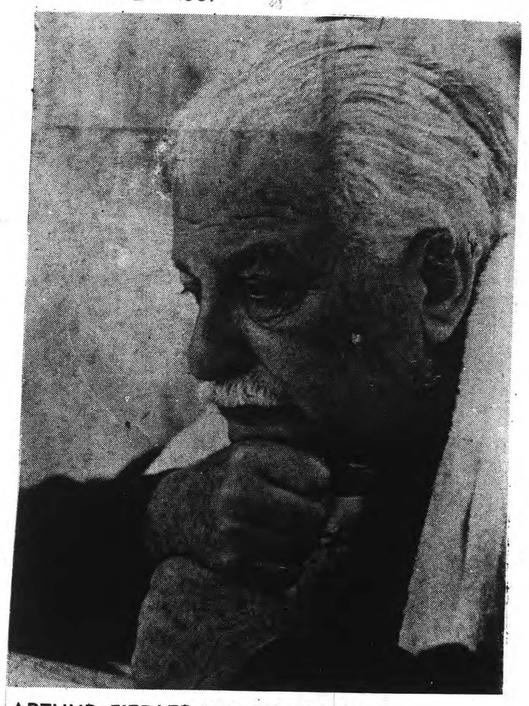
ATHENS, GA.
BANNER-HERALD
D. 7,500 S. 8,000

JUN 18 1967



ARTHUR FIEDLER TO CONDUCT. . .

POPS AT TANGLEWOOD

Poughkeepsie Journal
POUGHKEEPSIE, N. Y.
D. 34,306 SUN. 37,584
AUG 5 1967
Buffalo

Boston Pops Slates Concert at Tanglewood

The Berkshire Festival concerts at Tanglewood, Mass., will include a performance on Tuesday by the Boston Pops at 8 p.m.

Arthur Fiedler, conductor for the Boston Pops, will feature Earl Wild as his guest pianist for the all Gershwin concert. The program will begin with "An American in Paris," followed by "The Concerto in F" for piano and orchestra, and an orchestral suite from "Porgy and Bess." Wild will also be heard in "Rhapsody in Blue" for piano and orchestra. The concert will conclude with "Strike Up the Band."

Guest Soloist

On Friday, Itzhak Perlman will be the guest soloist and will perform the "Sibelius Violin Concerto." Erich Leinsdorf, music director for the Boston Symphony Orchestra, will conduct Moussorgsky's "Khovanchina Prelude" and Tchaikovsky's "Symphony No. 6" for the remainder of the program. This performance will begin at 9 p.m. and will be preceded by a piano recital by John Browning at 7 p.m.

William Steinberf willl be the guest conductor of the Boston Symphony Orchestra on Saturday at 8 p.m. The program will consist of Glinka's "Kamarinskaya," Borodin's Symphony No. 2 and Tchaikovsky's "Manfred Symphony."

On Sunday afternoon at 2:30, pianist John Browning will perform the "Prokofiev Piano Concerto No. 1," and Rachmaninoff's "Paganini Rhapsody." Leinsdorf will also lead the orchestra in a performance of Michael Colgrass' "As Quiet As."

Performances at Tanglewood this weekend include the original 1805 version of Beethoven's "Fidelio" at 8 p.m. tonight. Tomorrow afternoon at 2:30, Leinsdorf will perform the Boston Symphony in the "Academic Festival Overture," the "Symphony No. 3" and the violin concert for which Joseph Silverstein will be soloist.

Aug 4 '67
Transcript (e)
North Adams
Mass.

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The Regular Open Rehearsal for the benefit of the Boston Symphony Orchestra's Pension Fund will be held on Saturday at 10.30 a.m.

ARTHUR FIEDLER

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

Albany Knickerbocker News
Wednesday, August 9, 1967

5 Encores for 13,800

By EDWARD FRENCH

At the Concert

LAST NIGHT was fun night at Tanglewood, the occasion being the annual pension fund benefit concert given by the Boston Pops Orchestra under the direction of the veteran Arthur Fiedler with Earl Wild as the solo pianist.

This popular combination presenting an all-Gershwin program drew the largest crowd of the season, s record 13,800 filling the huge shed and spilling all over the lawn.

A brisk performance of "An American in Paris" st the tempo for the evening, puttinghe audience in a happy foot-tapping mood.

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After intermission the orchestra played Robert Russell Bennett's "Porgy and Bess," a Symphonic Picture for Orchestra." which reminded us again that this score contains some of Gershwin's loveliest music.

Then Earl Wild joined forces with the orchestra in an exceptionally fine performance of Gershwins best known work, the "Rhapsodie in Blue." The printed program came to a close with a spirited "Strike Up the Band."

HOWEVER, THE audience had other ideas about this and refused to leave until five encores were played. These, to the crowd's delight, included such "Pops" standbys as "Cabaret," "Lara's Theme" from "Doctor Zhivago," 'tia Juana Taxi,' a richly scored arrangement of "Winchester Cathedral," and finally a performance of John Philip Sousa's "Stars and Stripes Forever," still the most exciting march of them all, which sent the crowd home in the best of spirits.

The "Boston Pops Orchestra" has a draw all of ist own, very different from the regular patrons of the Tanglewood weekend concerts by the Boston Symphony Orchestra. We think last night's crowd had more fun, and the orchestra's pension fund is considerably enriched.

TIMES UNION
ALBANY, N. Y.
D. 71,635 SUN. 122,607
AUG 9 1967
Buffalo

Pops at Tanglewood: An All-Gershwin Treat

By ROBERT J. BARBER

George Gershwin was 19 when he wrote "Swanee," and when he died at 39 in 1937 he had split the musical world wide open. There were those who hated his music and those who love it. There were few in between.

Gershwin's music was returned to Tanglewood Tuesday night by Arther Fiedler and the Boston Pops and the nearly 14,000 persons attending were given a concert of all Gershwin works which proved once and for all that his music is here to stay.

From the time Feidler brought down his baton to start "An American in Paris" to the final note of "Strike Up the Band" it was obvious that the evening was one of the most successful of the season.

Gershwin started playing the piano professionally when he was 16 by plugging his own songs in music stores. As a student, he was desultory. He did, however, manage in later years to study under pianist Edward Kilenyi and Joseph Schillinger to organize his technique.

But it was his melodic talent, and genius for rhythmic invention rather than his studies, that made him a genuinely important American composer.

POPS CONDUCTOR — Arthur Fiedler, conductor of the Boston Pops Orchestra, which gave its annual Tanglewood concert Tuesday night. Pianist Earl Wild joined the famed orchestra in an all-Gershwin program.

Earl Wild, a splendid pianist, was the soloist Tuesday night for the "Concerto in F" and the "Rhapsody in Blue." He proved once again that Gershwin's contemporaries — and even some left today — were wrong about the young American's work.

The only complaint concerning the concerto might lie in the fact that the orchestra was a little too much for it. But Wild held his own, bringing tremendous ovations between movements.

Gershwin probably reached his milestone when, in 1924, he wrote "Rhapsody in Blue" the piece most of the thousands came to hear.

They were not disappointed. The "Pops" seldom leaves an audience unhappy. The crowd might have stayed all night if the orchestra had been prepared for such an event, despite threatening rain and slight sprinkling during the intermission.

Gershwin wrote "Rhapsody" for piano and jazz orchestra in which he applied the jazz idiom to an essentially classical form. It has remained his most important composition.

But he returned to the more popular form in 1928 with the introduction of "An American in Paris."

And, in the meantime, he had started that great opera, "Porgy and Bess," which was greeted with gusto Tuesday night but received a cool reception in 1935 when it was first staged in Boston.

It took Europe, South America and Russia to recognize the opera's value, and it has become an American classic. It was treated as such at Tanglewood by the orchestra and the audience. "Porgy" was the first American opera to tour Russia. Tuesday night's performance was described as a "symphonic picture for orchestra" arragned by Robert Russell Bennett.

"An American in Paris" remains this reviewer's favorite with its gayety and melancholy, its bursts of exuberance, its gentle tingles, and blasts of horns magnified by sudden delicate strings.

The whole performance was brilliantly conducted by Fiedler and the familiar tunes of "Bess You Is My Woman Now," "I Got Plenty Of Nuthin'," and many others, were all woven into one lovely and familiar picture.

The Brooklyn born Gershwin, son of a Russian immigrant, jammed into his brief years so many successful musicals before he began to really take jazz and classical music seriously, that one has to leave it to the imagination what he might have accomplished had he lived longer.

STAR
WINCHESTER, MASS.
WEEKLY CIRC. 5,450
AUG 3 1967
New England Newsclip

B.S.O. on TV

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Three Boston Symphony Orchestra concerts will also be heard during the week, on Sunday, August 6 at 2:30 p.m. when Erich Leinsdorf conducts music of Johannes Brahms, on Friday, August 11 at 9 p.m. with Israeli violinist Itzhak Perlman performing Sibelius' Violin Cincerto, and on Saturday, August 12 at 8 p.m. when William Steinberg will be guest conductor.

MIDDLETOWN, N. Y.
TIMES HERALD RECORD
D. 33,000
AUG 8 1967
Buffalo

Boston Pops at Berkshire

The seventh and busiest week of the Berkshire Festival includes three Boston Symphony Orchestra concerts, an appearance of Arthur Fiedler and The Boston Pops and the first five concerts in the Fifth Festival of Contemporary American Music.

For the Berkshire Festival concert on Friday evening (Aug. 11, 9:00 PM) Erich Leinsdorf, music director of the Boston Symphony Orchestra, will have Itzhak Perlman as guest soloist. Mr. Perlman will perform the Sibelius Violin Concerto with the orchestra. For the balance of the program Mr. Leinsdorf wll conduct Moussorgsky's Khovanchina Prelude and Tchakiovsky's Symphony No. 6.

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The annual appearance of Arthur Fiedler and The Boston Pops at Tanglewood will be on Tuesday evening (Aug. 8, 8:00 P.M.) Mr. Fiedler will have pianist Earl Wild as his guest for an all Gershwin evening.

POPS AT TANGLEWOOD

Poughkeepsie Journal
POUGHKEEPSIE, N. Y.
D. 34,306 SUN. 37,584
AUG 5 1967

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Aug 4 '67
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CAPITAL CITY NEWS BUREAU
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MIDDLETOWN, N. Y.
TIMES HERALD RECORD
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For the Berkshire Festival concert on Friday evening (Aug. 11, 9:00 PM) Erich Leinsdorf, music director of the Boston Symphony Orchestra, will have Itzhak Perlman as guest soloist. Mr. Perlman will perform the Sibelius Violin Concerto with the orchestra. For the balance of the program Mr. Leinsdorf wll conduct Moussorgsky's Khovanchina Prelude and Tchakiovsky's Symphony No. 6.

John Browning will present a recital of piano music by Chopin, Rachmaninoff and Scriabin for the now traditional Weekend Prelude on Friday evening (Aug. 11, 7:00 PM).

William Steinberg will be guest conductor of the Boston Symphony on Saturday evening (Aug. 12, 8:00 PM) in a program consisting of Glinka's Kamarinskaya, Borodin's Symphony No. 2 and Tchaikovksy's Manfred Symphony.

The annual appearance of Arthur Fiedler and The Boston Pops at Tanglewood will be on Tuesday evening (Aug. 8, 8:00 P.M.) Mr. Fiedler will have pianist Earl Wild as his guest for an all Gershwin evening.

18

SPRINGFIELD HERALD
SPRINGFIELD, MASS.
BI-WEEKLY CIRC. 111,000

AUG 13 1967 New England Newsclip

TANGLEWOOD

By DEAN RADIN

13,862 ATTEND SPECIAL GERSHWIN CONCERT

The largest audience recorded at Tanglewood this year enjoyed Arthur Fiedler and the Boston Pops in a special Pension Fund Concert for the Orchestra.

The program opened with Gershwin's famous "An American in Paris." The trumpets blared, the tympany thumped, and the cymbols clashed with the end of Gershwins musical portrait.

Lively Piano Concerto

Following an approving, but straggeled applause, the "Concerto in F, for Piano and Orchestra" with soloist Earl Wild began. The piano concerto, just as lively as "An American in Paris," contrasted the somber 17th and 18th century music from former Tanglewood Concerts. Earl Wild played like Gershwin was a part of the piano, compelling Mr. Wild to give a little flair here, and a little dare there Arthur Fieldler conducted with a style that Gershwin himself would have been proud of.

Gershwin Concert

Continued from Page 21

Pleasing and Beautiful

"Porgy and Bess," performed after the intermission, was pleasingly familiar with its dramatic "Bess, You Is My Woman Now," its catchy "I Got Plenty o' Nothing," and its logical "It Ain't Necessarily So" passages. The performance was arranged by Robert Russell Bennett.

Curious Finales

The "Rhapsody in Blue, for Piano and Orchestra" with soloist Earl Wild followed the crashing climax of "Porgy and Bess." The "Rhapsody in Blue" is considered by many to be one of Gershwin's greatest pieces. All of Gershwin's curious classical phrases were executed superbly again by Earl Wild at the piano. Gershwin composed many of his pieces with suprise endings, that is, finale-sounding phrases suddenly interrupted by a slow passage.

Success with Rumbles

The whole Pops concert was a success in view of the Pension Fund, but the constant rumble of voices on the grounds made it difficult to enjoy the concert fully.

Boston Pop Facts

The Pops, or Promenade Concerts, as they were originally termed, began on July 11, 1865. The Pops was established to provide a longer season for the members of the Boston Symphony Orchestra. Approximately 90 members of the Boston Symphony Orchestra perform in the Pops. The principal players of the B.S.O. generally do not play during Pops season. There have been 17 previous conductors for the Boston Pops, and Arthur Fiedler has conducted since 1930.

Gershwin Concert

Continued from Page 22

Arthur Fiedler Facts

Arthur Fiedler was born in Boston, Massachusetts, on December 17, 1894. His parents were originally from Austria. Mr. Fiedler's father, Emanuel, was the first violinist of the Boston Symphony Orchestra for 25 years before he retired. Arthur Fiedler, at age 20, became the youngest member of the Boston Symphony Orchestra. Mr. Fiedler has many honorary degrees and honors including being decorated by the French government as Officier de l'Instruction Publique, and being dubbed a Duke by the Knights of Carrousel, Charlotte, N. C.

Tanglewood-On-Parade

On Thursday, August 17, 1967, a benefit for the Berkshire Music Center will be performed by the members of the Berkshire Music Center. There will be continuous performances from 2:15 to 7:30, with a Shed Gala Concert at 7:30 performed by the B.S.O. The program includes Tchaikowsky's 1812 Overture with cannon and salute guns. There will be a display of fireworks over the lake at the close of the concert. The Gala Concert will be broadcast live.

MONITOR (e)
BOSTON, MASS.
CIRC. 95,000

AUG 7 1967 New England Newsclip

Gershwin program

Earl Wild, pianist, will be featured Tuesday night with Arthur Fiedler and the Boston Pops at Tanglewood in a Gershwin program. The concert will benefit the orchestra's pension fund.

UNION (m)
SPRINGFIELD, MASS.
CIRC. 79,350

AUG 9 1967 New England Newsclip

13,862 at Tanglewood Pour Adulation on Arthur Fiedler

By M. DICKEY DRYSDALE

LENOX —Suburban middle class America moved here en masse Tuesday night in body and spirit as Arthur Fiedler, the Boston Pops, George Gershwin and Tanglewood blended into a mix which was never dull and occasionally exhilarating.

Huge Audience

The annual pops concert in the music shed was popular in every sense — in the number and variety of the huge audience of 13,862, in the adulation poured upon Fiedler when he appeared on stage, and in the music itself — all of it Gershwin.

The crowd on the lawn had extended 50 yards out from the shed by an hour before concert time and eventually filled the entire space back to the row of evergreens 100 yards from the concert hall. Nearer the front were family groups and young people with lunches and card games, while the outskirts of the crowd was mostly made of groups of young people — many of high school age or younger.

It was a highly unsophisticated occasion, and the orchestra responded in kind. From the jaunty opening of "An American in Paris" to the final "Strike up the Band," it was the beat, the pulse that dominated, often to the exclusion of subtlety.

American Stamp

In fact, the music and the performance it received seemed descriptive of the audience and the event as a whole. The hard-driving, syncopated, loud core of the music echoed the neon cacophony of Main St., while the most sentimental and naive of melodies provided a less than convincing idealization to the whole.

The unescapable impression was of exultation and vitality of a peculiarly American stamp untroubled by traditional niceities.

The performance by the pops and pianist Earl Wild also emphasized motion, dynamics and bazzazz, and it all might have been too much for another audience or another occasion.

Frantic Quality

"American in Paris" had a frantic quality which was partly a result of the sheer size of the orchestra and partly of the harshness of the brass section, which was allowed to play without respect to the dynamics of the rest of the orchestra.

Pianist Wild was soloist in the concerto for Piano in F and in "Rhapsody in Blue." He had plenty of technique, flair and dash, and his power sometimes almost overcame the orchestra.

However if one looked behind the flashy execution, the blurred hands and the dazzling percussiveness, one would perhaps complain that something deeper was lacking. Especially in the rhapsody, which after all does have a coherent scheme, Wild seemed to consider the music as a sequence of tricks and gimmicks on which he could test his virtuosity. This lack of taste, combined with a frequent lack of coordination with the orchestra, frequently was almost appalling.

Delightful Atmosphere

The audience, however, couldn't have cared less and applauded ecstatically, especially after the rhapsody. After all, the music primarily was a backdrop for most of them — a delightful atmosphere in which to enjoy the whole occasion — an evening at Tanglewood.

Rounding off the Gershwin program was a medley from "Porgy and Bess" arranged by Robert Russell Bennet, an arrangement of "Strike Up the Band." Fiedler was not permitted to stop when he had finished the program, of course, and responded to the audience's cheers with "Pops Extras" such as "Winchester Cathedral" and the theme from "Dr. Zhivago."

After the concert, the audience reluctantly picked itself up from the seats or the lawn and wandered away, smiling, singing, whistling. A group of girls started up a chorus of summer camp songs. Families picked up uneaten bananas and grapes and chicken legs and put them back in the portable cooler.

Everyone had a grand time but it was not a night in which serious lovers of Gershwin could see their hero in the guise of musical genius rather than popular lyricist.

TRANSCRIPT TELEGRAM (e)
HOLYOKE, MASS.
CIRC. 26,000

AUG 10 1967 New England Newsclip

The Boston Pops orchestra continues to draw crowds who just love the music conductor Arthur Fiedler gives them. For the annual Pops concert at Tanglewood Tuesday night, he gave them an all-Gershwin program, and 13,800 people poured into the Music Shed and all over the grounds to hear and cheer it. The Music Shed holds about 6,000 people; the rest filled up the spreading lawns outside. Piano soloist Earl Wild played the concerto for piano in F and the ever popular Rhapsody in Blue. For encores the Pops deserted Gershwin and gave, as is customary, current popular favorites — the Lara theme from Dr. Zhivago this time. The Pops concert is for people who like hum tunes while they's listening and no one minds much because Fiedler always drowns them out. It also often serves as a first taste at Tanglewood for people who go back for the heavier fare of the Boston Symphony orchestra later in the season.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900

AUG 9 1967 New England Newsclip

Gershwin Packs 'em in at the Pops

By JAY C. ROSENFELD

CLOSE TO 14,000 Gershwin-lovers converged on Tanglewood last night for the annual Pension Fund concert of the Boston Symphony Orchestra. Arthur Fiedler, conducting the Boston Pops, wowed the greatest crowd of the season with all the best of Gershwin, including "An American in Paris," the Concerto in F and the "Rhapsody in Blue," in both of which Earl Wild was the exciting piano soloist.

* * *

GERSHWIN'S appeal grows each year. The bewitching rhythms, the pungent harmonies, the seductive tunes, and, especially, his bombastic but tremendously appealing orchestration have a captivating appeal and an almost psychedelic effect. Gershwin requires a big orchestra, using saxophones, mandolins, harps, tuba and augmented brass sections and their total employment at times has the solid impact of a tree trunk.

* * *

EARL WILD plays with tremendous insight. He has remarkably sturdy fingers but for all the power he uses, there is an incredible absence of thumping. He must be one of a very few pianists who can make himself heard against the mass of sound coming from the accompanying orchestra without resorting to a bare display of force. His sense of rhythm in all the varieties in which Gershwin reveled was unfailing and definitive.

The Porgy and Bess symphonic picture for orchestra by Robert Russell Bennett tortured the loved melodies and twisted the popular and familiar musical anecdotes until they were drained of their original juice.

* * *

GERSHWIN runs the gamut from his unaffected little songs to his lush and wonderfully but happily vulgar and highly seasoned, almost acrid, discords. Fiedler's motto evidently is to let the wind-instrument players, so long as they are sitting there, blow to their full content. For the 6,000 within the great Shed, there could have been none who could complain of faint or dim effort; for the near 8,000 on the adjacent lawns there must have been airwaves to reach everyone amply.

As was the case last year, all the camps in the vicinity were well represented. But their deportment, so far as could be judged from the front of the Shed, was splendidly counselor-controlled and self-disciplined. This should rank high in the records of such events.

OAKHURST, N.J.
HOME NEWS
W. 2,000

AUG 17 1967

Boston Pops Presents 30th Concert At Tanglewood

By CARL RICHARDS

LENOX, Mass. - A delightful, unique experience for any music lover is the Boston Philharmonic, playing amidst the beautiful and graceful setting of Tanglewood.

Acoustics; surprisingly, are as good if not better than most concert breathtaking.

Because of its location, there is a fair amount of thunder, lightning and rain, which seems to enhance rather than detract from the shed, a great triangular affair, and the specially constructed stage canopy. One of the critics at the time discussed the storm, saying "Kussevitky surrounded to the elements . . . even the French horns were shipping water."

As much as any of us who like classical symphony music listen and thrill to our hi-fi or stereo, etc., there is nothing as satisfying as the genuine, direct sound. Seeing each section, instrument and musician, as individuals and as a group, is impossible to merely visualize.

It has been some time since we had seen Erich Leinsdorf, and like good wine, he has with age not only improved but mellowed; his interpretation is even more powerful.

His rendition, with Bracha Eden and Alexander Tamir, of the Bartok Concerto for two pianos and percussion, and particularly Poulenc's Concerto in D for two pianos and orchestra were a treat.

Beautifully played, they are not the usual concert fare. Poulenc had not intended this to be much more than a pleasing diversion but it brought a great response from the audience.

The next evening Seiji Ozawa, the brillient young Japanese conductor, who Japanese conductor, who incidentally, might affectionately well be daubed a Japanese Beatle, directed The Berlioz Symphonie Fantastique with such brilliance and fire that he only had every one on the edge of their seats during the entire performance. He received a standing ovation which brought he and the orchestra up for repeated bows which probably broke all records.

Two lesser known works, Takemitsui's Requiem for String Orchestra and Ligeti's Atmospheres were equally brilliant, and while not as enthusiastically received, earned a new respect for not only Ozawa, but the orchestra as well.

We didn't stay for the Sunday afternoon concert but it was a familiar Schumann, Mendelssohn, Stravinsky (The Fire Bird Suite) one which we are sure that the orchestra romped through blitely and with dispatch. We would have liked to hear the main theme of the suite but had to be content ourselves with a recording at home that evening.

It was thirty years ago this August 12th that the first official concert of the Berkshire Symphonic Festival was held at Tanglewood, it's official home. The 210 acre estate was turned over in 1936 to Dr. Koussevitzky, the than permanent conductor of the Boston Philharmonic, by Mrs. Gorham Brooks and Miss Mary Aspinwall. Dr. Koussevitzky turned the deed over to the Trustees of the Boston Symphony Orchestra.

Previously, three concerts had been held in 1934 and 35 by the New York Philharmonic under the direction of Henry Hadley at the Dan Hanna Farm in Stockbridge. In 1936 the Boston Symphony took over with Dr. Koussevitzky conducting at the Tent in Holmwood, the former Vanderbilt estate.

As noted before, on opening night it rained so hard that it prompted immediate action. A fund raising drive was started, resulting in the present music shed at Tanglewood, which was dedicated at the fifth Festival. It was not until 1959 that the Talbot Memorial Stage Canopy was installed in the Music Shed. At this time Charles Munch was the director of the orchestra. It was in 1940 that the Berkshire Music Center was founded. This provided a center where young musicians could continue their professional training and add to their orchestra experience, under the guidance of eminent musicians of the orchestra as teachers.

Situated on the grounds is a replica of the Hawthorne Cottage which was presented to the orchestra by the National Federation of Music Clubs. Parking facilities on the grounds are excellent and traffic is handled with exceptional speed and alacrity. There is also a cafeteria on the grounds which is open Tuesday and Friday evenings, and on Sunday box lunches are served.

The shed itself will hold 6,000 people in the main portion and about 2,000 in the side wings. Beautiful lawns surrounding the shed provide space for those who wish to relax as they listen. Accoustically, one can hear the complete range and sound of the music anywhere in the shed or on the grounds. The regular concerts are on Friday at nine and Saturday evening at eight and on Sunday afternoon at two thirty.

On Friday evenings there is a prelude concert at seven which that evening's ticket holders may attend. Rehearsal of the orchestra on the grounds may be attended by the public on Saturday mornings.

Besides the regular concerts there are performances by the Boston Pops under the direction of Arthur Fiedler. August will also feature the fourth Festival of Contemporary American Music. These concerts will involve the Berkshire Music Center Orchestra and the Tanglewood Choir. Aside from Tanglewood, the area abounds in activity. There is the Jacob's Pillow Dance Festival at Lee, The Music Barn and The Music Inn, The South Mountain Concerts, and Summer Theater and Summer Theater groups.

There are museums and historical sights of interest of particularly interest is a visit to the Clark Museum at Williams College in nearby Williamsport.

TELEGRAM (m)
WORCESTER, MASS.
CIRC. 62,350

AUG 10 1967 New England Newsclip

Music: Boston Pops Concert At Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX — Effervescent music of George Gershwin and efficient conducting by Arthur Fiedler made a whopping success of the Boston Pops concert Tuesday night at Tanglewood.

The annual event to benefit the Boston Symphony's pension fund drew an audience of 13,828.

Earl Wild was a competent piano soloist in Concerto in F and Rhapsody in Blue. Orchestral pieces were the symphonic poem, "An American in Paris," Robert Russell Bennet's symphonic picture based on "Porgy and Bess," and Green's arrangement of "Strike up the Band."

It was highly desirable that this pops night at Tanglewood be an audience pleaser. The last two summers they were moderate to poor.

Two summers ago, Duke Ellington was piano solist but could scarcely be heard over the orchestra. Last summer, saxophonist Stan Getz gave the premier of a new concerto by Emil Sauter. It didn't get off the ground.

Fiedler played it safe this time. Gershwin's music may sound like fading echoes of the 20's and 30's to some, but still has a large, avid following.

Earning Bows

As usual, subtle orchestral balances were not Fielder's deepest concern on Tuesday night. He encouraged brasses and percussion to dominate, thereby earning bows for solo trumpeter Roger Voisin and everyone in the hardware department.

Fielder kept an alert eye on the score and used most of his energy keeping time. But he was also pretty active cueing details and it was clear that most interpretive matters had been settled at rehearsals.

Wild's performances were neither great nor pedestrian. Within a limited range, it was good Gershwin. Concerto in F was the better of the two. By and large, it had honesty, was properly emotional and technically adequate.

The second movement had to be started twice, the second time after the audience finally quieted down.

Pianist and orchestra did all they could to make a wow of the finale. Results were percussing, explosive at times, and doled out at full momentum.

Rarely Played

Wild indulged in some caprices in the "Rhapsody in Blue," along with some obvious clinkers. What made it distinctive were passages from the original score that are rarely played.

"American in Paris" was moved along briskly, with time out for uncomplaining blues and boulevard gossip. It was excellent Gershwin, just coarse enough when needed with plenty of oomph and blaring brasses.

Best of all, Fielder didn't try to refine the work, but used imagination by bringing out a little counterpoint in unexpected quarters.

The "Porgy and Bess" music received excellent orchestral treatment. Street vendor chants were immaculately i toned by solo instruments.

Real sportin' life swagg permeated "There's a Bo Leavin' for New York" and ' Got Plenty O' Nuthin." "Sum mertime" was a beautiful inte lude in muted strings.

SUNDAY REPUBLICAN
SPRINGFIELD, MASS.
CIRC. 115,950

AUG 20 1967 New England Newsclip

Music Beat

Stan Getz at Tanglewood

By SKITCH HENDERSON

The Victor Company has, for the last few years, been putting together combinations that are sometimes uncomfortable, sometimes magnificent in spots, but seldom really rewarding considering the effort put forth.

Unbelievable Title

I recently came across a new album with the unbelievable title, "Stan Getz and Arthur Fiedler at Tanglewood." Upon first glance I was very sceptical because the first title was "The Girl From Ipanema." No, matter how sympathetic we might be, the sound of Bossa Nova really belongs to the small tight quintet or sextet playing at your local hangout.

Fresh Approach

I nevertheless listened to it because it was number one on the A side. I was surprised that Mr. Getz hadn't explored all the possibilities, but his

approach is very fresh. The orchestra simply outweighs him and I don't think you would turn this in for the original.

Next on the album is a piece called the "Tanglewood Concerto." If we are to observe the literal meaning of the word "concerto," this title is a little ostentatious, but the overall music is unique.

The piece, as I would call it, is written by Eddie Sauter, (Remember the Sauter-Finnegan Band? Same fellow.) Some of the orchestral writing is brilliant. Even though the tenor saxophone is not the most comfortable instrument in this form, Stan Getz gives everybody a lesson.

Wise Decision

You don't have to be a jazz or a classical music fan to enjoy this album. I think it would be a wise decision for any music teacher to play this purely as an example of what can be done combining the standard repertoire and the modern player.

I have been a friend and fan of Stan's since the days of the original herd presided over by Woody Herman. He has never made it easy for himself. With his group, he sweated out the college circuit and the less-than-pleasant one-night stands for many years. The emergence of the Bossa Nova changed all that. Overnight, the combination of sublety of rhythm plus the warmth of Stan's playing made an impression not only here in America but all over the world.

I remember working on many television shows with Stan while he was trying to figure out a way to take advantage of this great popularity. Through it all, no matter how many times the personnel changed, he remained head and shoulders above the average small group sound.

Somber Mood

I particularly remember one Tonight Show when he was in a somber mood. He had been booked to play a next-to-closing spot which the producer insisted could not be any longer than three minutes. Why producers always arrive at this figure I don't know, but that seems to be their common denominator of how long anybody can listen to music.

Stanley simply ignored everybody around him including the frantic signaling of the stage manager and proceded to play two choruses of "Here's That Rainy Day." He upset all the clock watchers, but due to his great concentration it somehow caught on with the audience. When he finished, the curtain closed. We were off the air only about a minute and a half, but my trip backstage to compliment him was in vain. He simply disappeared.

Social Secretaries

At the White House they told me recently that one of the social secretaries hears from him occasionally, and all he wants to do is join the Army and fight in Vietnam. This might give you an idea of the complexities of this artist. They, of course, have suggested that he take the group and entertain the troops musically but he says that "Ipanema" hangs too heavily over his head.

Since the days of Sidney Bechet, I don't think we have had a local saxophone hero that we could talk about, but if I were going to elect anybody to this Hall of Fame, it would be Stanley. Despite his moods, his complexities, and despite the huge Boston Pops Orchestra, he speaks the truth.

Give a listen when you have a chance.

SUN (e)
LOWELL, MASS.
CIRC. 46,350

AUG 19 1967 New England Newsclip

Music

Music Floods New England In Summertime

By Alfred Burke

LOWELL — Musically speaking, New England is one of the most active sections of the nation during the summer months.

There are festivals and numerous educational centers. Both contribute much to the musical scene in general, but possibly those who gain the most from all of this are the countless students who seek to further the performing talents they posess in such fields as instrumentation and singing.

Arthur Fiedler

At the Berkshire Festival in Lenox, the summer home of the Boston Symphony orchestra, students from all over the world gather to further their knowledge. There are classes in conducting, piano, the various string instruments, composition and arranging.

Though the teaching element holds a bright spot at the beautiful center located in the scenic splendor of western Massachusetts, highlight occurs in the numerous concerts given by the celebrated orchestra. Erich Leinsdorf graciously invites world famous conductors to share the podium with him, and also provides the finest talent in the individual fields of instrumentation for the many thousands of people who visit Lenox each summer.

One of the highlights of the orchestral part of the Festival is Pops Night, an evening instituted by the foresight and genius of Arthur Fiedler. The Festival chorus also makes a tremendous contribution to this major seasonal artistic fiesta.

In Newport, R. I., the Metropolitan Opera this year instituted a Verdi Opera Festival. This, in the years to come could provide this country with one of the most brilliant opera festivals anywhere in the entire world. On a less glamorous note, but making a fine contribution to the arts are the Folk Music and Jazz festivals, these are also held in Newport.

At Dartmouth college, New Hampshire has within its boundaries a festival more concerned with the field of musical education. Original compositions representing every field of musical endeavor are commissioned, and this year has been the most successful to date.

AT IPSWICH, the New England Conservatory of Music conducts summer school and also provides concerts featuring both students and artists of international repute. This is the second season of the Castle Hill series, and at no time in the history of this magnificent estate have so many people gathered to enjoy events offering opera, ballet, recitals in piano, violin and voice, chamber music, jazz and folk lore.

At Manchester, Vermont, the South Vermont Art and Music festival is held. For several years this community has provided visitors from many parts of the world with concerts and art exhibits that are highly regarded throughout the entire field.

In nearby Methuen, the Summer Organ series is held in the world famous Methuen Memorial Organ hall. Organists of the most brilliant talent are listed among the performguests. This summer series is the most famous in the nation, and many of the best known of the young organists today received their training in Methuen where the Andover Organ series was founded several years ago by Arthur Howes of the Peabody Institute of Music.

This year will mark the 108th anniversary of the Worcester Music Festival. The 1967 edition will open on October 23, and close on Saturday evening, October 28. Resident symphony orchestra will be the Detroit, Sixten Ehrling, musical director. The famous Worcester Festival chorus will again be directed by Alfred Nash Patterson. Guest soloists will include, Jane Marsh, operatic soprano, Misha Dichter, pianist, Mischa Mishakoff, violinist, concert master of the Detroit Symphony; Joan Marie Moynagh, soprano, and Metropolitan Opera tenor, Richard Tucker. Senator Edward W. Brooke will be narrator in a performance of Aaron Copland's "Lincoln Portrait." The Holy Cross college glee club will appear in a program. Conductor of the group is Joseph F. Mulready, Jr., and soloists include tenors, Calvin Hastings and William Mitchell.

OAKHURST, N. J.
HOME NEWS
W. 2,000

AUG 17 1967

Boston Pops Presents 30th Concert At Tanglewood

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TELEGRAM (m)
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CIRC. 62,350

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LENOX — Effervescent music of George Gershwin and efficient conducting by Arthur Fiedler made a whopping success of the Boston Pops concert Tuesday night at Tanglewood.

The annual event to benefit the Boston Symphony's pension fund drew an audience of 13,828.

Earl Wild was a competent piano soloist in Concerto in F and Rhapsody in Blue. Orchestral pieces were the symphonic poem, "An American in Paris," Robert Russell Bennet's symphonic picture based on "Porgy and Bess," and Green's arrangement of "Strike up the Band."

It was highly desirable that this pops night at Tanglewood be an audience pleaser. The last two summers they were moderate to poor.

Two summers ago, Duke Ellington was piano solist but could scarcely be heard over the orchestra. Last summer, saxophonist Stan Getz gave the premier of a new concerto by Emil Sauter. It didn't get off the ground.

Fiedler played it safe this time. Gershwin's music may sound like fading echoes of the 20's and 30's to some, but still has a large, avid following.

Earning Bows

As usual, subtle orchestral balances were not Fielder's deepest concern on Tuesday night. He encouraged brasses and percussion to dominate, thereby earning bows for solo trumpeter Roger Voisin and everyone in the hardware department.

Fielder kept an alert eye or the score and used most of his energy keeping time. But he was also pretty active cueing details and it was clear that most interpretive matters had been settled at rehearsals.

Wild's performances were neither great nor pedestrian. Within a limited range, it was good Gershwin. Concerto in F was the better of the two. By and large, it had honesty, was properly emotional and technically adequate.

The second movement had to be started twice, the second time after the audience finally quieted down.

Pianist and orchestra did all they could to make a wow of the finale. Results were percussing, explosive at times, and doled out at full momentum.

Rarely Played

Wild indulged in some caprices in the "Rhapsody in Blue," along with some obvious clinkers. What made it distinctive were passages from the original score that are rarely played.

"American in Paris" was moved along briskly, with time out for uncomplaining blues and boulevard gossip. It was excellent Gershwin, just coarse enough when needed with plenty of oomph and blaring brasses.

Best of all, Fielder didn't try to refine the work, but used imagination by bringing out a little counterpoint in unexpected quarters.

The "Porgy and Bess" music received excellent orchestral treatment. Street vendor chants were immaculately i toned by solo instruments.

Real sportin' life swagg permeated "There's a Bo Leavin' for New York" and ' Got Plenty O' Nuthin." "Sum mertime" was a beautiful inte lude in muted strings.

SUNDAY REPUBLICAN
SPRINGFIELD, MASS.
CIRC. 115,950

AUG 20 1967 New England Newsclip

Music Beat

Stan Getz at Tanglewood

By SKITCH HENDERSON

The Victor Company has, for the last few years, been putting together combinations that are sometimes uncomfortable, sometimes magnificent in spots, but seldom really rewarding considering the effort put forth.

Unbelievable Title

I recently came across a new album with the unbelievable title, "Stan Getz and Arthur Fiedler at Tanglewood." Upon first glance, I was very sceptical because the first title was "The Girl From Ipanema." No matter how sympathetic we might be, the sound of Bossa Nova really belongs to the small tight quintet or sextet playing at your local hangout.

Fresh Approach

I nevertheless listened to it because it was number one on the A side. I was surprised that Mr. Getz hadn't explored all the possibilities, but his

approach is very fresh. The orchestra simply outweighs him and I don't think you would turn this in for the original.

Next on the album is a piece called the "Tanglewood Concerto." If we are to observe the literal meaning of the word "concerto," this title is a little ostentatious, but the overall music is unique.

The piece, as I would call it, is written by Eddie Sauter. (Remember the Sauter-Finnegan Band? Same fellow.) Some of the orchestral writing is brilliant. Even though the tenor saxophone is not the most comfortable instrument in this form, Stan Getz gives everybody a lesson.

Wise Decision

You don't have to be a jazz or a classical music fan to enjoy this album. I think it would be a wise decision for any music teacher to play this purely as an example of what can be done combining the standard repertoire and the modern player.

I have been a friend and fan of Stan's since the days of the original herd presided over by Woody Herman. He has never made it easy for himself. With his group, he sweated out the college circuit and the less-than-pleasant one-night stands for many years. The emergence of the Bossa Nova changed all that. Overnight, the combination of subtlety of rhythm plus the warmth of Stan's playing made an impression not only here in America but all over the world.

I remember working on many television shows with Stan while he was trying to figure out a way to take advantage of this great popularity. Through it all, no matter how many times the personnel changed, he remained head and shoulders above the average small group sound.

Somber Mood

I particularly remember one Tonight Show when he was in a somber mood. He had been booked to play a next-to-closing spot which the producer insisted could not be any longer than three minutes. Why producers always arrive at this figure I don't know, but that seems to be their common denominator of how long anybody can listen to music.

Stanley simply ignored everybody around him including the frantic signaling of the stage manager and proceeded to play two choruses of "Here's That Rainy Day." He upset all the clock watchers, but due to his great concentration it somehow caught on with the audience. When he finished, the curtain closed. We were off the air only about a minute and a half, but my trip backstage to compliment him was in vain. He simply disappeared.

Social Secretaries

At the White House they told me recently that one of the social secretaries hears from him occasionally, and all he wants to do is join the Army and fight in Vietnam. This might give you an idea of the complexities of this artist. They, of course, have suggested that he take the group and entertain the troops musically but he says that "Ipanema" hangs too heavily over his head.

Since the days of Sidney Bechet, I don't think we have had a local saxophone hero that we could talk about, but if I were going to elect anybody to this Hall of Fame, it would be Stanley. Despite his moods, his complexities, and despite the huge Boston Pops Orchestra, he speaks the truth.

Give a listen when you have a chance.

SUN (e)
LOWELL, MASS.
CIRC. 46,350

AUG 19 1967 New England Newsclip

Music

Music Floods New England In Summertime

By Alfred Burke

LOWELL — Musically speaking, New England is one of the most active sections of the nation during the summer months.

There are festivals and numerous educational centers. Both contribute much to the musical scene in general, but possibly those who gain the most from all of this are the countless students who seek to further the performing talents they posess in such fields as instrumentation and singing.

Arthur Fiedler

At the Berkshire Festival in Lenox, the summer home of the Boston Symphony orchestra, students from all over the world gather to further their knowledge. There are classes in conducting, piano, the various string instruments, composition and arranging.

Though the teaching element holds a bright spot at the beautiful center located in the scenic splendor of western Massachusetts, highlight occurs in the numerous concerts given by the celebrated orchestra. Erich Leinsdorf graciously invites world famous conductors to share the podium with him, and also provides the finest talent in the individual fields of instrumentation for the many thousands of people who visit Lenox each summer.

One of the highlights of the orchestral part of the Festival is Pops Night, an evening instituted by the foresight and genius of Arthur Fiedler. The Festival chorus also makes a tremendous contribution to this major seasonal artistic fiesta.

In Newport, R. I., the Metropolitan Opera this year instituted a Verdi Opera Festival. This, in the years to come could provide this country with one of the most brilliant opera festivals anywhere in the entire world. On a less glamorous note, but making a fine contribution to the arts are the Folk Music and Jazz festivals, these are also held in Newport.

At Dartmouth college, New Hampshire has within its boundaries a festival more concerned with the field of musical education. Original compositions representing every field of musical endeavor are commissioned, and this year has been the most successful to date.

AT IPSWICH, the New England Conservatory of Music conducts summer school and also provides concerts featuring both students and artists of international repute. This is the second season of the Castle Hill series, and at no time in the history of this magnificent estate have so many people gathered to enjoy events offering opera, ballet, recitals in piano, violin and voice, chamber music, jazz and folk lore.

At Manchester, Vermont, the South Vermont Art and Music festival is held. For several years this community has provided visitors from many parts of the world with concerts and art exhibits that are highly regarded throughout the entire field.

In nearby Methuen, the Summer Organ series is held in the world famous Methuen Memorial Organ hall. Organists of the most brilliant talent are listed among the performguests. This summer series is the most famous in the nation, and many of the best known of the young organists today received their training in Methuen where the Andover Organ series was founded several years ago by Arthur Howes of the Peabody Institute of Music.

This year will mark the 108th anniversary of the Worcester Music Festival. The 1967 edition will open on October 23, and close on Saturday evening, October 28. Resident symphony orchestra will be the Detroit, Sixten Ehrling, musical director. The famous Worcester Festival chorus will again be directed by Alfred Nash Patterson. Guest soloists will include, Jane Marsh, operatic soprano, Misha Dichter, pianist, Mischa Mishakoff, violinist, concert master of the Detroit Symphony; Joan Marie Moynagh, soprano, and Metropolitan Opera tenor, Richard Tucker. Senator Edward W. Brooke will be narrator in a performance of Aaron Copland's "Lincoln Portrait." The Holy Cross college glee club will appear in a program. Conductor of the group is Joseph F. Mulready, Jr., and soloists include tenors, Calvin Hastings and William Mitchell.

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TUESDAY NIGHT CHAMBER CONCERTS

BACK FROM RUSSIA are the Boston Symphony Chamber Players, four members of whom are shown in performance. Left to right, they are Doriot Anthony Dwyer, Burton Fine, Jules Eskin and Joseph Silverstein. The Players will present their second concert in the United States since their tour through the U.S.S.R. **Tuesday evening, July 25, at 8 in the theatre at Tanglewood.**

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900

JUL 5 1967

New England Newsclip

Music Review

BSO Chamber Players

By JAY ROSENFELD

THE FIRST of the Tuesday evening chamber music series in the theatre at Tanglewood was played last night by the Boston Symphony Chamber Players. Comprised of the first chair men of the various sections of the orchestra, fresh from a successful tour of Europe with many concerts in the Soviet Union, they presented a program in which the string and wind players each had two opportunities. They used them skillfully, although the material varied from the pleasant to that unsurpassed piece of all time, the Schubert "Trout" quintet.

* * *

VIOLINIST Joseph Silverstein, cellist Jules Eskin and pianist Claude Frank did the Mozart Trio in E Major (K. 542). This is not one of Mozart's most impressive works. The piano alone states the theme in each of the three movements and it is all more inoffensively amusing than striking. The same three artists were joined by violist Burton Fine and double bass Henry Portnoi in the Schubert quintet. The superior individual competence of the artists, as in many other similar situations, sometimes lures them in virtuoso directions when less venturesome methods would suffice. There is no gainsaying that the performance delighted the audience.

* * *

TWO QUINTETS for wind instruments brought out splendid performances from flute Doriot Dwyer, oboe Ralph Gomberg, clarinet Gino Cioffi, bassoon Sherman Walt and French horn James Stagliano. They first played an E flat quintet, Opus 88, No. 2 of Anton Reicha, a composer born in Prague who became a friend and colleague of his exact contemporary, Beethoven, when he went to Bonn at the age of 18 and whom he later rejoined in Vienna.

The catalogue of Reicha's works is incredibly long. There are 24 compositions for this combination of instruments alone but they are rarely played today and the reason becomes apparent when one hears the piece played last night. His tremendous output is more remarkable for strange combinations of instruments than for abundance of ideas. The tonal beauty achieved last night, however, was luscious and rich.

* * *

gram and at the end of the Reicha scherzo, at a moment when the bassoon was descending to its most rewarding register, a great explosion — it could have been a Fourth of July bomb or a clap of thunder — occurred. The bassoon had been by Walt, the explosion by *Gewalt*.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900

JUL 12 1967

New England Newsclip

Music Review

Soprano Phyllis Curtin

By JAY C. ROSENFELD

A RECITAL by soprano Phyllis Curtin in the theatre at Tanglewood last night was the second offering of the announced chamber music series. Above all, Miss Curtin showed herself last night as an artist. Her voice has always been a source of enormous delight to her audiences in opera, with orchestra and in recital, but last night's program was outstanding in its unique concentration on songs from a single period of French music.

She first sang songs composed by Gabriel Fauré and Claude Debussy to six poems by Paul Verlaine. All these Frenchmen were of about the same generation and the two composers were prompted at about the same time to essay the transfer of the delicate verses of Verlaine to music. The opportunity to compare the versions side by side was rare and illuminating, and Miss Curtin eschewed all show and glitter and kept to the fastidious restraint and extremely disciplined vocalism of which she is so highly capable and which, in this case, was so eminently suitable.

Neither the poems of Verlaine nor of Charles van Lerberghe, all 10 of which Fauré had to put to music and which Miss Curtin sang after the intermission, are verses of passion or urgent drama. It was thus a phenomenon of great artistic sacrifice to choose not one line in which she might have taken flight, given all her vocal and musical gifts. She maintained a fitting purity of style and an effective use of nuance within the range the two composers demand.

* * *

THERE WAS a quality in much of the performance of a Melisande. Indeed Debussy dedicated his "Ariettes publiees" sometime later to Mary Garden, who was the first to sing one of the title roles of his only opera. Fauré's version of "C'est l'Extase" was a touching lament as Miss Curtin sang it. Debussy's "Il pleure dans mon coeru," and "En sourdine", from the first set of "Fetes Galantes," were exquisitely sung.

In the Fauré songs on Van Lerberghe's poems, there was further remarkable vocalism and artistry. Miss Curtin, for instance, sang the "Prima Verba" with great simplicity and austerity. She injected a contrasting inner glow to the succeeding "Roses Ardentes." Indeed, every song had character.

The piano accompaniment of Ryan Edwards was convincing yet discreet, and added an extra measure to one of the most highly courageous and commendable artistic efforts Tanglewood may hear this season.

SUNDAY REGISTER
NEW HAVEN, CONN.
CIRC. 119,550

JUL 16 1967

New England Newsclip

Boston, Warsaw Concerts on Educational Channels

The Boston Symphony and the Warsaw Philharmonic will present two evening concerts on Channels 24, 71, and 53.

A complete concert version of Mozart's famous opera, "The Magic Flute," will be presented by the Boston Symphony Orchestra at Tanglewood on Tuesday, July 18, at 8:30 p.m. Erich Leinsdorf conducts the orchestra, the Tanglewood Choir, and a distinguished group of soloists.

On Thursday, July 20, at 8:30 p.m. the Warsaw Philharmonic will perform Shostakovich's Symphony No 5. Witold Rowicki conducts the Philharmonic in a telecast concert recorded in Hartford during the orchestra's tour of North America in 1964. Also included on the program is the polka from "The Stone Guest," one of 16 operas by the 19th-century Polish composer, Stanislaw Moniuszko.

Gino Cioffi, clarinet with the BSO Chamber Players, is pictured outside Philharmonic Hall in Odessa with Russian clarinet students.

To Russia, With Pens And Music

By Herbert Weissenstein

After a seven-week tour through England, West Germany, and the Soviet Union, the Boston Symphony Chamber Players return to the Berkshires for a concert at Tanglewood on July 4th. They come filled with tales of lost baggage and troublesome guides, but most of all with their sense of continual elation over the warm receptions they received everywhere they played.

Although the two concerts in England and the four in West Germany proved successful with critics and audience alike, the Chamber Players have the most to recount about their 19 concerts and 6 open rehearsals in the Soviet Union. A total of some 19,000 attended these concerts, with 46 encores played for the demanding audiences. It was estimated that in addition to the rhythmic applause, which is a traditional Russian way of expressing great appreciation, some 150 bouquets of flowers from listeners were presented to the Chamber Players.

Their open rehearsals were likewise successful. They were attended by many music students, who afterwards mingled with the Boston group for musical conversations and demonstrations.

* * *

The Players' immense musical success was occasionally offset by typical minor tour problems. Musicians seem always to have difficulty staying with their instruments on tour — and it was no different in Russia. The Russian airliners encountered problems in finding room for the large tour trunks of the Chamber Players, although assurances had been given that space could easily be found. In addition, the customs officials took a day off for Russian V-E day, which coincided with the long-awaited moment of the trunks' arrival.

By hastily rearranging programs and playing in street clothes, however the Chamber Players were able to present their opening concert after only one postponement. When at last they were reunited with their baggage in Chernovtsy, one of them recalled at a party given in their honor that, "We were all rather limp but still grinning."

The Players maintained a sense of humor throughout their difficulties. When Harry Kraut, assistant manager of the Boston Symphony and manager of the tour finally lost all patience with a guide, his sputtering fit of anger had to be laboriously translated by an interpreter. The onlooking players could hardly contain their glee at seeing their annoyed manager at the mercy of the language barrier.

* * *

During preparations for the tour, the Players learned that one of the scarcest commodities in Russia were ball point pens that work. In anticipation, they took along a large stock of ball points inscribed with the symbol of the Boston Symphony Orchestra to present to people as souvenirs. The Players also presented admirers with RCA Victor recordings of their music.

In each city visited, the Chamber Players conducted classes for the young Russian music students, either at the conservatories or in their hotel rooms. In preparation for these sessions, the Players spent the past winter polishing their Russian.

At Kiev, where there is a large conservatory, the Players first gathered with the faculty in the Rector's Office, then met separately with professors and students. For his class, Joseph Silverstein, concertmaster of the BSO, played the first violin of the orchestra part of the Beethoven Violin Concerto with the conservatory professor, while the Russian students each in turn performed the solo portion.

Following their visit to the Ukraine, the Chamber Players departed with a large gift collection of Ukrainian music presented to them by appreciative Russian musicians.

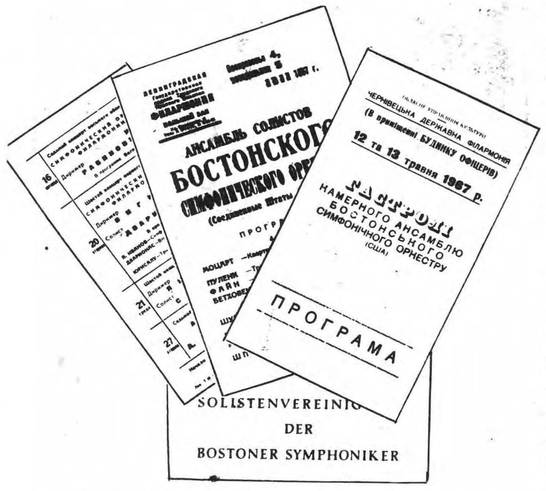
Those members of the Chamber Players on the tour included Joseph Silverstein, violin; Burton Fine, viola; Jules Eskin, cello; Ralph Gomberg, oboe; Gino Cioffi, clarinet; James Stagliano, French horn. All these are the principal players of the Boston Symphony Orchestra. Also from the Orchestra were Lois Schaefer, flute; Matthew Ruggiero, bassoon, and Henry Portnoi, bass. On the tour, the Players were also joined by the young American pianist Richard Goode.

HERBERT WEISSENSTEIN is with the press department of the BSO at Tanglewood.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900

JUL 1 1967

New England



Programs from Russian and German concerts.

WEEKEND PRELUDES

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Tanglewood The Beautiful, Home Of Boston Symphony

By RUTH HUTCHISON
Globe-Times Arts Editor

The festival tour that began with last week's report on this page continued in Tanglewood, which really was headquarters for the project. Just before the gates opened early that Friday evening, young people carrying musical instruments were coming through — they are attending the Berkshire Music Center to acquire professional training and artistic experience under the guidance of eminent musicians and teachers.

The Center was established at Tanglewood in 1940 and Erich Leinsdorf has been its director since 1963, in addition to his duties as conductor of the resident Boston Symphony Orchestra. All the resources of the Symphony are at the service of the Music Center, which has various performing groups, including an orchestra, chorus and choir.

Average enrollment at the Music Center is 250 and fortunate indeed are the young people in the performance department who hold fellowships. They came down from Hawthorne House and the various buildings devoted to them and their work, as the waiting thousands streamed through the gates, across the lawn, along the walks and under the towering trees of Tanglewood, making their way toward the Music Shed.

Began With A Storm

Tanglewood was founded in 1936 as a result of two previous summers of concerts in a tent, with a howling thunderstorm putting an end to that kind of accommodations. The 210 - acre state between Lenox and Stockbridge was presented by its owners to the Boston Symphony as a site for the festival and two years later Berkshire residents raised funds to build the Music Shed, which accommodates 6,037. Nowadays the festival is visited by a quarter - million people each summer.

The shed's original plans were drawn up by Eliel Saarinen, and the Talbot Memorial stage canopy, added in 1959, was designed by Eero Saarinen and Associates.

Lieder Program

On the first evening we were there, there was an early "prelude" program in the shed — Hanne-Lore Kuhse, leading dramatic soprano of the Berlin State Opera, in Lieder by Schubert, Schumann, Brahms and Strauss. Fraulein Kuhse was accompanied by Jonathan Dudley, who was sympathetic and self - effacing but very good. The singer has a tremendous range and her high C's are effortless. Sometimes her final, low notes were a bit sketchy, but it must be hard for an opera singer of her power to practice such restraint.

She sang such favorites as as Schubert's "An die Musik" and "Die Forelle," Schumann's "Mondnacht," and "Staendchen" by Brahams. The audience warmed to her at once and the rapport was pleasurable.

Meantime, thousands of people were making themselves comfortable on the lawn outside the shed as the Boston symphony tuned up for its all-Beethoven program that was to follow. William Steinberg, conductor of the Pittsburgh Symphony, was to be guest conductor.

Bethlehemites in the audience were determined to like him, even though they remembered with chagrin the night last winter in Johnston Hall when, for encore, Steinberg launched his orchestra into "The Stars and Stripes Forever" and strode offstage; leaving the orchestra and audience to their own devices. Steinberg might have a poor opinion of Bethlehem, Pennsylvania, but Bethlehem, home of the 67 - year - old Bach Choir, could afford to be magnanimous. After all, Steinberg was only a year old when the Bach Choir began, so . . .

Brilliant Beethoven

Symphony No. 8 in F. major, Op. 93, proceeded smoothly, with the Allentown contingent in the audience sure that important components of the orchestra were Gottfried Wilfinger, first violin, and Robert Karol, viola, both from Allentown. This was brilliant Beethoven and in the succeeding Piano Concerto No. 3 in C. minor, Op. 37, it became almost brittle, as soloist Theodore Lettvin seemed sometimes to be setting his own pace.

Steinberg was keeping, we thought, a cautionary finger on the soloist, and all was going stunning when a real, rip-snorting Berkshire thunderstrom rolled in and put out the lights. There was plenty of illumination — lightning — but it was fitful. The music went straight on, orchestra and soloist not in the least disconcerted. One suspects that Steinberg went right on conducting, but who knows?

Symphony No. 5 in C. minor, Op. 67, proceeded without incident, except that it became more a shared experience than might have been expected before the storm. . .

Incidentally, Tanglewood caters a very good box lunch, complete with Boston Symphony match packs, and the most popular spot on the grounds — after the shed, of course — is G. Schirmer's, where they do a land office business in records, scores and books. All kinds of books, by the way; people who attend music festivals can read too.

Berkshire Playhouse

Next day there was an interval of experimental theater at the Berkshire Playhouse in Stockbridge — of which, perhaps, the less said the better. Billed as the world premier of a comedy by Lewis John Carlino titled "The Exercise," the play made us feel that we'd as soon have waited until the following week when the company was to play "Dracula."

The intent had been to "lift the Berkshire Playhouse out of summer - stock mediocrity" and "The Exercise" is one of this year's originals supposed to turn the trick.

There are two in the cast, Anne Jackson and Lou Antonio. The plot is as old as the hills and has been spelled out in a three - letter word hit - play in recent years. Anne Jackson is very good indeed but she couldn't pull it off alone and she didn't get much help from Antonio.

Afterward, we were all tongue-tied for hourse — lest when we opened our mouths nothing but four - letter words would come forth. And they would have fallen on barren ground.

We doubt if "The Exercise" makes Broadway — not, at any rate, without a lot of re-writing.

Beethoven Opera

Tanglewood that night took away the bad taste with a concert production of the Beethoven opera, "Fidelio." This time Erick Leinsdorf conducted his own orchestra. The libretto was adapted from the original 1805 performance — and the rather substantial Hanne-Lore Kuhse played Leonore - Fidelio. Fortunately, no effort was made to present the opera in costume.

But even though Kuhse was a hardly - believable young man, it mattered little, for her voice was the thing, and it is glorious. George Shirley was Florestan — a youthful tenor who has sung with the Metropolitan Opera for six seasons and who combines a fine voice with a pleasing presence. It would have been good to hear more of him.

Another notable was Tom Krause, Finnish baritone, also rather young, and also very good. Earlier this year he sang in the Mass in B. Minor at Tanglewood. The half - dozen other singers were entirely competent and made the musical tale of love in a Spanish prison sung in German somehow believable to Americans.

All of this Leinsdorf took in stride, maneuvering orchestra, soloists, Tanglewood Choir and Berkshire Chorus through their paces with ease, confidence and economy of gestures. He was imperturbable.

Last Concert

One more goody was in order before the Lehigh Valley group left for home and that was the all - Brahms program of Sunday afternoon. It began disarmingly with the Academic Festival Overture, using four student songs, with trumpets giving out the first, bassoons introducing the third, and the full orchestra winding up with "Gaudeamus Igitur." It was fun, and the orchestra appeared to enjoy the relaxation. However, there was nothing sloppy about the presentation.

After intermission came the Violin Concerto in D major, Op. 77, with Joseph Silverstein, concertmaster, as soloist. He was entirely competent and highly meticulous — but no virtuoso. But it was good to note that he was so capable and that Leinsdorf selected him as soloist. It was hard to tell who seemed most pleased after it was over — Leinsdorf, Silverstein or his confreres in the orchestra. A great orchestra and a great director.

Festival tour, anyone?

BETHLEHEM, PA.
GLOBE-TIMES
D. 30,500
AUG 18 1967

The Knickerbocker News
ALBANY, N. Y.
D. 55,425
JUL 8 1967

Music

TANGLEWOOD — Erich Leinsdorf conducts the Boston Symphony Orchestra in all-Mozart programs at 8 p.m. today and 2:30 p.m. tomorrow. Phyllis Curtin, Metropolitan Opera soprano, is soloist at the Chamber Music Concert at 8 p.m. Tuesday. Next Friday's weekend prelude at 7 p.m. is Bach organ music, with E. Power Biggs. The Friday night program features works of Vivaldi.

SPRINGFIELD HERALD
SPRINGFIELD, MASS.
BI-WEEKLY CIRC. 111,000
JUL 9 1967
New England Newspapers

Tanglewood

By DEAN RADIN

THE 30th ANNUAL BERKSHIRE FESTIVAL AT TANGLEWOOD OPENED LAST FRIDAY EVENING, BEGINNING WITH THE POPULAR WEEKEND PRELUDE AT 7:00 P.M.

The prelude included Beethoven's Sonata in F Major, Op. 10, No. 2; Six Themes with Variations, Op. 105; Ten Themes with Variations, Op. 107; and Prokofiev's Prelude, Op. 12, No. 7; March, Op. 12, No. 1; and Piano Sonata No. 3 in A Minor, Op. 28.

The Beethoven selections were performed lightly and expressively by soloist Malcolm Frager, pianist, and assisted by Doriot Anthony Dwyer, flutist.

Malcolm Frager is a familiar soloist at Tanglewood appearing in his fifth consecutive season with the Boston Symphony Orchestra this summer. Frager was born in St. Louis in 1935. He graduated from Columbia University in New York *magna cum laude*. Later he studied at the American Conservatory at Fontaine bleau and the Marlboro Music School. He debuted in New York in 1952 and since then has toured extensively throughout the world. Music awards won include the Edgar M. Levintritt Award and the Queen Elisabeth of Belgium in 1960.

The Prokofiev pieces were soloed by Mr Frager with outstanding intellectual interpretation and gaiety. His rippling rhythmic cadenzas and galloping glissandos throughout the theme accentuated the unique style found in many of Prokofiev's noted works.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900
JUL 27 1967
New England Newspapers

CLAUDE FRANK AND LILIAN KALLIR, duo-pianists, will present a program of the Brahms Liebeslieder waltzes with singers drawn from the Berkshire Music Center choral departments at the Tanglewood weekend prelude Friday, July 28, at 7 p.m. Both Mr. Frank and Miss Kallir (in private life husband and wife) are members of the faculty of the Berkshire Music Center and have been soloists with the Boston Symphony Orchestra for Berkshire Festival concerts.

SYRACUSE
Herald Journal
D. 133,303
JUL 25 1967

Frager to play in SU series

After performing for his fifth consecutive season at the Berkshire Music Festival with the Boston Symphony, pianist Malcolm Frager makes his initial Syracuse appearance tomorrow at 8:30 p.m. in Crouse College Auditorium, Syracuse University.

Frager's concert is part of the summer series of the School of Music.

He will open his program with Beethoven's Sonata in F Major, Opus 10, No. 2, followed by Schumann's Sonata in G Minor, Opus 2. After intermission, the pianist will perform Brahms' Waltzes, Opus 39; Prokofieff's Preludes, Opus 12, No. 7 and March, Opus 12, No. 1. He will conclude with another Prokofieff composition, the Allegro Tempestoso from Sonata No. 3, Opus 28, known as "From Old Notebooks."

MALCOLM FRAGER

Won 2 Awards

Frager is at present the first and only artist who has won both the Concours de la Reine Elisabeth in Brussels, Belgium, and the Edgar M. Leventritt Competition in this country. These came six years ago.

A Phi Beta Kappa and magna cum laude graduate of Columbia University in 1957, he speaks seven languages, including Russian. He toured the Soviet Union in 1963, playing 25 sold out performances, 11 of which were in Moscow. It was in Moscow, too, that he played four, two-piano recitals with Soviet pianist Vladimir Ashkenazy. Last season, the duo repeated these concerts in several major U.S. cities, including New York.

1st Recital at 6

The 32-year-old musician played his first recital in St. Louis at the age of six and four years later soloed with that city's symphony orchestra. At 14, he went to New York City to study.

Frager's first musical award was the Prix d'Excellence at the American Conservatory in Fountainebleau, France. Then came top honors at the Geneva International Piano Competition in 1955, the Michaels Memorial Music Award in Chicago in 1956, and the Career Award of the National Society of Arts and Letters in Los Angeles in 1958.

After winning the Brussels prize, the pianist was invited by then President Dwight Eisenhower to perform at the White House for the king and queen of Denmark.

Browning's Prelude

John Browning, young pianist who is scheduled to play Rachmaninoff and Prokofiev with the orchestra Sunday afternoon, opened the prelude program at 7 with Chopin's monumental Sonata in B Flat Minor, Op. 35 (the one with the famous funeral march).

He followed it with two of Rachmaninoff's Etudes - Tableaux and seven short piano works by the 19th century mystic Scriabin.

The atmosphere began with a sort of cool romanticism with Chopin and moved subtly through the expansiveness of Rachmaninoff to the nearly ultimate romanticism of Scriabin.

Browning's immaculate fingering stood him in good stead through the lushness of the thick scoring, but the heaviness of his foot on the sustaining pedal was less appropriate during the Chopin than it was with Scriabin.

It is difficult to overplay Scriabin, and Friday his piano pieces came across wth a wealth of expressive variety.

The best moments preceding Scriabin's subdued passion came during the graceful scherzo and the dramatic funeral march of Chopin.

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FESTIVAL OF CONTEMPORARY AMERICAN MUSIC

PRESS (e)
BRISTOL, CONN.
CIRC. 15,900
AUG 5 1967 New England Newsclip

Music Critics Annual Tanglewood Conclave

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Miles Kastendieck, Conference Chairman, has announced that discussions will be held on "The State of Music Criticism" and "The State of Contemporary Music" in addition to general and business sessions.

Among those participating in the conference in addition to the Critics will be: John Browning, pianist; Paul Fromm, President of the Fromm Music Foundation of Chicago; Erich Leinsdorf, Music Director of the Boston Symphony Orchestra; Lawrence K. Miller, Editor of the Berkshire Eagle; Thomas D. Perry, Jr., Manager of the Boston Symphony Orchestra; George Perle, Gunther Schuller, and Roger Sessions, all members of the Berkshire Music Center's composition faculty; and Roger Stevens, Chairman of the National Council on the Arts.

During their stay at Tanglewood the music critics will attend several concerts of the Berkshire Music Center's Festival of Contemporary American Music and three Berkshire Festival concerts by the Boston Symphony Orchestra.

MONITOR (e)
BOSTON, MASS.
CIRC. 192,400
AUG 1 1967 New England Newsclip

Piece for Syn-Ket

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The composer will be soloist on the Syn-Ket, an electronic instrument that makes possible the spontaneous and "live" performance of electronic sounds heretofore available only by elaborate and extensive pre-recording techniques in a sound laboratory. This new instrument was developed in Rome by the composer and an engineer, Paul Ketoff.

It has been featured by Mr. Eaton this past year in solo and chamber music concerts. The Tanglewood première will be the first use of the Syn-Ket with full orchestra.

The New York Times
NEW YORK, N. Y.
D. 885,000 SUN. 1,500,000
AUG 10 1967 Bagbellen

TANGLEWOOD OPENS MODERNS' FESTIVAL

Special to The New York Times

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The center's orchestra gave the first performance of John Eaton's Concert Piece for Synket and orchestra, commissioned for the festival. The composer played the Syn-ket, an electronic instrument on which the performer can produce his own electronic sounds directly, without having to prerecord them on tape in a sound laboratory.

Works by Bernstein, Finney and Gunther Schuller were also given, with Mr. Schuller conducting.

The second event of the seven-concert festival will be a choral program led by Iva Dee Hiatt tomorrow.

The critics will hold meetings for three days, starting tomorrow. Music criticism and contemporary music will be the subject matter. Erich Leinsdorf, conductor of the Boston Symphony, and Thomas D. Perry Jr., its manager, will be among the discussants, along with Roger Stevens, chairman of the National Foundation on the Arts and members of the music center faculty.

UNION (m)
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At Tanglewood Festival Features Electronic Music

Boston Globe Thursday, August 10, 1967

By MICHAEL STEINBERG

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Eaton has made the very phenomenon of bringing the electronic and conventional world together the main issue of his piece.

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The orchestra, for example, is divided into halves tuned a quarter tone apart, something that enriches the melodic vocabulary of the work interestingly, and which also offers an effective approach towards bringing the instruments into a closer liaison with the electronic part of the score.

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Schuller also conducted his own "Triplum". Here, too, sonorous materials generate structure; the main point of the piece, as it were, being the three-part division of the orchestra, into its primary voices of strings, woodwinds and brass.

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From the point of view of expression, the dark and densely polyphonic final section makes the most impact.

The concert opened with the concerto for percussion and orchestra by Ross Lee Finney, and included also the serenade by Leonard Bernstein, with Joseph Silverstein as violin soloist.

NEWS (E)
FRAMINGHAM, MASS.
CIRC. 13,150
AUG 10 1967 New England Newsclip

Contemporary American Music at Tanglewood

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The six-day Festival will serve primarily to focus attention on four selected young American composers, each of whom has achieved recognition within a certain area but none of whom has yet achieved a broad reputation. The Berkshire Music Center has commissioned these composers in cooperation with the Fromm Music Foundation. In addition to the four commissioned works, all of which will have their world premieres during the Festival, an additional work not especially commissioned for this Festival will have its premiere. For the first time the Festival has expanded its geographic range to include composers from Argentina and Canada.

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TRANSCRIPT-TELEGRAM (e)
HOLYOKE, MASS.
CIRC. 20,930
AUG 10 1967 New England Newsclip

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MONITOR (e)
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AUG 1 1967
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UNION (m)
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AUG 5 1967
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Boston Globe
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NEWS (E)
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AUG 10 1967
England Newsclip

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AUG 10 1967
England Newsclip

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CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

SCHENECTADY UNION STAR
Thursday, August 10, 1967

Tanglewood Presents New, Exciting Sound

By CORAL CROSMAN

The Festival of Contemporary American Music, a series of seven concerts, opened last night at Tanglewood, Lenox, Mass., with some exciting sounds produced by a very competent Berkshire Music Center Orchestra.

Under the baton of Gunther Schuller, president of the New England Conservatory and head of Contemporary Music Activities at the center, the orchestra, made up of Tanglewood's talented summer music students, began with Ross Lee Finney's "Concerto for Percussion and Orchestra." This is a stimulating work. Percussive nothwithstanding, with scoring to keep the kettledrummer and other percussionists on their toes, the three-movement work is sustained by some rather lyric and haunting passages that are carried by the strings and other orchestra voices.

Contemporary

On a first hearing, this concerto seems particularly accessible, and the mood it creates (if one may take the liberty of saying so) hits the contemporary vein. One could imagine empty city streets bathed in blue fluorescent light, glittering modern laundromats and depersonalized "fishbowl" hamburger stands. But this is subjective and the composition, as an excitig total, should be left to the minds and imaginations of those who hear it—whether the approach be analytical, abstract, or filled with allusions to everyday experience.

Leonard Bernstein was on the roster of contemporary composers with his "Serenade for Solo Violin, String Orchestra, Harp and Percussion." Concertmaster of the Boston Symphony Orchestra and chairman of the center facutly, Joseph Silverstein, gave a moving solo performance in this. In five parts, this composition sounds like the man who scored "West Side Story." The most moving of the sections, this reviewer felt, was the fourth, "Agathon." It is lyrical in style and embodies a depth of feeling. The last, entitled "Socrates: Alcibiades," calls up particularly well the rakish image of the latter Greek character, full of gusto and robust impudence.

New Sound

A McLuhanesque touch was added with the third selection, John Easton's "Concert Piece for Syn-Ket and Symphony Orchestra," a debut performance. The Syn-Ket is a kind of electronic switchboard over which the composer himself, with longish blonde hair and back to audience, labored intently. The work sounds a bit like a seasick orchestra heard over ship-to-shore radio with lots of interference, but in all fairness to this "new" sound, one feels one should hear more of it. Certain whoops and squawks elicited subdued chuckling from the audience which was on the whole politely appreciative and even enthusiastic.

Concluding the program was the conductor's "Triplum," a difficult work to evaluate on a first hearing due to the complexity of the interplaying voices. One is too tempted to say the lines sound discontinuous whereas with further acquaintance they might not at all. The piece does build in excitement to reach a dramatic climax and a stupendous double forte finish.

It is a thrilling experience to watch this attractive young body of musicians who produce a very fine sound indeed. Music in the contemporary vein is a refreshing stimulus. Tanglewood's smaller theater is an ideal setting for this Friends of Music at Tanglewood series. A second concert featuring the Tanglewood Choir will be presented tonight at 8.

UNION (m)
SPRINGFIELD, MASS.
CIRC. 79,350
AUG 9 1967
New England Newsclip

Festival of Contemporary Music at Tanglewood

LENOX — Erich Leinsdorf, director of the Berkshire Music Center, has announced the full schedule of concerts which will take place during the six-day Festival of Contemporary American Music at Tanglewood, today through Aug. 15.

Festival Within Festival

This festival within a festival will be presented by the Berkshire Music Center in cooperation with the Fromm Music Foundation of Chicago, which has gained an international reputation for its encouragement of contemporary composition and performance and has actively supported the Music Center's contemporary music program since 1956.

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The new compositions will be presented in a series of seven concerts at Tanglewood, today at 8 in the theater, Thursday at 8 in the theater, Saturday at 2.30 in the gardens, Sunday at 10 a. m. and 8 p. m. in the theater, Monday at 8 in the theater and next Tuesday at 8 in the theater.

The performers for the various events will be drawn from the performance department of the Berkshire Music Center, and will also include faculty and guest artists.

Open to Friends

The performances will be open to the Friends of the Berkshire Music Center, those who make contributions to the support of the Center.

The four composers whose works will be featured are now in residence at Tanglewood and assisting in the preparation of their works. They are: Carlos Roque Alsina, 26, a native of Argentina, who now resides in Berlin; John C. Eaton, 32, Bryn Mawr, Pa.; Jeffrey Levine, 24, New York City; and R. Murray Schafer, 34, Sarnia, Ontario, Can.

Served Arts Center

Alsina recently was a member of the Center of the Creative and Performing Arts at Buffalo's State University and assistant conductor of the Deutsche Oper Berlin. John Eaton has been awarded three Prix de Rome and two Guggenheim Fellowships. Levine is bass player with the Contemporary Chamber Ensemble at Rutgers where he is also lecturer in music. Murray Schafer has been on the staff of Simon Fraser University since 1965.

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CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

SOUTHAMPTON PRESS
Thursday, August 10, 1967

Acheson to Attend Critics Conference

The Boston Symphony Orchestra has invited the members of the Music Critics Association, of which Marcus W. Acheson III of Southampton is one, to attend a Music Critics Conference at Tanglewood August 9 to 13. This will coincide with the association's annual meeting.

The program for the conference will include as speakers the orchestra's conductor, Erich Leinsdorf; composer Gunther Schuller; and chairman of the National Endowment for the Arts, Roger L. Stevens. The conference will be taking place during the annual Festival of Contemporary American Music sponsored at Tanglewood by the Fromm Foundation. Scheduled for performance are several premieres of world significance.

One important matter for discussion will be the editorial policy of "Overview," the projected national monthly digest of music criticism, for which the Music Critics Association has received a one year technical assistance grant of $67,200 from the National Endowment.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900
AUG 10 1967
New England Newsclip

Music Review

Festival of American Music Opens

By JAY C. ROSENFELD

THE FIRST concert of the Festival of Contemporary American Music presented at Tanglewood last night by the Berkshire Music Center in cooperation with the Fromm Music Foundation was full of novelty and variety.

Leonard Bernstein's Serenade for solo violin, played by Joseph Silverstein, violinist, with a string orchestra, harp and percussion, was the most hoary-aged work on the program. It was a Koussevitzky Music Foundation commission and first played at Venice, way back in 1954. Everything else heard last night was less than 12 months old. Ross Lee Finney's concerto for percussion and orchestra dates from last November; John Eaton's concert Piece for *Syn-Ket* and symphony orchestra was commissioned by the Fromm Foundation and was played for the first time last night; Gunther Schuller's *Triplum* was a 1967 Lincoln Center Festival commission.

* * *

BERNSTEIN'S serenade was the only piece of the evening in which some of the less sophisticated members of the Berkshire Music Center orchestra found opportunity to keep time by tapping a foot. Everthing else was less mensurable and of a nature in which the pigments "ran" and became indistinguishable with their adjacent ones.

Eaton's Piece for Syn-Ket was the only electronic music of the evening. The Syn-Ket resembles a telephone switchboard in a small hotel and last night all the calls were out-going. It is capable of making all sorts of whistling sounds, in ascending or descending flights, it can utter reiterated tappings, and its birdcalls are wonderful. Eaton gave the orchestra idioms to sound which echoed, or vice versa, the sounds he himself, produced sitting at the "keyboard."

* * *

IN THIS and in Schuller's music, the strings are assigned less importance than they used to carry in the music of previous generations. The string parts are individually boring for the performers. In Schuller's Triplum the first violin section has one tone it plays for the whole first page of its part, or so it would seem from the audience, and they were called upon to sound at indeterminate intervals. Whether this be cause or effect, it may be of significance to support the proposition that the orchestra, as we know it, is on the way to being discarded.

Eaton tunes half of his orchestra a quarter-tone lower and thereby generates a harmonic acerbity which conveys a pleasant masochistic impact. Finney places a percussionist in each corner of his orchestra, as though in sentry boxes. Bernstein's Serenade is divided into five sections, each one with a dedication to a character from Plato's Symposium. Bernstein has Plato address his teacher, Socrates, with a humble and simple verse of poetic song; the unprincipled Alcibiades he portrays with a pugnacious rhythm and trenchant attack; he exposes Aristophanes' mocking banter and satire of the effeminate Agathon with muted doublestops, beautifully played by Silverstein, and identifies each one with an extremely apt sketch.

* * *

THE MUSIC Critics Association is holding its annual convention at Tanglewood this week and the place and time have been chosen to coincide with the Fromm concerts. The registration of the visiting critics took place yesterday afternoon after which they were the guests for a reception and a buffet supper of the Boston Symphony Orchestra in the Tanglewood Chamber Music Hall. Their first business session took place this morning. There was a panel discussion on "The State of Music Criticism." Erich Leinsdorf spoke for the performer; Roger Stevens, chairman of National Council of the Arts for the sponsor; Lawrence Miller, editor of The Eagle, for the newspaper, and Thomas Perry, for the manager of the orchestra.

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Leonard Bernstein was on the roster of contemporary composers with his "Serenade for Solo Violin, String Orchestra, Harp and Percussion." Concertmaster of the Boston Symphony Orchestra and chairman of the center facutly, Joseph Silverstein, gave a moving solo performance in this. In five parts, this composition sounds like the man who scored "West Side Story." The most moving of the sections, this reviewer felt, was the fourth, "Agathon." It is lyrical in style and embodies a depth of feeling. The last, entitled "Socrates: Alcbiades," calls up particularly well the rakish image of the latter Greek character, full of gusto and robust impudence.

New Sound

A McLuhanesque touch was added with the third selection, John Easton's "Concert Piece for Syn-Ket and Symphony Orchestra," a debut performance. The Syn-Ket is a kind of electronic switchboard over which the composer himself, with longish blonde hair and back to audience, labored intently. The work sounds a bit like a seasick orchestra heard over ship-to-shore radio with lots of interference, but in all fairness to this "new" sound, one feels one should hear more of it. Certain whoops and squawks elicited subdued chuckling from the audience which was on the whole politely appreciative and even enthusiastic.

Concluding the program was the conductor's "Triplum," a difficult work to evaluate on a first hearing due to the complexity of the interplaying voices. One is too tempted to say the lines sound discontinuous whereas with further acquaintance they might not at all. The piece does build in excitement to reach a dramatic climax and a stupendous double forte finish.

It is a thrilling experience to watch this attractive young body of musicians who produce a very fine sound indeed. Music in the contemporary vein is a refreshing stimulus. Tanglewood's smaller theater is an ideal setting for this Friends of Music at Tanglewood series. A second concert featuring the Tanglewood Choir will be presented tonight at 8.

UNION (m)
SPRINGFIELD, MASS.
CIRC. 79,350
AUG 9 1967
New England Newsclip

Festival of Contemporary Music at Tanglewood

LENOX — Erich Leinsdorf, director of the Berkshire Music Center, has announced the full schedule of concerts which will take place during the six-day Festival of Contemporary American Music at Tanglewood, today through Aug. 15.

Festival Within Festival

This festival within a festival will be presented by the Berkshire Music Center in cooperation with the Fromm Music Foundation of Chicago, which has gained an international reputation for its encouragement of contemporary composition and performance and has actively supported the Music Center's contemporary music program since 1956.

The six-day festival will serve primarily to focus attention of four selected young American composers, each of whom has achieved recognition within a certain area but none of whom has yet achieved a broad reputation.

The Berkshire Music Center has commissioned these composers in cooperation with the Fromm Music Foundation. In addition to the four commissioned works, all of which will have their world premieres during the Festival, an additional work not especially commissioned for this Festival will have its premiere. For the first time the Festival has expanded its geographic range to include composers from Argentina and Canada.

The new compositions will be presented in a series of seven concerts at Tanglewood, today at 8 in the theater, Thursday at 8 in the theater, Saturday at 2.30 in the gardens, Sunday at 10 a. m. and 8 p. m. in the theater, Monday at 8 in the theater and next Tuesday at 8 in the theater.

The performers for the various events will be drawn from the performance department of the Berkshire Music Center, and will also include faculty and guest artists.

Open to Friends

The performances will be open to the Friends of the Berkshire Music Center, those who make contributions to the support of the Center.

The four composers whose works will be featured are now in residence at Tanglewood and assisting in the preparation of their works. They are: Carlos Roque Alsina, 26, a native of Argentina, who now resides in Berlin; John C. Eaton, 32, Bryn Mawr, Pa.; Jeffrey Levine, 24, New York City; and R. Murray Schafer, 34, Sarnia, Ontario, Can.

Served Arts Center

Alsina recently was a member of the Center of the Creative and Performing Arts at Buffalo's State University and assistant conductor of the Deutsche Oper Berlin. John Eaton has been awarded three Prix de Rome and two Guggenheim Fellowships. Levine is bass player with the Contemporary Chamber Ensemble at Rutgers where he is also lecturer in music. Murray Schafer has been on the staff of Simon Fraser University since 1965.

The festival also will serve to open the celebration of the 25th anniversary of the Koussevitzky Music Foundation which has commissioned many now well-known works during its quarter century of activity. The festival will incorporate performances of four works commissioned by the Koussevitzky Foundation into its programs.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

SOUTHAMPTON PRESS
Thursday August 10, 1967

Acheson to Attend Critics Conference

The Boston Symphony Orchestra has invited the members of the Music Critics Association, of which Marcus W. Acheson III of Southampton is one, to attend a Music Critics Conference at Tanglewood August 9 to 13. This will coincide with the association's annual meeting.

The program for the conference will include as speakers the orchestra's conductor, Erich Leinsdorf; composer Gunther Schuller; and chairman of the National Endowment for the Arts, Roger L. Stevens. The conference will be taking place during the annual Festival of Contemporary American Music sponsored at Tanglewood by the Fromm Foundation. Scheduled for performance are several premieres of world significance.

One important matter for discussion will be the editorial policy of "Overview," the projected national monthly digest of music criticism, for which the Music Critics Association has received a one year technical assistance grant of $67,200 from the National Endowment.

BERKSHIRE EAGLE (c)
PITTSFIELD, MASS.
CIRC. 20,900
AUG 10 1967
New England Newsclip

Music Review

Festival of American Music Opens

By JAY C. ROSENFELD

THE FIRST concert of the Festival of Contemporary American Music presented at Tanglewood last night by the Berkshire Music Center in cooperation with the Fromm Music Foundation was full of novelty and variety.

Leonard Bernstein's Serenade for solo violin, played by Joseph Silverstein, violinist, with a string orchestra, harp and percussion, was the most hoary-aged work on the program. It was a Koussevitzky Music Foundation commission and first played at Venice, way back in 1954. Everything else heard last night was less than 12 months old. Ross Lee Finney's concerto for percussion and orchestra dates from last November; John Eaton's concert Piece for *Syn-Ket* and symphony orchestra was commissioned by the Fromm Foundation and was played for the first time last night; Gunther Schuller's *Triplum* was a 1967 Lincoln Center Festival commission.

* * *

BERNSTEIN'S serenade was the only piece of the evening in which some of the less sophisticated members of the Berkshire Music Center orchestra found opportunity to keep time by tapping a foot. Everthing else was less mensurable and of a nature in which the pigments "ran" and became indistinguishable with their adjacent ones.

Eaton's Piece for Syn-Ket was the only electronic music of the evening. The Syn-Ket resembles a telephone switchboard in a small hotel and last night all the calls were out-going. It is capable of making all sorts of whistling sounds, in ascending or descending flights, it can utter reiterated tappings, and its birdcalls are wonderful. Eaton gave the orchestra idioms to sound which echoed, or vice versa, the sounds he himself, produced sitting at the "keyboard."

* * *

IN THIS and in Schuller's music, the strings are assigned less importance than they used to carry in the music of previous generations. The string parts are individually boring for the performers. In Schuller's Triplum the first violin section has one tone it plays for the whole first page of its part, or so it would seem from the audience, and they were called upon to sound at indeterminate intervals. Whether this be cause or effect, it may be of significance to support the proposition that the orchestra, as we know it, is on the way to being discarded.

Eaton tunes half of his orchestra a quarter-tone lower and thereby generates a harmonic acerbity which conveys a pleasant masochistic impact. Finney places a percussionist in each corner of his orchestra, as though in sentry boxes. Bernstein's Serenade is divided into five sections, each one with a dedication to a character from Plato's Symposium. Bernstein has Plato address his teacher, Socrates, with a humble and simple verse of poetic song; the unprincipled Alcibiades he portrays with a pugnacious rhythm and trenchant attack; he exposes Aristophanes' mocking banter and satire of the effeminate Agathon with muted doublestops, beautifully played by Silverstein, and identifies each one with an extremely apt sketch.

* * *

THE MUSIC Critics Association is holding its annual convention at Tanglewood this week and the place and time have been chosen to coincide with the Fromm concerts. The registration of the visiting critics took place yesterday afternoon after which they were the guests for a reception and a buffet supper of the Boston Symphony Orchestra in the Tanglewood Chamber Music Hall. Their first business session took place this morning. There was a panel discussion on "The State of Music Criticism." Erich Leinsdorf spoke for the performer; Roger Stevens, chairman of National Council of the Arts for the sponsor; Lawrence Miller, editor of The Eagle, for the newspaper, and Thomas Perry, for the manager of the orchestra.

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CAPITAL CITY NEWS BUREAU
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SCHENECTADY UNION STAR
Tuesday, August 15, 1967

Berkshire Chamber Units Evoke Moods

By CORAL CROSMAN

Chamber groups from the Berkshire Music Center Orchestra played five modern works at the sixth concert of the Festival of Contemporary American Music at Tanglewood, Lenox, Mass., Monday night.

Departing from traditional harmonies and structures, the pieces evoked moods in their own language, musical sequences of sound often interrupted by silence between brief outbursts of notes, sometimes seeming hesitant and unsure, and using instruments in unorthodox ways on occasion. In the opening number, scored for seven players, the pianist stood up. This was in order to reach the strings of the grand piano which he struck and plucked. String instruments were also used percussively as players tapped their wooden frames. The composition, by Gerardo Gandini, was subdued and quiet, evoking a picture of empty piers by moonlight, which was legitimate as the composer who labeled the work "hecha sombra y altura," subtitled it "Musica Nocturna." This was the first performance of the composition.

A Schenectady resident, Brian Fennelly, was the composer of the second work, a "Wind Quintet." Fennelly says of his composition in the program notes, "Linear, timbral, or dynamic considerations predominate over the projection of harmonic elements, which are essentially static." Much appears to be transpiring in the composition, in which the bassoonist carries some long musical lines.

A "Duo for Violin and Piano" by Roger Sessions becomes literally a "duel" as the piano and violin parts, quite separate in nature, are played against each other. The violin section is more fluid and lyrical while the piano is often played percussively. The effect, however, gives a sense of life and movement to the work. The instruments never seem hesitant or unsure. The work has a dynamic quality. Sessions, who was present, was given a lengthy ovation.

Stanley Silverman, composer of "Piano," played the guitar in the presentation of his work. It is intended as a lamentation for the loss of a loved one or head of state. Silverman conducted the final work on the program, Chou Wen-Chung's "Pien," in which glass wind chimes are added to a chamber group consisting of two Flutes, English horn, clarinet, bassoon, French horn, two trumpets, two trombones, piano, and requiring four percussionists. The structure of the work is given an involved technical description in the program notes which tells the listener essentially that the piece is set up according to a strict formal pattern.

A first hearing of much of this music leaves one with the feeling that it was all over very quickly, that one heard various intervals played and sounds evoked, but the sequences are not always convincing, not always cohering, not always absolute according to a pattern of musical logic. But if they are part of a new musical logic, they must be heard attentively. Any formal structure, any device is forgivable if the product resulting is essentially music, a heard aesthetic experience that awakens feeling and stimulates the mind. The final concert in the series is tonight at 8 in the Theater-Concert Hall at Tanglewood.

NEWS (e)
SPRINGFIELD, MASS.
CIRC. 98,600
AUG 9 1967
New England Newsclip

Pictured is Miss Iva Dee Hiatt, Smith College choral director, rehearsing the Tanglewood Choir for tomorrow night's concert in Lenox. See story on following page.

MORNING GLOBE
BOSTON, MASS.
AUG 11 1967

'Gita' Has Appeal, but Is Obvious

By MICHAEL STEINBERG

The ARTS

LENOX — The second of this year's Fromm Foundation Commissions to be performed at the Tanglewood Festival of Contemporary American Music was "Gita" by R. Murray Schafer, a 34-year-old Canadian teacher from Vancouver.

It is a setting in Sanskrit of 10 verses from the Bhagavad Gita. A mixed chorus sings a text about the necessities of obtaining serenity and the hazards of anger, desire and egoism.

A brass nonet makes violent outbursts of interference against these meditations, and there is also a taped track that at different times contributes both to the musical continuum set up by the chorus and to the attempted destruction of it, once, in the latter function, by introducing a bit of Renaissance polyphony theologically as well as musically violently at odds with its surroundings.

To judge by its reception here, "Gita" has audience appeal. The idea is catching, and the gestures are unmistakeable in their intent and are forcefully made.

I did not, however, find the actual translation into music of all this very interesting, and one could describe the work as obvious and be both just and polite.

Of the other works on the program, the oldest, Wallingford Riegger's "Study in Sonority" was by far the most impressive.

Composed in 1927, when Riegger was 42, it is a manifestation of that extraordinary vigor that possessed American music between the wars, and knowledge of so much of which was blotted out by the fashionable preoccupation with neo-classism and Americana.

"Study in Sonority" is a work for ten violins, chromatic, dissonant, astonishingly inventive in its way of converting the limitations of the sonorous media into advtntages at every turn, and excitingly skillfull in composing with motivic material that is as restrictive as the scoring.

It is a dramatic and intensely expressive piece of music, fascinatingly virtuosic from the instrumental point of view besides.

"Hex" by Emmanuel Ghent, the 42-year-old composer from Montreal, is a kind of chamber concerto for trumpets with string and woodwind ensemble and electric tape.

Some of the tape-instrumental dialogue is amazing, at least by virtue of its speed, but much of the piece, and particularly a long middle section without instruments, showed that the "new sounds" that so recently were fresh, have opened up still another kind of vocabulary for boring composers to be boring in.

At its best, which is modest, "Hex" is a simple-minded sort of entertainment.

In "The Ode of Shang," two Confucian odes in Ezra Pound's translations, Seymour Shifrin gives the chorus a simply-made triadic music to sing, and surrounds it with an accompaniment of piano and percussion that is subtle and continuously interesting.

Its cleanness and integrity command respect, and its euphony gives pleasure.

Edwin London's "Washington Miscellany," settings for female chorus a cappella of animate versions by the first President on promises, time and potatoes, is another of those works in which amusing ideas on how one might write such a piece are unmatched by an ability to compose music of interest.

The choral madrigals of Jacob Druckman offered only musical commonplaces.

Iva Dee Hiatt conducted the choral performances, which, except for some obscure veterans from the Tanglewood choir, seemed very effective; Gunther Schuller conducted a group of Berkshire Music Center violinists in the superb performance of Riegger's "Study."

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER
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COMPLETE NEW YORK
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BUFFALO EVENING NEWS
Saturday, August 12, 1967

Music Critics Planning To Publish Magazine

By JOHN P. DWYER
Buffalo Evening News Music Critic

TANGLEWOOD, Mass.—The national group called the Music Critics Association, representing many large newspapers and a number of smaller ones, is going into the publishing business, with a music magazine. It's the prime topic here, in the annual meeting.

Though it doesn't pose a threat to the weekly news magazines or the daily press, the new monthly publication seeks to close a gap in American music journalism, and provide a service which doesn't exist, as of now.

It is to be titled "Overview," and a fairly surprising fund of $67,000, for a starter, has been provided by the National Endowment for the Arts, a cultural arm of the federal government whose chairman is Broadway producer Robert Stevens.

* * *

IT'S SURPRISING, because it's the first venture money the critics have seen in more than a decade as a national group.

The government isn't in the picture at all, we should add, except for the dollar package, and this is warranted by the non-profit nature of the magazine, and its cultural service. It will be supervised entirely by the critics.

Right now, if you wanted to get a wide view of what's being written about music, you'd have to buy about eight magazines with music sections, a half-dozen quarterlies, a number of special and "little" magazines, and more than a dozen daily papers in the major music centers.

"Overview" will collect music articles from all printed sources. In general, it will not originate stories, but will reprint them from English-language journalism at large, and also provide translations from other languages.

* * *

THUS, IN ONE publication the reader interested in music may get a broad view of the current writing on the subject. Far from competing, then, with the existing press, it will provide added exposure, with appropriate credits. Eventual circulation of 20,000 is projected.

The project makes this meeting a particularly important one, and it is further distinguished by the presence of noted figures in many aspects of music.

Taking part in various discussions have been conductor Erich Leinsdorf of the Boston Symphony Orchestra and manager Thomas Perry, composers Gunther Schuller and Roger Sessions, concert pianist John Browning, editor Lawrence K. Miller of the Berkshire Eagle, co-host of the affair; music patron Paul Fromm, founder of the significant Fromm Fellowships in music, and Mr. Stevens, sometimes wearing his second hat as chairman of the government's National Council on the Arts. Soprano Phyllis Curtin was the lovely and gifted added panelist.

* * *

THE CRITICS' MEETING is also timed with the Berkshire Festival's annual Festival of Contemporary Music, several concerts and a number of premieres.

Panel topics have included The State of Music Criticism (perfectly awful); A Possible Solution (hardly any); The State of Contemporary Music (unspeakable) and, still to come, a Critics Free-for-All, or open forum.

This finale should be lively and fairly unmanageable, from the piquant circumstance that each individual critic has a tendency to think of all other critics as grand chaps but, in a word, faulty.

NEWS (e)
SPRINGFIELD, MASS.
CIRC. 98,600

AUG 9 1967

New England Newsclip

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Smith Choral Director Will Conduct Tanglewood Choir Tomorrow

The west barn at Tanglewood, on a remote corner of the estate in Lenox seethed with the voices of 38 professional singers on a breezy, rainy August morning. Iva Dee Hiatt, Smith College choral director, was rehearsing the Tanglewood Choir for

Fine Arts

a concert to be given tomorrow in the Tanglewood Theatre, during the fourth annual Festival of Contemporary American Music.

Miss Hiatt had commented earlier, "This summer's work at Tanglewood is one of the most exciting artistic experiences I've ever had; I'm directing superbly trained singers who are learning extremely difficult new material."

Indeed it sounded difficult as the choir wrestled with a work entitled "Gita" by the Canadian composer R. Murray Schafer. Based on texts from the Hindu Bhagavad Gita, it is written for 32 solo voices, nine brass instruments and tape, and is being sung in Sanscrit. The men seemed to be coming off better and the elated Miss Hiatt silenced the group with her quick double hand clap, exclaiming, "Basses, I wish I could throw each of you a kiss!" Amid the laughter, one of the men loudly announced "You can!"

The attractive Miss Hiatt, who has trained some of the country's most outstanding collegiate singing groups at Smith, is a person of boundless energy thoroughly steeped in music. She works her singers and herself hard, conducting with verve, attacking each trouble spot with a drive for perfection, lacing instructions with humor and praise where due.

Her well-protected soprano rises above the singing voices to urge them on, her slender, supple hands indicating every shading from forte to pianissimo in forceful or delicate passages; a flick of her index finger toward the ceiling stresses pitch, toward her ear emphasizes enunciation and toward her waistline draws attention to disphragmatic breathing. A tenor commented, "She works as hard as any conductor I've ever seen, and she is surely the clearest conductor I know."

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After rehearsal, Miss Hiatt enjoyed a cigaret and a cup of tea. "Works such as these are certainly not typical programming for college groups," she reflected. How does she compare working with professionals to working with students? "For me," she said, "watching and fostering the development of young musicians is the most rewarding experience." Could any of this summer's music be sung by college groups? Only the most advanced, she conceded; the problem is one of time required, which is just not available to college students.

The Tanglewood Choir has worked daily on Bach's B Minor Mass, Beethoven's Fidelio and Verdi's Requiem in addition to the contemporary material. "I don't like the new works," confided one soprano. "I want to sing notes." But other singers reported, with varying degrees of enthusiasm, that singing this contemporary music is both worthwhile and literally required of a 20th century musician.

"That's why I'm here," said Miss Hiatt, "to grow. I may be a little more at home with music of other periods because of my years of training in that literature; but I've come to Tanglewood this summer to expand my musical knowledge and conducting experience and, after taking six weeks to prepare it, I find I love this music. I hope many people will come to here us tomorrow. For those who can't come in person, the program will be broadcast live at 8 p. m. on educational stations."

No stranger to Tanglewood, Miss Hiatt in past summers has taught conducting and prepared choruses for conductors such as Charles Munch, Pierre Monteux, Leonard Bernstein, and Erich Leinsdorf. In September Miss Hiatt will return to Smith College after a year's sabbatical leave which took her on a study and pleasure tour of European music centers. What is her next challenge? Preparing the Smith College Glee Club for its European tour with the Princeton Glee Club, scheduled for next summer.

THE DAVE BRUBECK QUARTET—Paul Desmond, alto sax; Joe Morello, drums; Gene Wright, bass and Dave Brubeck, piano (left to right) will perform at 3 p.m. tomorrow at the Berkshire Music Barn in Lenox, Mass. The Modern Jazz Quartet will appear Sunday at 8:30 p.m. Tickets for the performances are available at the Ten Eyck Record Shop in Albany.

'67
Knickerbocker News July 14

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

SCHENECTADY GAZETTE
Friday, July 14, 1967

Brubeck Quartet Set At Music Barn Sat.

LENOX, Mass. — Two of the greatest groups in the contemporary jazz world — the Dave Brubeck Quartet and Modern Jazz Quartet — appear here at Berkshire Music Barn this weekend. The Brubeck concert is Saturday at 3:30 p.m. while MJQ appears Sunday at 8:30 p.m.

*

The Brubeck Quartet comprises Paul Desmond, alto sax, Eugene Wright, bass, and Joe Morello, drums, in addition to Brubeck on the piano. In Down Beat and Playboy popularity polls through the years, each of the four has placed first or near the top.

Modern Jazz Quartet has been appearing at this Berkshire musical retreat since 1955. Pianist-composer John Lewis, vibraharpist Milt Jackson, bassist Percy Heath and drummer Connie Kay, have become celebrated favorites not only in the Berkshires, but around the world.

At the Potting Shed a northern Italian supper club on Music Barn grounds, Don McLean, Sonny Terry and Brownie McGhee appear through Aug. 6.

* * *

Vocalist Bill Henderson and Jose Manuel Ortega will reappear Aug. 8 through Aug. 20. In addition, the Music Inn Jazz Trio featuring Toshiko appear through Aug. 20.

Tickets for Music Barn concerts may be obtained at the box office here, England Brothers in Pittsfield, Peeble's Jewel Shop in North Adams, Jenifer House in Great Barrington, Ten Eyck Record Shop in Albany or Music in the Round in Springfield.

DAYTON DAILY NEWS
DAYTON, OHIO
D. 155,541 SUN. 203,904

AUG 11 1967

Far-Out Composers Get Hearing at Tanglewood

By BETTY DIETZ KREBS
Daily News Fine Arts Editor

LENOX, Mass. — The complaint of the modern composer is heard again and again. He can't get a hearing.

Things are different here in the heart of the Berkshires. Part of the celebrated Tanglewood festival which draws thousands to this sprawling, magnificent acreage is the four-year-old festival of contemporary music.

As a forum for new directions and ideas in music—composer-conductor Gunther Schuller's word—it is probably the American composer's dream. On the other hand the concert that featured a mixture of electronic music and a text in sanskrit drew some 300 while Tuesday's popular Arthur Fielder program of Gershwin packed 13,000 into the vast music shed.

THIS WAS an open-minded audience that had the courage to laugh when it felt like it and Smith college Prof. Edwin London gave them the chance with his brief imaginative settings.

Quotes by George Washington. Imagine, if you will, a wild, gay, satyric choral piece on the letter he wrote to Thomas Jefferson in 1795: "Of all the improving and emeliorating corps, none is equal to potatoes on stiff and hard bound land."

It was an audience that tittered a little on what it assumed to be a bit of electronic tomfoolery by composer Emmanuel Ghent. The instrumentalists were wired for sound—taking their cues by earphone from Conductor Lawrence Foster off-stage.

THE TAPE with which and to which they played was filled with snorts, spurts, bubbles, bursts and gurgles. And when a noise like the sound of a Wright-Patterson Air Force base wind tunnel stretched out endlessly, a young Korean violinist seemed to look skyward instinctively.

THE audience members watched each other in fascination. In the earlier works performed by the wonderfully responsive Tanglewood choir and instrumentalists drawn from the music center, many listened while keeping their eyes glued to the program notes.

One of the reasons performances of such complex and demanding music are possible here is the very presence of so many young musicians who can assimilate it in a limited number of rehearsals.

NEWS (e)
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CIRC. 93,600

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New England Newsclip

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LENOX, Mass. — Two of the greatest groups in the contemporary jazz world — the Dave Brubeck Quartet and Modern Jazz Quartet — appear here at Berkshire Music Barn this weekend. The Brubeck concert is Saturday at 3:30 p.m. while MJQ appears Sunday at 8:30 p.m.

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The Brubeck Quartet comprises Paul Desmond, alto sax, Eugene Wright, bass, and Joe Morello, drums, in addition to Brubeck on the piano. In Down Beat and Playboy popularity polls through the years, each of the four has placed first or near the top.

Modern Jazz Quartet has been appearing at this Berkshire musical retreat since 1955. Pianist-composer John Lewis, vibraharpist Milt Jackson, bassist Percy Heath and drummer Connie Kay, have become celebrated favorites not only in the Berkshires, but around the world.

At the Potting Shed a northern Italian supper club on Music Barn grounds, Don McLean, Sonny Terry and Brownie McGhee appear through Aug. 6.

* * *

Vocalist Bill Henderson and Jose Manuel Ortega will reappear Aug. 8 through Aug. 20. In addition, the Music Inn Jazz Trio featuring Toshiko appear through Aug. 20.

Tickets for Music Barn concerts may be obtained at the box office here, England Brothers in Pittsfield, Peeble's Jewel Shop in North Adams, Jenifer House in Great Barrington, Ten Eyck Record Shop in Albany or Music in the Round in Springfield.

DAYTON DAILY NEWS
DAYTON, OHIO
D. 155,541 SUN. 203,904

AUG 11 1967

Far-Out Composers Get Hearing at Tanglewood

By BETTY DIETZ KREBS
Daily News Fine Arts Editor

LENOX, Mass. — The complaint of the modern composer is heard again and again. He can't get a hearing.

Things are different here in the heart of the Berkshires. Part of the celebrated Tanglewood festival which draws thousands to this sprawling, magnificent acreage is the four-year-old festival of contemporary music.

As a forum for new directions and ideas in music—composer-conductor Gunther Schuller's word—It is probably the American composer's dream. On the other hand the concert that featured a mixture of electronic music and a text in sanskrit drew some 300 while Tuesday's popular Arthur Fielder program of Gershwin packed 13,000 into the vast music shed.

THIS WAS an open-minded audience that had the courage to laugh when it felt like it and Smith college Prof. Edwin London gave them the chance with his brief imaginative settings.

Quotes by George Washington. Imagine, if you will, a wild, gay, satyric choral piece on the letter he wrote to Thomas Jefferson in 1795: "Of all the improving and emeliorating corps, none is equal to potatoes on stiff and hard bound land."

It was an audience that tittered a little on what it assumed to be a bit of electronic tomfoolery by composer Emmanuel Ghent. The instrumentalists were wired for sound—taking their cues by earphone from Conductor Lawrence Foster off-stage.

THE TAPE with which and to which they played was filled with snorts, spurts, bubbles, bursts and gurgles. And when a noise like the sound of a Wright-Patterson Air Force base wind tunnel stretched out endlessly, a young Korean violinist seemed to look skyward instinctively.

THE audience members watched each other in fascination. In the earlier works performed by the wonderfully responsive Tanglewood choir and instrumentalists drawn from the music center, many listened while keeping their eyes glued to the program notes.

One of the reasons performances of such complex and demanding music are possible here is the very presence of so many young musicians who can assimilate it in a limited number of rehearsals.

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HERALD (e)
MANCHESTER, CONN.
CIRC. 14,150
AUG 14 1967
New England Newsclip

Most Critics Unimpressed With Contemporary Music

By JOHN GRUBER

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This failed to please the sponsors, the composers, or the performers, yet it was evident that in general the professional music critic (along with the public) could hardly care less about much of the music offered.

There were variations in opinion from Tom Sherman of the St. Louis Post-Dispatch, who was thoroughly antagnoistic to the music presented, to Tom Willis of the Chicago Tribune, who championed new music enthusiastically. Still, the fact remains that most of the critics were unimpressed by what they heard.

This seemingly biased attitude is not so strange as it may seem on the surface. Aside from the contemporary works occasionally inserted in today's programs, the music usually presented has been winnowed for years to separate the wheat from the chaff. There was as much chaff in olden days as there is today and it would bore critics and audiences alike were it presented today.

The festival is still going on, so I cannot report on all the music offered, of course. Of four works commissioned for the festival, I heard two, one of which was interesting and the other disappointing. Neither was great.

Chronologically, John Eaton's "Concert Piece for Syn-Ket and Symphony Orchestra" came first with the composer at the electronic solo instrument and Gunther Schuller conducting the orchestra.

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To assess the value of the music would require a thorough empathy with the Indian philosophy it sets forth, which is quite contrary to Western ideas. My reaction was that this might have been a gentle, artistic protest to our involvement in Vietnam, and if so it was in excellent taste.

The music was not wildly extreme, and in fact the composer quoted Heinrich Schuetz (unless my ears deceived me) in an effort to emphasize the generally religious character of the music. (In case you don't recognize the name, Schuetz was an early composer whose religious works have received representation in Manchester through the efforts of David Almond and the Concordia Lutheran Church.)

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There was much electronic music, in fact a whole concert of it on Saturday afternoon, as well as numbers interspersed elsewhere. Like previous examples of this genre I have encountered, the appeal seems to be intellectual rather than emotional. The professional critics seemed to be divided on the question of emotionalism vs. intellectualism in music. Consequently there was no unanimity of evaluation.

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The newest generation of musical probers shared the concert billing with Roger Sessions and the result was amazing. The state of affairs, so rapidly changing its countenance, saw the music of modernist Sessions as being almost traditional and conventional in the presence of newer thrusts by more experimental composers.

The field of contemporary musical composition or performance is certainly not a game for amateurs. The full time attention to the changes in musical approach and artistic delivery is an absolute essential to success.

These innovators are creating a new language through a search for methods of breaking loose from the traditional restrictions which hamper the development of music. There is a feeling that perhaps the standard scale is too restrictive.

This idea was pressed by Busoni and Schonberg early in the century. The important point is that the ranks have grown from a scattered, noncommunicating group of pioneers to a large community of well informed enthusiasts who relate to one another's activity as a matter of course.

The aim of the modern contemporaries is simply to release the future generations from the stifling bonds of traditionalism based on audience ignorance and artistic limitations in the symphonic organizations.

Perhaps the interested musicians in Springfield might organize a society similar to Schonberg's "Society for Private Musical Performances". Unless all the possibilities for expanding cultural horizons are realized in a city of this size, it is guilty of being culturally incomplete.

Novice listeners of contemporary music quite often do not enjoy the sounds because they approach the music form with a mind oriented to the western musical style of a hundred years ago. Anyone who is truly interested in music must realize that the greatest portion of the world's population does not adhere to the westerner's myopic musical rulebook.

If anything, the trend toward freer forms is a move in the direction of an internationalization of artistic sound.

During the course of this concert series it has become all too obvious that the days of the semi professional musician are numbered.

So many new ways are being found to increase the phonic potential of conventional instruments that the ability to handle the instrument according to present day standards will be far below the minimal requirements for handling the future compositions of this age.

Before anyone can renounce a trend in a creative field a thorough understanding of what is being attempted must be established by the detractor. Unfortunately, for the opposition, many of the people who go to criticize return only to praise.

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By ARTHUR T. ANDREWES

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Fine Arts

Electronic Music Concert

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There are some very interesting results from the distortion, cutting, erasing and editing of taped electronic source materials mixed with well doctored natural sounds.

The danger in this particular adventure to new horizons is that it represents an abandonment of music. With some humour and much serious aggressiveness, the "creators" of the content of Saturday afternoon's affair departed totally from what the average person might consider music.

Dr. Harry Olson, director of a nationally famous acoustical research center and a prominent physicist, is quoted as denying the future for any musical instruments. He claims that electronically sourced sound makes all heretofore useful instruments obsolete.

It seems that the music world is in some danger of having scientists and dial twisters become the judges of the art. This is as absurd as some of the silly sounds created by their machines.

It is true that music must be created for the time it is performed. Modern composers must create for today. However, it is best to leave music defined as "organized sound developed to give aethetic experience," rather than as a well organized collection of noise designed to create a chaotic quandry.

Concerts of this type should be attended if only to find out what steps the scientists are taking to wipe out another art form that resists the great Machinal.

New Use for the Traditional

The Fromm Foundation has gifted the Tanglewood season with a series of Contemporary Music Concerts established to display the works by modernistic composers who seek an outlet for their creations.

The music expressed at the concert on Sunday morning created a feeling of boredom and genuine excitement. During the course of two hours some of the most adventuresome composition and orchestration drew the respectful attention of a large gathering in the Tanglewood theater.

Just as in art we are on the verge of a new language. It is true that people like Edgar Varese and Webern created music in this style many years ago. However, each generation composes under a different set of trials, social differences and artistic freedoms.

The result of this search for new criterias in the world of music is delightful, rewarding, and truly educational. The need for qualified musicianship during the performance of such exhausting works is undeniable.

New ideas and a high level of creative artistry make boring trends short lived, replaced by truly superior music that carves more decisive shapes into musical tradition. Nothing is more disturbing than the total satisfaction with the old standards.

New uses of the traditional instruments make their value more pronounced. The introduction of subtle humour makes the unorthodox approach all the more human. If people would listen first rather than make cultural decisions based on biased hearsay the growth of music and musicianship would be a rapid process.

Disallowed is the electronic gadget, the dime store gimmickery, or the disrespectful contrivance. These composers approach the creation of new voices with a sincere urgency.

The average member of the audience is so steeped in safe traditionalism that he fears venturing into something different. Added to this tragedy is the hesitance on the part of symphony orchestras to perform this type of composition due to its lack of commercial box office value.

One concert experience like that offered at Tanglewood during the contemporary series will win over the average music lover. If there is to be any tomorrow in music; if this generation is not to be credited as musically dead, then the efforts to step into new experiences must be encouraged.

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TELEGRAM (m)
WORCESTER, MASS.
CIRC. 62,350
AUG 17 1967
New England Newsclip

87

elegram Thur. Aug. 17, 1967

Music: Contemporary Fete at Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX — Only time will tell what was accomplished by the Berkshire Music Center's 5th annual festival of contemporary music at Tanglewood that ended Tuesday night.

Seven programs were presented during the week with the cooperation of the Fromm Music Foundation of Chicago.

No matter how objectionable or aggravating some of it may be, contemporary music is here and can't be ignored. How long it will endure is a moot question.

Unless history reverses itself, only 10 per cent of this era's music will survive. Some 37 works were performed in the seven concerts. Supposedly, 3.7 per cent has a chance.

We pointed this out to Paul Fromm, Chicago philanthropist whose generosity made the festival possible.

"Even if it's one per cent, I'll be satisfied," he said.

Although it was called an "American Festival" 10 of the 31 composers were foreign-born. Programs were given in the Tanglewood Theater.

No more interested audiences have attended concerts here. Few persons walked out. Applause ranged from polite to enthusiastic. Many times it was impossible to tell whether performance or music was being applauded.

Every work received thoughtful listening, no matter how provocative. That attitude was highly desirable. Nothing in music can succeed without comparison.

It is significant, though, that on Monday night, Roger Sessions Duo for Violin and Piano received the most applause. Because it was written 25 years ago, the work is now "old as the hills."

Another well-received "old timer" was Milton Babbitt's Composition for Four Instruments, written in 1948.

True enough, the Sessions duo was exceptionally well-played by violinist Paul Zukofsky and pianist Yugi Takahashi, two center students.

Sessions' piece was composed in an era when melody was still one of music's commodities. As such, it sounded like an oddity in this series. It is difficult to play, rewarding in sound, has motivation and interest content.

Most of the other works lent themselves more readily to description than evaluation.

Of course, many contemporary composers feel that they are doomed to receive posthumous recognition. But they ignore that the 90 per cent of failures from the past never did.

Most of the outlandishly competetive works had many of the same traits. Some were simply titled Duet Serenade, Quartet, Quintet. Others sheltered their hollowness with mysterious implications such as "Hecha Sombra y Altura," "Plahn," "Pien," "Junctures" and "Janissary Music."

Program notes contained such brow-wrinkling phrases as "Complementary modes in opposite registal movement," "Differing attitudes toward the basic compositional material," and "Expanding and contracting intervallic cells."

Much of it was "plink, plank, plunk" for varying numbers of instruments, in the course of which explosive sound clusters punctuated the fracas, and pages were turned, indicating reliance on scores.

Piano strings were plucked while other instruments made isolated, eerie sounds and noises. Generally, each performer was given his own path to follow.

Program notes sounded intellectual. Composers and performers were fiercely serious. Titles seem philosophic and profound. Surroundings and circumstances of performance were impressive.

HERALD NEWS (e)
FALL RIVER, MASS.
CIRC. 40,250
MAY 18 1967
New England Newsclip

Three Workshops of Music Planned for Cape in Summer

Summer residents and other visitors interested in music will find something new on Cape Cod this summer.

The Cape Cod Conservatory of Music and Arts in Barnstable, with divisions in Falmouth and Orleans, has expanded its summer session to include three workshops under the leadership of men widely known in New England's world of music.

Emil Kornsand, for many years a first violinist with the Boston Symphony and other major orchestras, and formerly head of the violin department at Klindworth-Scharwenka Conservatory in Berlin, will conduct a Workshop for Strings from Aug. 24 through Aug. 30.

Alfred Nash Patterson of Boston, founder and director of the famous Chorus Pro Musica and also music director of the oldest music festival in America in Worcester, will lead a workshop on building and training the choir and chorus for a week beginning Aug. 7. For several summers until this year Patterson has prepared choruses for the Boston Symphony at Tanglewood.

Willem A. Valkenier, long principal horn for the Boston Symphony and teacher at leading colleges of music in the East, is to conduct a Workshop for Wind Instruments on the Cape for the week of July 31.

Leslie Moore, director of the Cape Cod Conservatory, says each workshop will embrace technical coaching, conducting, analysis, score-reading, repertoire, rehearsal methods, ensemble, and interpretation.

The conservatory's regular summer session, with individual and class instruction in a wide variety of subjects, begins on July 10 and ends Sept. 2. Inquiry may be directed to the conservatory at Box 637, Barnstable.

THE KANSAS CITY STAR
KANSAS CITY, MO.
D. 335,705 SUN. 392,378
AUG 17 1967

Music Editor Of The Star To Critics Post

John Haskins, The Star's music editor, has been elected secretary of the National Music Critics association. The annual meeting of the association last week at Tanglewood, Mass., was held during a festival of contemporary American music presented as part of the Berkshire festival. It was attended by 33 music critics representing metropolitan newspapers of wide geographic distribution.

Mr. Haskins

Other officers of the association, elected for two-year terms: Boris E. Nelson (Toledo Blade), president; John P. Dwyer (Buffalo Evening News), Alfred Frankenstein (San Francisco Chronicle), Miles Kastendieck (Christian Science Monitor), vice-presdients; Irving Lowens (Washington Evening Star), treasurer; Robert Finn (Cleveland Plain Dealer), Claude Ginsgras (Montreal La Presse), Beverly Wolter (Winston-Salem Journal-Sentinal), members of the executive board.

During the 4-day meeting, the assembled critics were addressed by Roger Stevens, chairman of the National Foundation on the Arts; Paul Fromm, president of the Fromm Music Foundation; Erich Leinsdorf, musical director of the Boston Symphony; Lawrence K. Miller, editor of the Berkshire Eagle; composers Roger Sessions, Gunther Schuller and George Perle; and Phyllis Curtin, soprano, of the Berkshire Music Center faculty.

MONITOR (e)
BOSTON, MASS.
CIRC. 177,750
MAY 18 1967
New England Newsclip

Contemporary music

The Berkshire Music Center at Tanglewood and the Fromm Music Foundation of Chicago have awarded four commissions for music to be performed at a Festival of Contemporary American Music, Aug. 9-17. Carlos Roque Alsina and Jeffrey Levine will do an orchestral composition, and R. Murray Schafer a choral one. The music will be premièred during the seven concerts of the festival.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900
AUG 17 1967
New England Newsclip

Music Review

Contemporary American Music Fete

By JAY C. ROSENFELD

THE FROMM Music Foundation, Paul Fromm, president, made it possible again this year for the Berkshire Music Center to present a Festival of Contemporary American Music at Tanglewood. The Festival involved many agencies which had the services and counsel of their respective leaders, including the Boston Symphony Orchestra, Erich Leinsdorf, music director, the BMC, of which Joseph Silverstein is chairman of the faculty, and the Fellowship Program of Contemporary Music Activities, of which Gunther Schuller is head and Stanley Silverman is assistant.

The Fromm Foundation sponsored seven programs, starting last Wednesday, August 9th, and ending Tuesday evening with a concert by the Group for Contemporary Music at Columbia University, of which the directors are Harvey Sollberger and Charles Wuorinen.

* * *

SOME 39 compositions were played, of which all but eight were written as recently as 1960, and they offered a comprehensive exhibit of the direction of American music. There were several factors immediately and consistently evident. The instrumentation varied, but the writing technique adhered to a style which must have bewildered anyone who still thinks of music in terms of melodies or themes, harmonies and tempo.

Every composer's pedigree was a formidable array of degrees from our most honored academic institutions, grants from the best commissions and contact and study with our most revered authorities, and if some of the sounds they asked the performers to convey to the audiences were unusual, they deserved to be heard with the same respect that was patently exerted in their creation.

* * *

THE INSTRUMENTS, strings and piano, wind, brass, reeds and percussion, sounded few of the effects heard when performing 19th century and earlier music and that would be the most vulnerable point of disagreement if one were to disparage their efforts. This perverted use of the common instruments is the least justifiable of the elements of this new wave. A single isolated pizzicato or harmonic on a violin or cello could be sounded as well if not better on a recorder or a plucked instrument.

Thus what comes through as most valid in this connotation are those "compositions" " electronically-produced sounds, or such an exhibit as the Janissary Music of Wuorinen written to be played by a single percussionist. This Janizary music is intended to be crude and noisy and this it was, precisely.

Such sounds can arouse excitement, even to a degree of frenzy in the case of so-called native dances. On the other hand Three Madrigals of George Crumb for soprano, bass viol and vibraphone were effective in creating moods, due in great part to the singing of Phyllis Bryn-Julson, one of the few outstanding performers of the Festival. Indeed, the level of execution was not at all sufficiently high and the question arises whether the music requires excellence as a necessary goal.

* * *

AN INDICATION of the character of some of the music is revealed by the employment of a conductor for small ensembles, as, for example, the Stefan Wolpe quartet for oboe, cello, piano and percussion. Anyone watching but not hearing this performance might have thought that the conductor had a Mahler score before him, so emotionally did his shoulders move, but all he was calling for was a fistful of piano keys or a burst of percussive explosion, and these resulted only in errorful and uncoordinated borborygmic and carminative blasts.

The spasmodic, even spastic, use of instruments is a strange phenomenon. This pattern appeared almost without deviation in almost every composition, to a degree that it became the most serious indictment of the Festival, monotony, yet the response from those in the audience who were on the same wave length belies the reaction of those who are uninitiated and uninformed.

* * *

CERTAIN METHODS of producing novel sounds were effected by a percussionist striking his sticks on the strings of a bass viol while the proper player of that instrument executed indeterminate glissandos. The gnomic spelunking of the insides of a piano were mainly amusing.

The Fromm Foundation gave commissions to four composers. John Eaton's concert piece for Syn-Ket and orchestra introduces a new electronic instrument; R. Murray Schafer's Gita for choir is a setting of the Indian scriptural Bhagavid Gita and was sung in the original Sanskrit; Carlos Alsina's "Auftrag" (a commission) for nine instruments; and Julius Levine's "Chamber Setting No. 2" for 10 instruments and prerecorded electronic tape.

* * *

THE FROMM Foundation deserves more gratitude than seems to have been shown it for the magnanimous concentration it has showered on Tanglewood. This has been one of the only forward-looking manifestations of the season. New standards of appreciation are required, however, as the old ones no longer are adequate and this pioneering spirit deserves encouragement and nourishment.

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AUG 20 1967

Tanglewood's New Music Festival Offers Variety

By Thomas Willis

TANGLEWOOD, NEAR LENOX, MASS. — A visitor walking by the glassed-in green room which adjoins the entrance gate of the Boston Symphony orchestra's summer home here could be pardoned for a double take. One of the events which brought him to the Berkshires was the Fromm Foundation's Festival of Contemporary American Music, but the composition which the gentleman at the piano was playing was "The Palms."

In case the esoteric regions of Protestant church music have eluded you, "The Palms" in an adaptation of "Le Rameaux" by Jean-Baptiste Faure. Mr. Faure, it must be added, was no relation to his namesake, Gabriel, whose art songs are of a different class. "The Palms" author was a turn-of-the-century operatic baritone, and his music sounds like it. Neither the sentiment nor the soupy chords in the accompaniment were what one expected to find in such a setting.

As it turned out, the man at the piano was a visitor, too, and his performance probably was gratification of the old "They laughed when I sat down to play . . ." desire. The festival itself was of a different order.

Paul Fromm, the Chicago wine importer, has been collaborating with the Berkshire Music center for these presentations of new music since 1963. The week-long confrontation of composer, performer, and audience has offered a variety of experience and composition styles. This year's programs held first performances and Fromm commissions by R. Murray Shafer, Jeffrey Levine, John Eaton, and Carlos Roque Alsina.

• • •

Other composers represented on the seven concerts were Ross Lee Finney, Leonard Bernstein [the same Serenade played by James Buswell at Ravinia two weeks ago], Gunther Schuller, Seymour Shifrin, Wallingford Riegger, Emmanuel Ghent, Edwin London, Jacob Druckman, Bulent Arel, Ivo Malec, Milton Babbitt, Luciano Berio, Mario Davidovsky, Vladimir Ussachevsky, George Crumb, Peter Phillips, William Kraft, Stanley Persky, Ursula Mamlok, Milton Babbitt, Alcides Lanza, George Perle, Salvatore Martirano, Gerardo Gandini, Brian Fennelly, Roger Sessions, Stanley Silverman, Chou Wen-Chung, Harvey Sollberger, Charles Wuorinen, Stefan Wolpe, and Edgard Varese. The last named was represented by the first performance of an adaptation by Mr. Schuller of "Nocturnal," a 1961 composition based on a text from Anais Nin's "House of Incest" and never finished.

• • •

The length of the list is a worthwhile reminder of the amount of music being composed in this country today. Far from being a wasteland or a stepchild of Europe, America shows every sign of developing a vigorous new voice of her own in the musical Babel. The languages spoken may be strange to ears hardened by systems and scales, but the force and skill of some of the new men is impressive.

• • •

Three of the new works seem especially worthwhile as indicators of the direction things are going.

"Hex," by Emmanuel Ghent, is scored for a dozen instruments and three tape channels of electronic sound. The instruments function as independent entities and the solo trumpet plays a key role. There is no conductor, but all the performers are linked to the tape by headphones, and a special channel, unheard by the audience, gives them synchronizing signals and other instructions. The resulting independence of sound from visual cuing lent an added dimension of surprise; for much of its length, the work managed to sound improvised and highly structured at the same time.

• • •

John Eaton's Concert Piece for Syn-Ket and Symphony Orchestra also featured an electronic performer. In this case, it was a machine whose console resembled a spaceman's, complete with flashing lights, knobs, and sliding switches. The Syn-Ket, invented by Paul Ketoff, sounds like the child of a theremin and a mocking bird. Placed in a fabric of microtones—antiphonal orchestras tuned a quarter tone apart—it created some interesting combinations of feedback and regenerative trills, cheeps, and cycles. Much of the time, the composer at the console appeared to be improvising, and it was obvious that the new machine had a touch-and-go temperament. Given time, it

[Continued on page 10]

Festival at Tanglewood Offers Variety

[Continued from page 9]

could prove to be an expressive novelty.

R. Murray Schafer's "Gita" is of a different order of experience, and may be of lasting significance. It is scored for brass ensemble, chorus, and tape. The text is from the Bhagavad Gita, and part of the English translation is worth quoting both as literature and as indication of the composer's point of view:

"He who is without affection on any side, who does not rejoice or loathe as he obtains good or evil, his intelligence is firmly set in wisdom. . . . When a man dwells in his mind on the objects of a sense, attachment to them is produced. From attachment springs desire and from desire comes anger. From anger arises bewilderment, from bewilderment loss of memory, and from loss of memory, the destruction of intelligence and from the destruction of intelligence he perishes.

"But a man of disciplined mind, who moves among the objects of sense, with the senses under control and free from attachment and aversion, he attains purity of spirit."

The chances are, however, the reader might envision the combination of listed performers and the quoted text, you would come out with a diametrically opposite attitude from that of the composer. The tape, for example, is never assertive in the conventional "electronic organ" beeps and thuds. The voices fragment the text in atmospheric ways — leaving the words to communicate as words in program notes and in performer attitudes. The vocal sound clusters in chromatic heaps, some of them ad lib. The brasses enter sporadically—a little like the intrusive winds in Ives' "The Unanswered Question" and are gradually overpowered by the sinuous tape and hypnotic iteration of ancient syllables. At the moment where peace is attained, two measures of a Heinrich Schuetz Psalm are heard from the tape; as understated climax it is one of the most effective moments I have heard in a new score.

These new works were only a few among many, and I was not able to hear them all. For all their many differences in attitude and technique, those I heard left a definite impression of growth potential. Honegger's cynical dictum "Music is dying not of anemia, but of plethora" may not be true after all.

The festival also was attended by members of the Music Critics association, invited to Tanglewood for its annual meeting. There were confrontations with performers, composers, and other critics during the closed sessions, and discussion of future plans. Most of these centered on the forthcoming digest of criticism, temporarily named Overview, which the association is initiating with the aid of a $67,200 grant from the National Endowment for the Arts. Target date for the first issue is September, 1969.

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AUG 20 1967

Writing Music 'Because It's There'

By THOMAS B. SHERMAN

LENOX, MASS.

CONTEMPORARY MUSIC is in a state of crisis like contemporary painting, literature, politics, sociology and economics. So writers are likely to refer to the "plight of the American composer" without realizing that composers are no worse off than creative or interpretive artists in any field. Actually the personal situation of the American composer is not bad at all. None of them are starving, hundreds of them are getting their music published and a smaller though considerable number are represented on the programs of symphony orchestras, opera houses, chamber music groups and choral societies.

Many composers earn the greater part of their livelihood by teaching at colleges and universities; but the agency that has brought the composer and public together is the Foundation. The rise of the Foundation and its influence on American culture is a fascinating subject worthy of close examination. In this context, however, it is sufficient to say that it has arisen and stands ready to bestow large sums ot money on any deserving project.

The Fromm Music Foundation is one of these. It was instituted in 1927 by Paul Fromm of Chicago and the consequences of some of its benefactions were visible and audible recently at the Berkshire Music Festival, Lenox, Massachusetts.

The Festival of Contemporary Music ran parallel to the Berkshire Music Center and summer season of the Boston Symphony Orchestra. The contrast between the programs of the Boston Orchestra directed by Erich Leinsdorf and the concerts of contemporary music could hardly have been more striking.

The symphony programs were traditional. They celebrated the great figures of the past. The contemporary American music discarded the controlling principles observed by most of the great masters of a past up to and including the first quarter of the twentieth century.

John C. Eaton's composition was a "Concert Piece for Syn-Ket and Symphony Orchestra" and the Syn-Ket, an electronic instrument activated by a console, was manipulated by the composer. In order to be certain that nothing would be extruded that even faintly resembled the intervals of the diatonic scale Mr. Eaton divided the Berkshire Music Center Orchestra in halves and tuned the second section a quarter-tone lower than the first. Thus he insured a continuous flow of microtonal melody — melody that follows a succession of tones each narrower than the intervals of chromatic scale.

The piece as a whole was therefore an adventure in a new kind of sound. To speak of consonance to a modern composer is like speaking of gravity to an astronaut. As for the Syn-Ket itself it wails, whistles and murmurs but its hollow noises have little in common with instruments generally used.

The aggregate of sound discharged into the atmosphere of the Festival Chamber Music Hall was indeed fascinating. Its unfamiliarity was such that it seemed to be following no organizational plan of any kind; but obviously such a judgment must be subject to revision.

The same attitude of suspended judgment would be appropriate for all the contemporary works that I heard. They were arresting acoustical experiences but their inner logic, if any, was not perceptible.

Leinsdorf

Many composers were represented including Ross Lee Finney, Seymour Shuffrin, Emanuel Ghent, Edwin London, James Druckman and George Crumb. Each had his special qualities but their differences were less obvious than their similarities since they were usually atonal and rhythmically irregular.

At a meeting between three composers and some 25 music critics who were attending the festival the question of intelligibility arose. Was it essential to the performance of new music that some sort of understanding between the composer and his audiences should exist?

The composers — Roger Sessions, Gunther Schuller and George Perle — considered the question irrelevant. How could a composer think of an audience when it was possible that he might encounter 20 kinds of audience and each different in its susceptibility and knowledge? Mr. Sessions said that he composed because the music was "there" — that is to say in his mind, his heart and his bones — and the act of composing was a natural function as flying is natural to a bird.

That was an honest answer. A composer should never be required to temper and shape his music to the known responses of the public. Yet it seems quite evident that the gulf between the public and the creative artist in music is wider and deeper at the moment than at any time in history.

The great innovators of the past — Gluck, Wagner, Berlioz — were roundly denounced by many critics and many members of the public. Composers and their adherents frequently divided into rival camps even though their supporters were frequently more vociferous in praise or blame than the composer's themselves. But at no time in the past was the special language of experimental music so obscure that the listener could not detect at first hearing any of its basic principles.

The chromaticism of Wagner may have seemed ridiculous to many. "Tristan and Isolde" was abandoned temporarily by one opera house after 65 rehearsals. But Wagner became a figure of eminence in his own life-time and established a theater dedicated to the performances of his operas.

By comparison Arnold Schoenberg's exploitation of the 12-tone scale reached only a small segment of the public in the course of some 40 years. His genius was admitted. His early works were enthusiastically received and admired. But his later works, so far as the general music public was concerned, were simply acoustical phenomena. They seem beautiful but static and impressionistic. He is still a controversial, "far out" composer.

If music is to be considered a social art some kind of understanding must exist between composer and public. This is not to say that the composer must consult the mass taste. But when he seeks or even allows a public performance of his works, it is only reasonable to expect that the orthography, the grammar and the syntax he uses should be accessible to the public that hears him.

As may be readily understood the performance of works by the composers named and others represented at the Berkshire Festival were extraordinarily difficult.

The Tanglewood Choir, directed by Iva Dee Hiatt deserved all the applause that it received. Perhaps some part of this enthusiasm was undoubtedly a tribute to the composers but the choir, nevertheless, was alert, finely disciplined and though mistakes would not have been recognizable, their self-assurance was evident in their freedom and responsiveness.

Finally I should mention the Serenade for Violin, String Orchestra, Harp and Percussion by Leonard Bernstein. It was in all its aspects a contemporary work but it lay well within the framework of tonality and was therefore a continuation rather than a departure from the main stream of Western music. The solo violinist, Joseph Silverstein, was the most relaxed individual in the hall.

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New England Newsclip

Insights and Outsights

By EDWIN SAFFORD

Music Critic's Role Today

AT THE RISK OF talking myself out of something I ask a question lurking in certain recesses: is a music critic really necessary? Of course you could ask if a critic of any stripe is necessary, but we are dealing in specifics here. Assuming music criticism can be specific.

Many do believe him necessary, music critics in particular. And since he is a social animal, like other social animals he clans up with his own kind to form group therapy clubs, in his case the Music Critics Association.

Last weekend the MCA concluded its annual conference, this year held at Tanglewood, that lovely highland summer home of the Boston Symphony Orchestra surrounded by a coronet of Berkshire mountains near Lenox, Mass. By excellent arrangement the meeting occurred during part of the Festival of Contemporary American Music sponsored by the Berkshire Music Center in cooperation with the Fromm Music Foundation, and performed mostly by students at the center.

Thus 31 music critics, nearly all from the northeast but coming also from as far away as Winston-Salem and Tucson, had opportunity to hear what they so infrequently have opportunity to hear, the music of their own time. As well as to exchange ideas about their—I was going to say craft—occupation.

To the latter end there were the usual agonized reappraisals, comparisons of working conditions, observations and ripostes. In four seminars and one business meeting you constantly heard "Who are we? Where are we going? Should we be philosophers, missionaries, taste-makers, simply reporters, or a multi-hatted combination of all?" No firm conclusions were forthcoming so I expect everybody went home to continue patterns already established.

I do have favorite comments I feel have usefulness, however, if only by implication. They reflect on the music of our time. Composer George Perle, talking about composer job-hunters just after World War II and now—if you were avant-garde then, forget it; if you are *not* avant-garde currently, forget it. Twenty plus years have made the difference and we must both accept and live with the fact.

Paul Fromm, not a composer, performer, or music critic, but founder and president of the Fromm Foundation, cited what he called the fallacy of art appealing to everybody, noted composers are writing music for an audience 50 per cent of which is 25 years old or younger, and somewhat contradicting a newspaper editor present, said critics should "write to have meaning not just to general readers but to the profession." (He also said there is no excuse for an orchestra not having enough time for rehearsals to perform new music and the money for them.)

One critic full of years and annoyance pointed his finger at a composer in contemporary idioms: "Have you ever been in love? There is no soul in this music!"

There are some remembered expressions, inspired to a great extent by the music performed. In the programs I heard most controversy rose from pieces by John Eaton, Emmanuel Ghent, R. Murray Schafer, and an outdoor, 360-degree stereophonic concert of electronic works, the latter including readily accessible pieces by Luciano Berio and Vladimir Ussachevsky.

Someone suggested during the conference that, instead of first performances, people who do such things should commission second and third performances of new music. In former times this was not so necessary. But in our era our ears are not experienced enough beyond Berg, perhaps Schoenberg, perhaps Webern, to grasp easily all the technical and tonal experimentation presently going on because the chance to hear is so minimal. As a consequence a majority of public and performers are musical illiterates insofar as today is concerned.

Add to the assemblage this man, the music critic. For the most part he is as ignorant and dismayed about this music as the public for whom he writes, some of whom, the young people who in conservatories and universities are learning it, will fast outdistance him in knowledgeability.

To help him partially MCA is, on a $67,200 National Foundation on the Arts and the Humanities study grant, planning a magazine. The working title is *Overview* and it will be a digest of criticism written principally in this country but also from abroad. Through it the critic may be able to keep abreast of the times in names and reports. But he will have to hear, actively and repeatedly hear, preferably in the concert hall not from recordings, how contemporary composition sounds. Otherwise he will remain ignorant and dismayed, and the question of his being really necessary really will need no answer.

* * *

NOTES: The 108th Worcester Music Festival, said to be the oldest of its kind in the country, occurs the week of Oct. 23-28, in Memorial Auditorium, Worcester. Featured this year is the Detroit Symphony Orchestra, Sixten Ehrling conducting. Guest artists with the orchestra are Richard Tucker, singing arias from French and Italian operas, and Sen. Edward W. Brooke, R-Mass, who will narrate Aaron Copland's *Lincoln Portrait*.

SUNDAY TELEGRAM
WORCESTER, MASS.
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JUL 23 1967

New England Newsclip

Music

Music Critics Assn. To Have New Journal

By RAYMOND MORIN
Telegram Music Critic

A new and unique music journal with a prospective circulation of 25,000 is to be published by the Music Critics Assoccation.

The association has been awarded a technical assistance grant of $67,200 by the National Endowment for the Arts in order to plan for and develop Overview, a monthly digest of musical criticism.

Irving Lowens, music critic of the Washington Evening Star, has been appointed chairman of the board of directors of the projected magazine.

Additional members of the board are Dr. Boris E. Nelson, music critic of the Toledo Blade and director of fine arts at the University of Toledo, and Dr. Miles Kastendieck, former music critic of the New York World-Journal-Tribune.

Critics Criteria

Other board members will be announced at the association's annual convention, to be held at Tanglewood Aug. 9-13.

Overview will succeed Critics Criteria, until now the official publication of the Music Critics Association.

Unlike Criteria, Overview will publish no original articles. The journal intends to reprint, digest and abstract reviews and articles about music with special emphasis on the works and careers of American composers and performers.

In order to insure its independence, Overview will accept no advertising. Financial support will be sought from the professional world of music, private foundations, and National Endowment of the Arts.

After a careful study of the matter, the Music Critics Association concluded that heretofore there has been no central source of information about American music and music in America.

The lacuna that Overview hopes to fill will be of service to purchasers of talent, including orchestras, opera companies, impresarios and organized concert groups.

Notably in the case of local organizations preparing concert series, there will be a thorough source of information about attractions, other than the garnished, biased reviews that are offered program committees.

It is expected that Overview will also have strong appeal to concertgoers, high-fidelity enthusiasts, amateurs, teachers, critics, and those whose career and business interests require them to keep abreast of musical developments.

TRENDS AND FACTORS — Speaking of amateurs, American Music Conference has just relased a brochure that makes glowing predictions about the future of instrumental music in this country.

The basic premise is that there is to be an increasing awareness of the need to prepare for a life filled with nonworking time.

Fostering this idea will be continued support of the idea that music lessons are almost a birthright of every American child. Some may be hard to convince.

The AMC optimistically claims that youngsters will continue to surprise their elders with their musical capacities and abilities. More and more families will include instruments and music lessons among basic personal and family needs.

And to lessen the "chore" aspect of lessons, it is expected that electronics will help speed up the learning process in the beginner stage and add interesting new dimensions to playing.

What a pity that the master composers didn't have access to such resources while writing all that music that will be electronically learned in a hurry.

THIS WEEK — Friday and Saturday nights, Mario Maya and his company of Flamenco dancers will perform on the Castle Hill Festival series on the grounds of the Crane Estate in Ipswich. The festival is sponsored by the New England Conservatory of Music.

The New York City Ballet today begins its concluding week at Saratoga (N.Y.) Performing Arts Center. Evenin performances, beginning 8:30, will include "Wester Symphony," ' Afternoon of Faun," "Bugaku," "Ray monda Variations," "Balle Imperial," "La Valse" an "la Sonnambula."

Eugene Ormandy and th Philadelphia Orchestra begi their four weekends of co certs at Saratoga on Thur day, Aug. 3, with Van Cliburn as soloist in Rachmaninoff' Second Piano Concerto.

Les Grands Ballets Can diens will hold forth at Ja cob's Pillow Dance Festiva Lee, Tuesday through Satu day. Evening performance (8:40) are Tuesday, Wedne day, Friday and Saturda Matinees at 3 are Thursday Friday and Saturday.

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MUSIC: Critics at Lenox

By IRVING LOWENS
Music Critic of The Star

Tanglewood is much more than the Boston Symphony Orchestra in summer dress. The orchestra's appearances in the 6,000-seat Music Shed are, of course, invariably well attended and are frequently quite memorable. But to my mind, it is the proliferation of musical activities around the Berkshire Music Center rather than the formal week-end concerts which makes any visit to Tanglewood a particularly fascinating experience.

Between Aug. 9 and 13, I was one of some 35-odd music critics who gathered at Tanglewood near Lenox, Mass., for the annual conference of the National Music Critics Association. At the discussion sessions—closed to the public—there was a considerable amount of free-swinging talk, soul-searching and self-analysis. Everything was off the record, and as a consequence, some pretty good arguments took place.

Two excellent examples of business as usual were the panels on "The State of Music Criticism," in which Erich Leinsdorf, Roger L. Stevens, Thomas D. Perry, Jr. (manager of the Boston Orchestra) and Lawrence K. Miller (editor of the respected Berkshire Eagle) told the critics what they were supposed to be doing, and on "The State of Contemporary Music," in which composers George Perle, Roger Sessions and Gunther Schuller, singer Phyllis Curtin, and philanthropist Paul Fromm told the critics how ignorant they were. The latter discussion evoked from one critic an impassioned attack on electronic music and from another an equally impassioned defence of the avant-garde.

Cram Course For Critics

Actually, most music critics are well aware of how little they know about what younger composers are writing these days, and an awareness of the necessity for a postgraduate cram course in listening was one of the big reasons why the Music Critics Association decided to come to Tanglewood at just the time they did. The fact that the opening of the Critics conference and the first concert of the annual Festival of Contemporary American Music took place on the same day was not a coincidence — it was planned that way.

GUNTHER SCHULLER

This week-long festival within a festival has been going on at Tanglewood ever since 1963, thanks to the generous support of the Fromm Music Foundation and the vision of Erich Leinsdorf. In some respects, the Tanglewood "confrontation with contemporary music" is of crucial importance. Gunther Schuller, the distinguished composer who is now president of the New England Music Conservatory and who heads the Tanglewood contemporary music activities, sums up the manifold purposes of the festival in this way:

"It provides a forum for new ideas and directions in music, and as such has become one of the most important annual events in the vital task of keeping the lines of communication open between composer and public. It also reaffirms the position that music can only survive in our society through the careful nurturing of the creative mind.

"But creation (composition) and re-creation (performance) are inextricably linked: the one cannot survive without the other. The emphasis on museum policies possible in the other arts, particularly the visual arts, can only lead to attrition in music for the very simple reason that, unlike a painting which exists and can be viewed at leisure, a composition has to be performed in order to exist. It ceases to exist, except as a memory, the moment the performance has ended.

Commitment to Music

"It therefore becomes the obligation of every performing musician to keep the life stream of music—composition—going and moving forward. The young men and women who come to Tanglewood, performing in addition to baroque and 19th-century music a wide variety of contemporary music, are meeting this challenge as a part of their professional commitment to music in all its breadth and depth."

As members of the professional music community, music critics have no less a commitment to music "in all its breadth and depth" than performers. Their challenge is no less difficult—they must listen to the new with the same sympathy as they listen to the old; they must understand the most advanced idioms of today with the same clarity as they understand the dynamics of sonata-form and fugue.

Erich Leinsdorf put it very well when he explained that "it is the task of a music center (which can rely on specialized groups—both performing and listening, which can count on a special mood or relaxed concentration during the summer months, which can play for groups of people who do not come to us tired from a working day), to present all schools of contemporary music—experimental, improvisational, electronic, for example. We hope that over

See LOWENS, Back Page

man, Sollberger, Ussachevsky, Varèse, Wen-Chung, Wolpe, and Wuorinen, a list

divided into halves ... quarter tone apart, though I daresay the Berkshire Music Center Orchestra of 1992 will find this as easy as the present one does the Bartok Concerto. Even peering, as one had to, through a somewhat foggy performance, it was clear that here was a piece with fresh and lively ideas about combining electronic and instrumental music, the microtonal orchestra being a good example, and full of verve and humor.

Shafer and Levine, also Ghent in his "Hex" (1966), used electronic sounds in more conventional ways, but their music, as well as that by the seven composers represented on an all-electronic concert, showed that the electronic sounds serve a great variety of compositional styles and purposes, and that to many composers they have become an altogether natural extension of music's timbral and rhetorical possibilities.

Most of the new music was serial, some of it too complex (obscure?) for me to put together on one hearing, some of it obvious. Very few pieces sounded mechanical, though not really heard by their composers. A few com-

IN ENGLISH!
Woman
UNDER 21 ADMITTED

ed, glad to be informed ... some of what is happening, occasionally thoroughly engaged by this piece or that, also sometimes bored, cross, bewildered. It is also important to bear in mind that several works that seemed tiresome heard at a festival under saturation conditions would have appeared fresher,, and would have made its individual communication with more impact if heard under other conditions.

A word, finally, about performance, first to say that performance level was generally high, second to regret that even so there is never enough time to prepare everything as it should be prepared, and third, to commend particularly the achievement of a few persons, the always impressive conducting of Gunther Schuller, that of Lawrence Foster, the young assistant conductor of the Los Angeles Philharmonic, the remarkable playing by the violinist Paul Zukofsky, the outstanding sensitive work of the pianist Craig Sheppard, the contributions also of bassoonist Kazuyoshi Asano and soprano Phyllis Bryn-Julson.

er's "Gita" for chorus, brass ... formal gardens, was devoted

...on Concerts

to electronic music. Somehow, the taped sounds appeared much less formidable in the open air, and even the tots present listened to the strange sounds attentively and with keen appreciation. I found myself especially impressed by the humor of Kenneth Gaburo's "Lemon Drops" (1965) and "For Harry" (1966), by the strength of Bulent Arel's "Stereo Electronic Music No. 1" (1961), and by the liquid poetry of Luciano Berio's "Homaggio a Joyce" (1958).

All in all, I found the Tanglewood Festival of Contemporary American Music a mind-stretching, difficult, exhilarating experience. It is the kind of inundation in the sounds of today that all music critics should be subjected to periodically, and I hope that some way will be found to ensure the presence of at least some members of the craft at each future festival.

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THE KANSAS CITY STAR
KANSAS CITY, MO.
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Music *in Mid-America*

A few random reflections on the 1967 meeting of the Music Critics Association . . . see below

By John Haskins
(The Star's Music Editor)

LENOX, MASS.—THE MUSIC CRITICS ASSOCIATION, having tried various formats for its annual meeting, settled this year for a tried-and true formula—go where the action is. 33 members of the association, representing a wide geographical distribution of metropolitan newspapers, gathered at Tanglewood on August 9 through 13 as guests of the Boston Symphony. There the action consisted, so far as their trade is concerned, of three concerts by the Boston Symphony under Erich Leinsdorf and guest conductor William Steinberg, and four concerts of the Fromm Foundation-sponsored Festival of Contemporary American Music.

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New England Newscltp

Electronics at Tanglewood

Through Fog Some Fresh, Lively Ideas

By MICHAEL STEINBERG

LENOX—Aug. 9-12, 13-15 were the dates for the now traditional festival within a festival, the Festival of Contemporary American Music sponsored at Tanglewood by the Fromm Music Foundation and the Berkshire Music Center.

Thirty-six composers were represented. There were first performances of works newly commissioned by the Fromm Foundation from Carlos Alsina, John Eaton, Jeffrey Levine and R. Murray Shafer, and first performances of other works by Brien Fennelly, Gerardo Gandini, Alcides Lanza, George Perle, Stanley Persky and Peter Phillips.

There were also works by Arel, Babbitt (3), Berio, Bernstein, Crumb, Davidovsky (2), Druckman, Finney, Gaburo (2), Ghent, Kraft, London, Malec, Mamlok, Martirano, Riegger, Schuller, Sessions, Shifrin, Silverman, Sollberger, Ussachevsky, Varese, Wen-Chung, Wolpe, and Wuorinen, a list that covers ground from classics like Riegger's Study in Sonority (1927), the Sessions Duo for violin and piano (1942), and Babbitt's Composition for Four Instruments (1947), to pieces as new as Babbitt's Sextet for violin and piano (1966) and Schuller's Triplum (1967).

Not surprisingly, the most assured music and that with the most to say, was by the "old" composers. The most impressive by far of the works receiving first performances was the Fifth String Quartet by George Perle, who is 52, teaches at Queens College, and who was on the Berkshire Music Center faculty all Summer.

It was unconventional, first, in its choice of a standard instrumental combination and in a kind of writing for that combination that showed no concern at all for showing how unlike their normal selves the instruments could be made to sound. Moreover, within the context of the festival, its harmonic language with its chromatically flowing, gently dissonant triads, was wildly unconventional as well. Such language is not of itself worn out. Perle's ear for such harmony is sensitive; he has a lively feeling for rhythm, an area in which he is a bit indebted to Carter; he is altogether unself-conscious; and the the Fifth Quartet was not only, in its paradoxical way, the most innovatory work of the festival, but one that had particular pleasure for being so personal and so new.

Mostly, though, this was a festival devoted to composers around 30. A few generalizations are perhaps possible about the 20 pieces by young composers that I heard for the first time here.

The composers prefer mixed, non-standard instrumentations. They write for the instruments skilfully, with knowledge of and fancies for extreme positions and special effects.

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AUG 20 1967

THE KANSAS CITY STAR
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AUG 20 1967

Music in Mid-America

A few random reflections on the 1967 meeting of the Music Critics Association . . . see below

By John Haskins
(The Star's Music Editor)

LENOX, MASS.—THE MUSIC CRITICS ASSOCIATION, having tried various formats for its annual meeting, settled this year for a tried-and true formula—go where the action is. 33 members of the association, representing a wide geographical distribution of metropolitan newspapers, gathered at Tanglewood on August 9 through 13 as guests of the Boston Symphony. There the action consisted, so far as their trade is concerned, of three concerts by the Boston Symphony under Erich Leinsdorf and guest conductor William Steinberg, and four concerts of the Fromm Foundation-sponsored Festival of Contemporary American Music.

When they were not listening to music, they listened to talk, their own and that of panels gathered together for their meeting. Roger Stevens, chairman of the National Foundation on the Arts, was one of the panelists; so was Paul Fromm, president of the Fromm Music Foundation, a great benefactor of contemporary American music who sponsors, among other things, a ten-day festival annually at Tanglewood; Erich Leinsdorf, musical director of the Boston Symphony (who introduced Roger Stevens as "the official culture of the United States"), also was a panelist, as were composers George Perle, Gunther Schuller and Roger Sessions, editor Lawrence K. Miller (Berkshire Eagle), and singer Phyllis Curtin.

THE PANELS DEALT with the state of music criticism (there was general agreement that music criticism is in a state); with the state of contemporary music (also in a state, according to the more conservative members of the profession); with the plans to establish "Overview," a new journal of critical opinion backed by a substantial grant-in-aid; and most stimulating of all, a free-for-all session presided over by the resident critic, Jay Rosenfeld (Berkshire Eagle).

Music critics, by the nature of their trade, tend to be an opinionated group, and they are seldom overcome with shyness when it comes to expressing opinion. Thus, in the final free-for-all session, considerable heat as well as some light was generated when discussion turned on the question of critical attitude. The standard positions were taken, and defended—the music critic is a journalist engaged in the practice of comparative shopping in the arts, seeing that his readers get their money's worth; the critic is a philosopher, intent on establishing and maintaining the highest standards; the critic is as much an artist as those he reviews, though he works in a different medium, and much too rapidly for sober assessment; the critic normally is far closer to being a juror than a judge. While nothing really conclusive emerged from all the talk, it was as much fun as a college bull session. Through one participant's whimsical mind kept running a quotation from that great music critic, George Bernard Shaw: "Musical critiques, like sermons, tend not to improve; they are seldom discussed, and never contradicted."

THE POSITIVE accomplishment of the 1967 Music Critics association meeting at Tanglewood came in the discussion of the projected magazine, "Overview." Irving Lowens (Washington Evening Star) and Roger Stevens (Chairman, National Foundation on the Arts) led the discussion. The point was made that as of now there exists no publication which gives a clear idea of what music criticism is like in the United States, and specifically, what is the difference between a critic writing for a New York audience and one who writes for a Chicago, New Orleans, or San Francisco audience.

"Overview" should give a running account of how American critics rate against each other and against an ideal standard. Everything in each issue will be a reprint of already-published work, and the opinion expressed in the publication should be a valuable guide for the entire musical profession. An editorial team will spend nearly a year in planning the publication, with the first issue expected at the beginning of the 1968-69 season.

It is difficult for music criticism, far and away the most evanescent of journalistic endeavors, to attain any kind of permanence. "Overview" is expected to preserve some criticism that deserves preservation, and to set a standard for the more than 600 music critics in the United States against which their own work may be set. If we sometimes do not know where we are going, though we may know where and what we are, "Overview" may provide, or a least suggest, an answer.

SUNDAY GLOBE
BOSTON, MASS.
D. 327,050

1967

New England Newspaper

STEINBERG

Continued from Page A-9

Sina in his "Auftrag" and Levine in "Chamber Setting No. II" produced textures that were evidence of sensibility and imaginativeness that went beyond just skill, and Fennelly in his Wind Quintet wrote passages that will give composers and bassoonists something new to think about.

Three of the four new Fromm pieces were partly electronic. Eaton wrote a Concert Piece for Syn-Ket and Orchestra, the Syn-Ket being a device that makes possible the actual and "live" (as opposed to tape-prerecorded) performance of electronic music possible. It is difficult to manage completely accurate intonation by twiddling the dials of the Syn-Ket; the orchestral part presented formidable problems also, the group being divided into halves tuned a quarter tone apart, though I daresay the Berkshire Music Center Orchestra of 1992 will find this as easy as the present one does the Bartok Concerto. Even peering, as one had to, through a somewhat foggy performance, it was clear that here was a piece with fresh and lively ideas about combining electronic and instrumental music, the microtonal orchestra being a good example, and full of verve and humor.

Shafer and Levine, also Ghent in his "Hex" (1966), used electronic sounds in more conventional ways, but their music, as well as that by the seven composers represented on an all-electronic concert, showed that the electronic sounds serve a great variety of compositional styles and purposes, and that to many composers they have become an altogether natural extension of music's timbral and rhetorical possibilities.

Most of the new music was serial, some of it too complex (obscure?) for me to put together on one hearing, some of it obvious. Very few pieces sounded mechanical, though not really heard by their composers. A few composers had ambitious and potentially interesting ideas for pieces unmatched by an ability to translate these ideas into appropriately interesting music.

Phillips and Lanza, both in their late 30s, were the only composers to use aleatory procedures; the latter's "Eidesis II" was the only work even to come slightly close to the Dada spirit that has been rather strongly represented at past festivals. There was virtually no concern with sight-gags, Phillips' "Music for Wind Quintet" being an exception with its direction to the clarinetist to conduct with his head in a parodistic manner, a surprising exception, too, in a piece otherwise so bland.

Program notes, often pretentious, full of gobbledygook, preoccupied with technical matters, reflected some lack of common sense and occasionally a certain contempt for the audience as well.

I was stimulated, interested, glad to be informed about some of what is happening, occasionally thoroughly engaged by this piece or that, also sometimes bored, cross, bewildered. It is also important to bear in mind that several works that seemed tiresome heard at a festival under saturation conditions would have appeared fresher, and would have made its individual communication with more impact if heard under other conditions.

A word, finally, about performance, first to say that performance level was generally high, second to regret that even so there is never enough time to prepare everything as it should be prepared, and third, to commend particularly the achievement of a few persons, the always impressive conducting of Gunther Schuller, that of Lawrence Foster, the young assistant conductor of the Los Angeles Philharmonic, the remarkable playing by the violinist Paul Zukofsky, the outstanding sensitive work of the pianist Craig Sheppard, the contributions also of bassoonist Kazuyoshi Asano and soprano Phyllis Bryn-Julson.

Newark Sunday News
NEWARK, N. J.
SUN. 427,240

AUG 20 1967

Squeal Big Element In Avant-Garde Work

By ALAN BRANIGAN
Staff Correspondent.

LENOX, Mass.—A great many activities have been under way at Tanglewood, the famous old Hawthorne-haunted estate where the Berkshire Music Festival is held each year. The chief attraction is, of course, the Boston Symphony Orchestra, conducted by Erich Leinsdorf.

A great deal of attention also was focussed last week on the Festival of Contemporary Music, a week-long celebration of what is new in the composition line. This second-line festival was held in the Theater-Concert Hall, a small modernistic auditorium designed by Eero Saarinnan, noted European architect, and built on a natural slope with a dirt floor.

During the course of the Music Critics' Conference, held concurrently at Tanglewood, this observer had a chance to hear several programs in this unusual and distinguished series. The music was conducted by Gunther Schuller and performed by a youthful orchestra taken chiefly from the Berkshire Music Center. Several choral works were presented under the direction of Iva Dee Hiatt. The Festival is sponsored by the Fromm Foundation, an organization devoted to expanding the appreciation of the new music.

Probably the most adventurous work presented was "Concert Piece for Syn-Ket and Orchestra," by John Eaton, a Pennsylvanian who attended Princeton and won the Prix de Rome three times. The "syn-ket," deivsed by an Italian electronic expert, Paul Ketoff, turned the forefront of the stage into a maze of wiring, loud speakers and a peculiar-looking switchboard. Eaton himself set at the controls during the performance.

Unlike the more common pre-recorded tape compositions, the Syn-ket music was performed right on the spot and therefore had something of a human element in its makeup.

Skillful Playing

What future audiences may make of Eaton's work is arguable. But it soon became evidence that here was a major work, with a new kind of voice and a strange and sometimes appealing sound. The electronic gadget whooped, blipped and squeled, somewhat in the style of the old super-het radios; but there was also present a human quality. The most amazing part of the composition was the manner in which the marvelously trained orchestra and the squeals combined.

In many ways Eaton's music was harsh, discordant and, to our ears, at least, formless. But it was too complex a work to be evaluated completely at one hearing. Let's just say it was a shocker and something that one might look forward to hearing again.

The remainder of the program was in fairly traditional forms, but mainly dissonant and jarring in expression. A pure delight was Leonard Bernstein's "Serenade" for violin solo, strings, percussion and harp. Joseph Silverstein, the symphony concertmaster, came over to play the solo and sang out the involved passages with great beauty of tone. Bernstein's inspiration for the work was Plato's "Republic" but the connection eluded us.

Ross Lee Finney was present to receive applause after his "Concerto for Percussion and Orchestra" ended. This is a pleasant work with drums, gongs and other noise-makers stacked up at each of the orchestra's four corners. Some of the sonorities were overwhelming.

The evening came to a close with "Triplum," composed by Schuller, who had been leading the orchestra with notable success all evening. The work — the title merely means three parts—is a notably interesting experiment in the different textures offered by a modern orchestra. It is not melodic or rhythmic in the ordinary sense of the word; instead, it deals in figurations and time sequences.

Works for Voice

The next evening's choral works were in every way more immediately likeable, although equally polyrhythmic, dissonant and disjointed. Edwin London's "A Washington Miscellany" amazed everyone by being frankly humorous. Jacob Druckman's "Madrigals" were almost conventional in harmony. Murray Schafter's "Gita" made its world premiere, sung in Sanskrit and accompanied by exotic instrumental dress.

The evening's most appealing piece, oddly enough, was "Study in Sonority," a work for ten violins by the late Wallingford Riegger, an early modern composer whose harmonic experiments were far ahead of his time. The bright, spatial work, endlessly inventive in chord structure, was handsome done and deserved the ovation it received.

GUNTHER SCHULLER

Chicago Tribune
SUNDAY, AUGUST 20, 1967

SAW B.S.O.

AMUSEMENTS
THEATER • MUSIC • MOVIES • EDUCATION

Tanglewood's New Music Festival Offers Variety

By Thomas Willis

TANGLEWOOD, NEAR LENOX, MASS. — A visitor walking by the glassed-in green room which adjoins the entrance gate of the Boston Symphony orchestra's summer home here could be pardoned for a double take. One of the events which brought him to the Berkshires was the Fromm Foundation's Festival of Contemporary American Music, but the composition which the gentleman at the piano was playing was "The Palms."

In case the esoteric regions of Protestant church music have eluded you, "The Palms" in an adaptation of "Le Rameaux" by Jean-Baptiste Faure. Mr. Faure, it must be added, was no relation to his namesake, Gabriel, whose art songs are of a different class. "The Palms" author was a turn-of-the-century operatic baritone, and his music sounds like it. Neither the sentiment nor the soupy chords in the accompaniment were what one expected to find in such a setting.

As it turned out, the man at the piano was a visitor, too, and his performance probably was gratification of the old "They laughed when I sat down to play . . ." desire. The festival itself was of a different order.

Paul Fromm, the Chicago wine importer, has been collaborating with the Berkshire Music center for these presentations of new music since 1963. The week-long confrontation of composer, performer, and audience has offered a variety of experience and composition styles. This year's programs held first performances and Fromm commissions by R. Murray Shafer, Jeffrey Levine, John Eaton, and Carlos Roque Alsina.

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Other composers represented on the seven concerts were Ross Lee Finney, Leonard Bernstein [the same Serenade played by James Buswell at Ravinia two weeks ago], Gunther Schuller, Seymour Shifrin, Wallingford Riegger, Emmanuel Ghent, Edwin London, Jacob Druckman, Bulent Arel, Ivo Malec, Milton Babbitt, Luciano Berio, Mario Davidovsky, Vladimir Ussachevsky, George Crumb, Peter Phillips, William Kraft, Stanley Persky, Ursula Mamlok, Milton Babbitt, Alcides Lanza, George Perle, Salvatore Martirano, Gerardo Gandini, Brian Fennelly, Roger Sessions, Stanley Silverman, Chou Wen-Chung, Harvey Sollberger, Charles Wuorinen, Stefan Wolpe, and Edgard Varese. The last named was represented by the first performance of an adaptation by Mr. Schuller of "Nocturnal," a 1961 composition based on a text from Anais Nin's "House of Incest" and never finished.

• • •

The length of the list is a worthwhile reminder of the amount of music being composed in this country today. Far from being a wasteland or a stepchild of Europe, America shows every sign of developing a vigorous new voice of her own in the musical Babel. The languages spoken may be strange to ears hardened by systems and scales, but the force and skill of some of the new men is impressive.

• • •

Three of the new works seem especially worthwhile as indicators of the direction things are going.

"Hex," by Emmanuel Ghent, is scored for a dozen instruments and three tape channels of electronic sound. The instruments function as independent entities and the solo trumpet plays a key role. There is no conductor, but all the performers are linked to the tape by headphones, and a special channel, unheard by the audience, gives them synchronizing signals and other instructions. The resulting independence of sound from visual cuing lent an added dimension of surprise; for much of its length, the work managed to sound improvised and highly structured at the same time.

• • •

John Eaton's Concert Piece for Syn-Ket and Symphony Orchestra also featured an electronic performer. In this case, it was a machine whose console resembled a spaceman's, complete with flashing lights, knobs, and sliding switches. The Syn-Ket, invented by Paul Ketoff, sounds like the child of a theremin and a mocking bird. Placed in a fabric of microtones—antiphonal orchestras tuned a quarter tone apart—it created some interesting combinations of feedback and regenerative trills, cheeps, and cycles. Much of the time, the composer at the console appeared to be improvising, and it was obvious that the new machine had a touch-and-go temperament. Given time, it

[Continued on page 10]

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GRANTS AND AWARDS

HAMILTON, N. Y.
MID-YORK WEEKLY
W. 3,000

MAY 11 1967

Hamilton Cellist Wins Tanglewood Scholarship

MARY ANN ELDER

HAMILTON — Mary Ann Elder, a 16 year old Junior at Hamilton Central School, and a cellist in the high school orchestra and the Colgate Chamber Orchestra, placed first among twenty outstanding high school instrumentalists in auditions at Munson-Williams-Proctor Institute in Utica on Saturday, May 6. Two music scholarships were offered the winners, one is sponsored by the Boston University, the Boston Symphony, and the Berkshire Music Center at Tanglewood, Mass. and the other by the Musicians' Union of the AFL-CIO for its "Congress of Strings" at Saratoga.

Mary Ann chose the Tanglewood program, which will bring together sixty-five students from throughout the United States for eight weeks of intensive study of their instruments, symphony orchestra, chamber music, and music theory.

Participants at Tanglewood will attend rehearsals and all concerts of the Boston Symphony and related Chamber Music programs presented at the Berkshire Music Center during the eight - week program. Faculty cellist will be Leslie Parnas, a Casals Festivel winner.

Mary Ann began her study of cello with Lynn Waas and continued it with Annette Hadley before taking lessons from Felix Magandanz in Utica. For the past two years she has worked under Frederick Miller of the Syracuse University School of Music faculty, a member of the Krasner String Quartet.

She has twice been selected to attend string institutes sponsored by the Budapest Quartet at Buffalo.

As a Freshman, she was first stand cellist in the Utica area all-state orchestra; the following year, first cellist in the Binghamton area all-state orchestra. This past fall, she was first cellist in the Syracuse area all-state orchestra.

CATSKILL, N. Y.
MAIL
D. 4,000

MAY 9 1967

Anne Graff Granted Fellowship To Berkshire Music Center

Ann Graff, who is a t present a Creative Associate in Buffalo in the Center for the Performing Arts, under Lukas Foss, where she is Contralto soloist (with performances in Buffalo and at Carnegie Hall in New York City) has been awarded a full Fellowship to the Berkshire Music Festival in Tanglewood, Lenox, Mass.

This is the Berkshire Music Center established by the Boston Symphony Orchestra. Erich Leinsdorf has been Director of the Center since 1963. Established in 1934, the Berkshire Festiva now presents, during the summer season, 24 week-end performances by the Boston Symphony orchestra and by the Chamber Players and guest artists. Among the members of its advisory committee are Leonard Bernstein, Isaac Stern, Victor Babin, Nino Pirrotta, and other notables. Now in its third year, the Fellowship program will be expanded to give many musicians an opportunity to participate in many different performing groups. The singers in the Fellowship program will perform in chamber ensembles, as well as performing solo music for the Baroque and Contemporary music programs.

In addition, Anne formerly of the Vosenkill Road, Catskill, and well known in area musical circles, will also be presented in a solo program with Chamber orchestra, the date of which will be sent to the paper as soon as it is scheduled. She will be at Tanglewood from June 25 to August 20th.

SUNDAY HERALD
BOSTON, MASS.
CIRC. 280,100

MAY 7 1967 New England Newsclip

BU, Berkshire Offer Joint Piano Course

Boston University and the Berkshire Music Center are offering an intensive four-week course for advanced pianists and teachers at Tanglewood in western Massachusetts.

Under the direction of Boston University professor Bela Boszormenyi-Nagy, the course will emphasize various aspects of public performance and effective projection. Each student, in addition to a seminar, will receive master class instruction

The course will extend from June 25 to July 22. Further information may be obtained from Dr. Wilbur D. Fullbright, chairman, Division of Music, Boston University, 855 Commonwealth Ave., Boston, Mass., 02215.

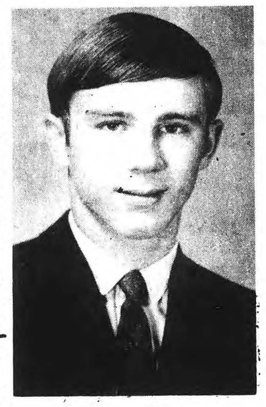
TRIBUNE-ADVOCATE
SANFORD, MAINE
WEEKLY CIRC. 6,700

JUN 22 1967 New England Newsclip

Towle Family Members "In The News" This Week

Three members of the family of Mr. and Mrs. Charles H. Towle of 6 Merrill street, Springvale, their sons and son-in-law, are "in the news" this week.

Their son Jon will attend a music institute at Tanglewood, Mass.; their other son Charles has received a Master's degree from Middlebury, Vt., College; and their son-in-law, Dr. Bruce D. McCombe, is in Copenhagen, Denmark, attending a NATO Summer Advance Institute.



Creteau's Studio
JON H. TOWLE

Music Institute

Jon H. Towle will leave Sunday to attend a two-week seminar at The Tanglewood Institute, Berkshire Music Center, located near Lennox and Stockbridge in the Berkshire Hills of Massachusetts.

The seminar offers an overall program for musical laymen, teachers, students, and non-performing musicians who wish to broaden their musical horizons. Those attending will attend classes and lectures as well as participate in informal chamber music.

A junior at Sanford High School, Jon studied the baritone sax for two years with Everett Firth and has studied flute with Robert Dubois for four years. He is a member of the Sanford High Band, and was a member of the 1967 All State orchestra.

Awarded MS

Charles H. Towle, Jr. received an MS degree in biology at Middlebury College, Middlebury, Vt., at graduation exercises June 12.

Mr. Towle graduated from Sanford High School in 1957 and from Bowdoin College in 1967 with an AB degree in biology. He has been accepted by the University of New Hampshire for study leading to a PhD degree in zoology.

He will be employed this summer in the laboratory of the Great Northern Paper Company in Millinocket where he will be working on pollution.

Mr. Towle is married to the former Judy Waters of Stamford, Conn., a graduate of Oberlin College Conservatory of Music, Oberlin, Ohio.

NATO Institute

Dr. Bruce D. McCombe, son of Mr. and Mrs. George W. McCombe, 10 Pearl street, left by plane from Washington, D. C., Monday for Copenhagen, Denmark.

Dr. McCombe, a physicist at the U. S. Naval Research Laboratory in Washington, D. C., will attend a NATO Summer Advance Institute on tunneling properties in solids.

He is a graduate of Sanford High School, received a BA degree from Bowdoin College in 1960, and a PhD in physics from Brown University, Providence, R. I., in 1966. He is a member of Phi Beta Kappa, Sigma Xi, and The American Physical Society.

Dr. McCombe is married to the former Susan Towle of Springvale. They have a two-year old son, C. Scott McCombe.

JOURNAL
HINGHAM, MASS.
WEEKLY CIRC. 2,400

JUN 22 1967 New England Newsclip

Associate Fellow

Larry Wolfe, son of Mr. and Mrs. Evan L. Wolfe of 10 Bay View Ave., and a member of the Class of 1966 at the Hingham High School, has been named an Associate Fellow of the Boston Symphony Berkshire Music Center at Tanglewood.

The winner of the Wallis Lee Chipman Music Prize at last year's graduation, Larry has recently completed his freshman year at Boston University School of Fine and Applied Arts where he is a music major.

Concurrently, he has been performing with the Boston Opera, Boston Ballet and Boston Pops Orchestras.

During his high school days, Larry received valuable training under Myron Thomas, Director of Music.

READING, PA.
EAGLE
D. 49,500 S. 77,000

JUN 11 1967

Wyomissing Institute Awards Scholarships

The Wyomissing Institute of Fine Arts has announced the recipients of special scholarship awards.

Barbara Cernobyl, daughter of Mr. and Mrs. Anthony Cernobyl, 229 Reading Ave., West Reading, has been named to receive the Emily Hiester Harden Scholarship for the Tanglewood Institute of the Berkshire Music Center at Lenox, Mass.

The music center is under the sponsorship of the Boston Symphony Orchestra.

Miss Cernobyl is a senior at West Reading High School, and is a student in voice, studying with Fritz Krueger, voice instructor at the institute. She has sung in county, Eastern District and regional choruses, has done solo work in local churches and community programs, is a member of the Reading Choral Society, and served as president of the Junior Music Club of Reading.

Miss Cernobyl attended the West Chester State College High School Summer Workshop in 1965 and returned on a scholarship in 1966. She was a semi-finalist in the Drexel Institute of Technology music award competition, and attended the Fred Waring Choral Workshop. She has enrolled at West Chester State College where she will major in music education.

The Emily Hiester Harden Scholarship will provide five weeks of study at the Berkshire Music Center, where Miss Cernobyl will be enrolled in the voice seminar. The scholarship is an award made annually by Mrs. Bruce Harden, a former members of the faculty of the Wyomissing Institute of Fine Arts and now a resident of Hilo, Hawaii.

Patrick Sensenig, son of Mr. and Mrs. Clarence Sensenig, 410 Walnut St., Denver, will attend the Berkshire Music Center on a scholarship awarded by several members of the board of directors of the Wyomissing Institute. He will be enrolled as an auditor in the voice seminar for a two-week period. Sensenig is a senior at Cocalico High School, and is a voice student with Helen Buchanan Hitner at the Wyomissing Institue of Fine Arts. He has sung in Lancaster County, Eastern District and regional state choruses, and has done solo work in school, community and institute programs.

Jean Dunkleberger, daughter of Mr. and Mrs. George Dunkleberger, 321 Spruce St., has been named the recipient of the award presented each year by the music division of the Woman's Club of Reading to a student at the institute who has done outstanding work in a musical field. Miss Dunkleberger is a ninth grade pupil at Southwest Junior High School and is a piano student with Ann Hasbrouck at the Wyomissing Institute.

Miss Dunkleberger is accompanist for the All-City Chorus and for the Southwest Junior High School Chorus. She has done solo work in all the string concerts presented at the school and has performed in several community programs. She also was given two musical awards at Southwest Junior High School this spring.

BARBARA CERNOBYL

PATRICK SENSENIG

JEAN DUNKLEBERGER

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

SCHENECTADY GAZETTE
Tuesday, June 20, 1967

Miss Wagner Wins Study Grant at Tanglewood

Ellen Wagner, daughter of Mr. and Mrs. Richard Wagner of 49 Terry Ave., has been accepted as a scholarship student to attend the full eight weeks session of the Berkshire Music Center at Tanglewood, Lenox, Mass.

* * *

A violinist and a pupil of Earl Hummel for the past year, Miss Wagner is also co-valedictorian of the Guilderland High School 1967 class and last year was a member of the Schenectady Symphony Orchestra. She also was a finalist in the Anthony Stefan Award competition and was one of three students at the Guilderland school who were National Merit scholarship finalists.

At Tanglewood and later in the year as a scholarship student at the School of Fine Arts of Boston University she will study with Roman Totenberg. Prior to studying with Earle Hummel she had studied with his father, the late Ford Hummel in Albany. Miss Wagner will begin her study at the Berkshire Music Center next Monday.

At 16, Miss Wagner is the oldest of six children of whom five play musical instruments. A brother, Glenn Wagner, a 'cello pupil of Arthur Catricala, plays with the Northeastern New York Student Orchestra under Edgar Curtis. Another brother, Eris, 13, also studies violin with Hummel and Karen, age 10, is a beginning violin pupil. One youngster plays the French horn.

* * *

Both parents are active in the arts with the father serving as supervisor of music for the Guilderland schools and serving as choir director at the First English Lutheran Church and Mrs. Wagner singing both in her husband's choir and with the Octavo Singers and making sketches in India ink. Some of Mrs. Wagner's India ink sketches have been accepted for the August exhibit at the Mechanics Exchange Savings Bank of Stuyvesant Plaza.

ELLEN WAGNER
Guilderland Violinist

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

ROME SENTINEL
Tuesday, June 20, 1967

STUDENT MUSICIAN — H. Thomas Lloyd, right, ninth grader at Strough Junior High School, is congratulated by his music teacher, Samuel A. Mood, upon his acceptance for the summer program at the Berkshire Music Center.

Roman Among Select Music Center Group

H. Thomas Lloyd, 15-year-old son of Dr. and Mrs. Harold Lloyd, 414 Ridgewood Drive, has been selected as one of four bassoon players in the United States to attend the program at the Berkshire (Mass.) Music Center, summer home of the Boston Symphony Orchestra, from June 30 through Aug. 19.

A ninth grader at Strough Junior High next year, he will study with members of the orchestra in an intensive program geared to train young professionals for major symphony orchestra work.

This was announced today by Robert Pecci, Central New York representative for the Boston University summer program for high school students. Selection was based on auditions.

Lloyd, who received a scholarship to aid in his studies, is the student of Samuel A. Mood, woodwind teacher with the Rome Public School System.

Pecci said six other instrumentalists from New York State were selected for the Berkshire program. The Rome youth will perform in a orchestra of 56 stutions from throughout the United States.

WEST ROXBURY
TRANSCRIPT
BOSTON, MASS.
WEEKLY CIRC. 5,100

JUN 28 1967 New England Newsclip

Michael St. George Is Awarded Drama Scholarship To Tanglewood

An enviable award, a scholarship to study at the Berkshire Arts Center in Tanglewood, has been won by Michael W. St. George, son of Mr. and Mrs. Edward St. George of 10 Savin street, Dedham.

The announcement of the scholarship award was made by Theodore Kazanoff, drama professor at Boston University School of Fine and Applied Arts.

St. George is a 1965 graduate of Catholic Memorial High School in West Roxbury and has just completed his sophomore year at BU's School of Fine Arts, majoring in drama

The talented young actor has appeared in comedy, heavy drama to musicals and his singing roles have taken in opera, jazz and rock n' roll. This year he has appeared in four major productions, "The Devil's Disciple," "The Mad Woman of Chalot," Richard III, and the musical "Salad Days." Also he appeared in the Little Theater at BU in numerous one act plays including "1000 Clowns", "The Father", "Tenderloin", "Appollo of Bellac."

He has appeared on TV and will be seen on Channel 2 on June 22 and 29 at 9 p.m. on the program "What's Happening Mr. Silver?"

After four weeks at Tanglewood St. George will join the Spot Players of New Hampshire in summer stock. Plays scheduled for the summer season include the musicals "Carin", "Carnival", "A Fnuny Thing Happened to Me on the Way to the Forum", the melodrama, "The Drunkard" and others.

SUBURBAN NEWS
SHELTON, CONN.
WEEKLY CIRC. 3,500

JUN 22 1967 New England Newsclip

MR. ALAN GRYZB, son of Mr. and Mrs. Matthew Frank Gryzb of 19 Monroe Street, Shelton, received a Master of Music degree in Bassoon from the New England Conservatory of Music in Boston

Mr. Gryzb received his Bachelor of Music degree from the Boston Conservatory. While at the New England Conservatory, he studied bassoon with Mr. Sherman Walt, played with the New Event Ensemble and was a part of the Graduate Quintet. He will be playing at the Berkshire Music Festival in Tanglewood this summer.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

VESTAL NEWS
Thursday, June 8, 1967

Keith McClelland, son of Mr. and Mrs. F. McClelland of 2501 Owego Rd., Ross Corners, will study at Tanglewood, Mass. this summer as an associate fellow.

This Fellowship entitles Keith to a summer of free tuition and dormitory living. The competition for such fellowships is national in scope.

At Tanglewood, Keith will study chamber music in addition to studying the bassoon with the principal bassoonist of the Boston Symphony Orchestra, Sherman Walt. Keith will also participate in the Berkshire Festival and Orchestra.

During the year, Keith attends the Eastman School of Music where he is majoring in music education and applied music. He is a graduate of Vestal Central High School.

94

The American-Statesman
AUSTIN, TEXAS
SAT. & SUN. 65,496

JUL 9 1967

Violist Lee Kull Awarded Fellowship to Tanglewood

Lee Kull, a former music student at the University of Texas, has been awarded a fellowship in viola to the Tanglewood Institute at Lenox, Mass., this summer.

At this widely famed summer music camp, operated by the Boston Symphony Orchestra, the Austinite will study and also play with the Berkshire Music Center Orchestra.

One of the Berkshire orchestra's concerts will be televised in August.

Kull started his musical training in the UT Junior String Project while he was still in public school here. He later studied in the UT music department and was part of the University's nationally acclaimed Viola Sextet.

He is now a candidate for a master of music degree in applied viola at the University of Houston.

His parents are Mr. and Mrs. A. L. Kull, 4107 Wildwood Road, Austin.

UT-EX LEE KULL
. . .awarded fellowship

TIMES (e)
HARTFORD, CONN.
CIRC. 133,800

JUL 10 1967
New England Newsclip

Pianist Academy Concert Feature

WOODSTOCK — The second concert of the 1967 Woodstock Academy Music Festival will feature pianist Robert Guralnik, according to Thomas J. N. Juko, director.

The concert will be in the auditorium of the Bowen Building on the Academy campus and will begin at 8:00 Wednesday.

Guralnik has made five European tours and was praised by performances.

Juko said Guralnik's program for Wednesday's performance will be the one he is planning to play at his October recital in Carneige Hall in New York.

Three concerts remain on the 1967 Music Festival schedule and include the new Marlboro Chamber Players July 19 and Aug. 2 and pianist Richard Goode, who recently returned from a tour of Europe as featured piano soloist with the Boston Symphony, July 26.

Juko said that although the concert series was to be limited to subscription members, tickets for single concerts are being made available at the door one-half hour before each performance.

CITIZEN (E)
WINSTED, CONN.
CIRC. 4000

JUL 29 1967
New England Newsclip

Miss Canfield At Tanglewood

Miss Agatha S. Canfield, former Canaan resident, arrived in the States early in July and is taking a six-weeks course in music at Tanglewood, having been awarded a scholarship. Miss Canfield, who makes her home in St. Thomas in the Virgin Islands, had been awarded a scholarship to study at the Berkshire Music Center, at Tanglewood, three years ago, but then was unable to accept due to other commitments.

047

Miss Canfield attended Canaan schools and later studied music, worked in Pilgrim Congregational church with the young people's choir. In St. Thomas she has been teaching music at the Lutheran School in Charlotte Amalie, the capital of St. Thomas, and helped form the first glee club at the Charlotte Amalie High school, staging its first musical productions.

GARDEN CITY, N. Y.
NEWS
W. 5,500

JUL 2 1967

TANGLEWOOD FELLOWSHIP GOES TO MISS WOODARD

Miss Susan Woodard of 3 Seabury Rd. is studying this summer at the Berkshire Music Center in Tanglewood, Mass., on a fellowship — one of four awarded in piano by audition throughout the United States. The eight-week session will include piano studies directed by John Browning and Claude Frank with emphasis upon chamber music. There will be participation, also, in chorus work.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

GARDEN CITY NEWS
Thursday, July 20, 1967

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ESCANABA, MICH.
PRESS
D. 10,000

JUL 17 1967

Alan Bush

Rose Nepper's Grandson Picked For Music Study

Alan Bush, 16, son of Mr. and Mrs. James Bush, 1116 Pocohontas Drive, Madison, Wis., and grandson of Rose Nepper of Isabella has been selected to attend the Boston university summer music program for high school students. He was one of 50 from across the nation selected.

A junior at Monona Grove High School, he will study percussion and attend rehearsals and concerts of the Boston Symphony orchestra at the Berkshire Music Center.

His music instructor in high school is Doster Dehaven. He also studies privately with Joe Rasmussen. His mother is the former Myrtle Morrison of Isabella.

BROOKLYN, N. Y.
BAY NEWS
W. 14,500

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The Tanglewood program was launched last year as a joint venture of Boston University and the Berkshire Music Center

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

Albany Knickerbocker News
Monday, July 3, 1967

047

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Robert R. Pauley, President of the ABC Radio Network will present the fellowships to two Berkshire students at Tanglewood, the home of the music center on July 12. The student recipients will be selected by the Berkshire Music Center on Thursday.

CAPE COD
STANDARD TIMES (e)
HYANNIS, MASS.
CIRC. 21,300

JUL 27 1967
New England Newsclip

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PROVINCETOWN — The distinguished American pianist, Earl Wild, will perform tomorrow in the opening concert of the Provincetown Music Festival at Town Hall.

Mr. Wild has been selected to play with the Boston Symphony Orchestra at Expo 67 in conjunction with the celebration of Massachusetts Day there. At Expo, Mr. Wild will be heard in the Tschaikovsky "Piano Concerto No. 1." Cape Cod audiences will hear him play the "Piano Concerto No. 2 in F monor" by Frederic Chipin.

Mr. Wild also will perform Aug. 8 at the Tanglewood Music Festival in a Gershwin program.

VARIETY
NEW YORK, N. Y.
WEEKLY AMUSEMENTS

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ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

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HAVRE DE GRACE, MD.
RECORD
W 4 707

AUG 17 1967

Fellowship To Maurice Bonney

Maurice Bonney, music director and conductor of the Albuquerque Symphony Orchestra, has received the Koussevitzky Memorial conducting fellowship for 1967. Mr. Bonney is the son of Mr. M. Harold Bonney, this city.

The musical honor was announced at Tanglewood, summer home of the Bostor Symphony and Berkshire Music Festival. This award, given in the name of the conductor who led the Boston Symphony for 25 years, was presented Mr. Bonney in addition to the regular fellowship he holds while a resident conductor at Tanglewood this summer. The prize is donated by the Winifred O. Callwell Foundation of Canterbury, England.

Mr. Bonney will return to Albuquerque in September to prepare for the opening of the orchestra musical season there. In past summers he has been a guest conductor in Japan, England, Australia and New Zealand. He also served as an associate conductor to Maestro Leopold Stokowski in Houston, Tex., for the Houston Symphony Orchestra.

SUN (e)
LOWELL, MASS.
CIRC. 46,350

AUG 7 1967

New England Newsclip

Lowell Winners of International Piano Teachers Association Awards

LOWELL According to an announcement made by Jack Payne, widely known local musician and member of the International Piano Teachers Association, top award winners of the annual competition sponsored by the association were all members of chapter 81 of the organization composed of students of the Greater-Lowell area.

Each year in March, student members of the organization make tape recordings of a classical selection graded to their ability as pianist. The recordings are judged during the following months by nationally prominent teachers and musicians. Ratings are given for accuracy, timing, expression and pedal. A student receiving a score of 85 or over for three successive years is awarded an all expense paid trip to the Berkshire Music Festival at Tanglewood in Lenox.

This year's winners were guest at the concert featuring Van Clibunr, guest pianist with the Boston Symphony Orchestra under the baton of Erick Leinsdorf. Winners are provided with cabins, meals and various trips to places of interest in the Berkshire area and they occupy the best seats at the concert.

A student earning a score of 90 or over is given the covered award without having to compete three years.

Tanglewood trip winners this year were Sandra Bindas, 12, of 17 Reservoir St., who scored 92 points; Richard Iby, 10, of Willard St., who scored 87 points; Diana Kelleher, 13, of Moore St., whose total was 88 points; Stephen Heenan, 13, of Coburn St., 85 points; Bryant Desmarais, 15, of 6 Lancaster Ave., Chelmsford, 85 points and John Michopoulos, 14, of Wentworth Ave., Salutatorian of the Moody Junior High School class of '66 who scored 85 points.

Students who received award pins for earning a score of 85 or over for the first or second time in the competition are: Eleanor Lehtinen of Dunstable, 85 St., 85 points; Batya Kovler, Westford St., 87 points. Donna Couture, Crawford St., 85 points; Robert Couture, Crawford St., 86; Ann Struzziero. North Road, Chelmsford, 87; Marsha Gilbride, St. James St., 86; Edwin Bozer, Vernon St., 85; Mark Eastham, Forest St., 85; Deborah Donovan, Billerica St., Chelmsford, 86; Joseph Quigley, Beacon St., 85; Phyllis Levin, Hampden St,. 88; Martha Sullivan, Bunker Hill Ave., 85 and Alan James, Old Westford Road, Chelmsford, 86.

The News American
BALTIMORE, MD.
D. 211,932 SUN. 310,264

AUG 9 1967

WINNER AT TANGLEWOOD — Christopher Wolfe, young Baltimore Symphony Orchestra clarinetist, has won the national fellowship at famed Berkshire Music Festival, at Lenox, Mass. Shown with him here is Erich Leinsdorf, music director of Boston Symphony.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900

AUG 8 1967

New England Newsclip

ABC Announces Grant Winners At Tanglewood

Recipients of the ABC radio network fellowship grants for study this summer at the Berkshire Music Center have been announced by Robert R. Pauley, president of the network.

The annual grants were awarded for the first time last year. The 1967 fellowships will go to William Lane, 23, of Winter Park, Fla., and Marion Valasek, 31, of Minneapolis, Minn. Each will receive a $500 stipend.

Lane, who studied French horn at the New England Conservatory in Boston for the past two years under James Stagliano, first horn in the Boston Symphony Orchestra, will become principal horn with the Buffalo Philharmonic next year.

Miss Valasek is principal flute with the Nashville Symphony Orchestra. She received bachelor and master of music degrees from the Eastman School of Music where she studied with Joseph Mariano. She holds an artist's diploma from the New England Conservatory where she studied with James Pappoutsakis.

CAPE COD
STANDARD TIMES (e)
HYANNIS, MASS.
CIRC. 21,300

AUG 22 1967

New England Newsclip

Former Oberlin Players Director Wins Award

FALMOUTH—James Paul, music director for the Oberlin College Gilbert and Sullivan Players from 1962-1965, has won the coveted Koussevitsky Award in Music.

This award includes a fellowship which will allow Mr. Paul to study with the famed Boston conductor Erich Leinsdorf this coming year. He has been a student of Leinsdorf this Summer at Tanglewood, Summer home of the Boston Symphony Orchestra.

Mr. Paul joined the Oberlin Players in 1960, working two years as associate music director and four years as music director. He is a student of voice as well as conducting and he has studied at the Mozarteum in Salzburg, Austria.

Since his graduation from Oberlin, Mr. Paul has worked as music director for several churches in the Boston area. He has also been associate conductor for the Boston Ballet under Arthur Fiedler. Last Spring he was music director for a Harvard production of "Yeomen of the Guard."

THE NASHVILLE TENNESSEAN
D. 137,900 SUN. 222,693

AUG 6 1967

Flutist Wins Grant

MARION Valasek, 31-year-old flutist originally from Minneapolis, Minn., and presently principal flue of the Nashville Symphony, is the recipient of one of two fellowships given by the ABC Radio Network for study at the Berkshire Music Center.

Miss Valasek received her bachelor and master of music degrees from the Eastman School of Music where she studied with Joseph Mariano; holds an artist's diploma from the New England Conservatory of Music in Boston where she studied with James Pappoutsakis.

She has taught at the State University of New York College of Education at Potsdam, and has given extensive solo recitals and played in chamber music ensembles. During the academic year 1964-1965 she was a Fulbright scholar at the Hochschule fuer Musik in Berlin where she worked with Aurele Nicolet.

In 1940, the Berkshire Music Center was established at Tanglewood by the Boston Symphony Orchestra in fulfillment of the dream of Serge Koussevitzky, its music director, to provide an environment in which young musicians could continue their professional training and add to their artistic experience through the guidance of eminent musicians. The Center was developed under his leadership until his death in 1951, when he was succeeded by Charles Munch. Erich Leinsdorf has been director of the Center since 1963 and Joseph Silverstein, concertmaster of the orchestra, is chairman of the faculty.

At Tanglewood: Robert R. Pauley, president of ABC Radio; Erich Leinsdorf, music director of the Boston Symphony Orchestra and director of the Berkshire Music Center chat with Marion Valasek, winner of an ABC Fellowship for study at the Berkshire Music Center.

96

HERALD (m)
RUTLAND, VT.
CIRC. 20,500

AUG 5 1967

New England Newsclip

3 Named To Faculty

Two Musicians, Artist to Join St. Michael's Staff This Fall.

WINOOSKI — (Special) — Two musicians and an artist will join the Fine Arts Department faculty at St. Michael's College in the fall, Dr. Robert J. Giroux, academic vice president and dean of the college, has announced.

Roy Kennedy, Underhill Center painter-sculptor, and Mrs. Norma Holmes Auchter of Colchester will be lecturers in the department and Paul Dorsam of Lyndon will be an instructor.

A native of Buffalo, N. Y., Kennedy has lived and worked in Underhill Center since 1953.

He began painting at 20 under Isaac Sawyer at the Albright Art School.

In 1946, Kennedy attended the Ozenfant School of Fine Arts in New York City and in 1947 studied at the Academie Julian in Paris.

After extensive travel in Europe, he returned to the United States where he has had exhibits in Buffalo, Denver, New York, and Burlington.

Kennedy's works also have been shown at the Rockefeller Center in New York and at Dartmouth College.

A native of Rochester, N. Y., Mrs. Auchter received a bachlor of music degree in 1942 from the Eastman School of Music at the University of Rochester. In 1944, she received a master of music from the department of theory and in 1950, an artist's diploma in piano.

She has studied at Tanglewood under Boston Symphony personnel and with Edwin Hughes.

Mrs. Auchter has studied the organ with Paul Sifler and Virgil Fox.

She was a piano pupil under Carl Friedberg for five years in New York.

Mrs. Auchter has been on the faculty of the University of Connecticut, the University of Texas, the Eastman School, Middlebury College, and the University of Vermont.

She also has private studio pupils.

Mrs. Auchter made her Town Hall debut in March, 1952, and has appeared at Carnegie Hall on two occasions. She has been on concert tours throughout the United States and Canada.

She has been a soloist with the Eastman - Rochester Symphony Orchestra, the Watertown, N. Y., Symphony, The University of Connecticut Symphony, the Vermont Philharmonic, and the University of Vermont.

Mrs. Auchter has given recitals at several universities and colleges.

A native of New York City, Dorsam holds bachelor of music degrees from the New England Conservatory of Music and a master of music in education from the same school.

He has studied composition with F. Judd Cooke and Felix Wolfes; arranging with William Tosson; trumpet with Roger Voison, Andre Come, Armand Ghittalla and John Coffey; voice with Rodora Smith, and conducting with James Patterson.

Dorsam has been director of the Lyndon State College Community Chorus, director of the St. Johnsbury City Band, director of music for the Hardwick schools and director of a number of performing groups.

NEWS (e)
SPRINGFIELD, MASS.
CIRC. 98,600

AUG 15 1967

Elms College Student at Tanglewood

Fine Arts

Along with the bright array of concerts and musical events Tanglewood, the summer home of the Boston Symphony Orchestra, maintains a high level school for singers, instrumentalists, conductors and composers. It would be correct to state that education is being conducted most of the time, in and out of classes. The fact that the students are in constant contact with some of the best professional musicians in the world might be activity enough.

Johnnella Butler, a student entering her senior year at Chicopee's College of Our Lady of the Elms, is a serious minded vocalist who intends to continue her higher education by entering a music college after graduation.

Earlier this year she decided to take on the rigours of the schedule devised by Tanglewood for the training and development of singers. The program is not created with the beginner in mind, nor is it conducted with anything less than a professional respect for the student.

Studying voice development technique for eight weeks at the Berkshire Music Center, Miss Butler was guided by the professional wisdom of such musical figures as Phyllis Curtin, Adah Mays Curran and Ryan Edwards.

Self scheduled rehearsal sessions with fellowship pianists and daily technique classes are buttressed by general seminars each week during which students and teachers apply knowledge to the problems in the musical art form.

The lyric soprano made her debut last season and will sing the rôle of Belinda in "Dido and Aeneus" when the Purcell opera is performed at the Elms on Nov. 18 during that school's fine arts festival.

JOHNNELLA BUTLER WITH ERICH LEINSDORF

STUDENT ORCHESTRA, part of the Boston University summer program at Tanglewood in music, art, theatre, and dance, rehearses under the direction of its conductor, Walter Eisenberg. The group will present a concert at 2:30 p.m. tomorrow.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900

AUG 16 1967

New England Newsclip

Wide Assortment of Talented Students Attend BU Arts Courses at Tanglewood

The Boston University Tanglewood Young Artists Orchestra will present the last in a series of concerts this summer as part of Tanglewood-on-Parade. Tomorrow afternoon at 2:30 it will perform works by Berlioz, Sibelius, Prokofieff and Brahms with Walter Eisenberg of the BU faculty as conductor.

The young artists orchestra is one of the programs offered by BU at Tanglewood in cooperation with the Berkshire Music Center. This is the second year that such programs have been offered.

A total of 171 students from 29 states and two Canadian provinces are enrolled for programs in music, theatre, dance and art. The instruction in music includes work in composition, applied teaching and chamber music; a four-week piano workshop under the direction of Bela Nagy; and a program for instrumentalists.

Playwrights' Lab

The primary purpose is to give talented young instrumentalists the opportunity for intensive study for eight weeks in the musical environment of Tanglewood in a way not usually open to young people.

Boston University's other programs at Tanglewood include a continuation of the "Writing for the Theatre" project established last year. It is essentially a professional working lab for young playwrights. The over-all director of this project is Harold Clurman.

There are also programs in dance, painting and drawing.

Works of members of the faculty and students in the painting and drawing program will be on display in the Exhibition Hall at Tanglewood until Sunday.

96

HERALD (m)
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Elms College Student at Tanglewood

Fine Arts

Along with the bright array of concerts and musical events Tanglewood, the summer home of the Boston Symphony Orchestra, maintains a high level school for singers, instrumentalists, conductors and composers. It would be correct to state that education is being conducted most of the time, in and out of classes. The fact that the students are in constant contact with some of the best professional musicians in the world might be activity enough.

Johnnella Butler, a student entering her senior year at Chicopee's College of Our Lady of the Elms, is a serious minded vocalist who intends to continue her higher education by entering a music college after graduation.

Earlier this year she decided to take on the rigours of the schedule devised by Tanglewood for the training and development of singers. The program is not created with the beginner in mind, nor is it conducted with anything less than a professional respect for the student.

Studying voice development technique for eight weeks at the Berkshire Music Center, Miss Butler was guided by the professional wisdom of such musical figures as Phyllis Curtin, Adah Mays Curran and Ryan Edwards.

JOHNNELLA BUTLER WITH ERICH LEINSDORF

Self scheduled rehearsal sessions with fellowship pianists and daily technique classes are buttressed by general seminars each week during which students and teachers apply knowledge to the problems in the musical art form.

The lyric soprano made her debut last season and will sing the rôle of Belinda in "Dido and Aeneus" when the Purcell opera is performed at the Elms on Nov. 18 during that school's fine arts festival.

STUDENT ORCHESTRA, part of the Boston University summer program at Tanglewood in music, art, theatre, and dance, rehearses under the direction of its conductor, Walter Eisenberg. The group will present a concert at 2:30 p.m. tomorrow.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900

AUG 16 1967

New England Newsclip

Wide Assortment of Talented Students Attend BU Arts Courses at Tanglewood

The Boston University Tanglewood Young Artists Orchestra will present the last in a series of concerts this summer as part of Tanglewood-on-Parade. Tomorrow afternoon at 2:30 it will perform works by Berlioz; Sibelius, Prokofieff and Brahms with Walter Eisenberg of the BU faculty as conductor.

The young artists orchestra is one of the programs offered by BU at Tanglewood in cooperation with the Berkshire Music Center. This is the second year that such programs have been offered.

A total of 171 students from 29 states and two Canadian provinces are enrolled for programs in music, theatre, dance and art. The instruction in music includes work in composition, applied teaching and chamber music; a four-week piano workshop under the direction of Bela Nagy; and a program for instrumentalists.

Playwrights' Lab

The primary purpose is to give talented young instrumentalists the opportunity for intensive study for eight weeks in the musical environment of Tanglewood in a way not usually open to young people.

Boston University's other programs at Tanglewood include a continuation of the "Writing for the Theatre" project established last year. It is essentially a professional working lab for young playwrights. The over-all director of this project is Harold Clurman.

There are also programs in dance, painting and drawing.

Works of members of the faculty and students in the painting and drawing program will be on display in the Exhibition Hall at Tanglewood until Sunday.

MISCELLANY

97

ST. LOUIS POST-DISPATCH
D. 349,508 SUN. 566,562

AUG 22 1967

Hills Alive With Sound of Music

Thousands Flock to Tanglewood in Berkshires to Hear Boston Symphony's Summer Concerts

By Thomas B. Sherman

A Staff Correspondent of the Post-Dispatch

LENOX, Mass., Aug. 22

EUROPEANS are still convinced that the people of the United States are not interested in culture and no amount of statistical evidence will change them. Yes, yes, they say, you have thousands of symphony orchestras, thousands of museums, thousands of libraries, thousands of schools and colleges; but what does that prove? Americans buy everything by the carload, whether they use it or not.

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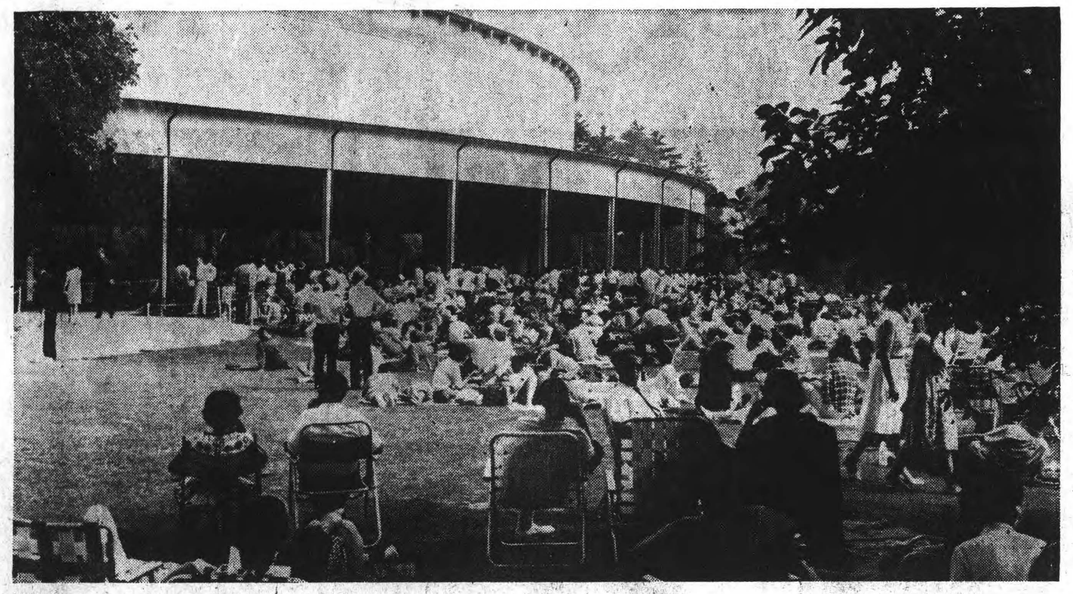
Buildings are necessary to house these activities and the Shed, which provides a cover for more than 6000 people, is the principal structure on the grounds. But the audience has outgrown the Shed since the first concerts were given there in 1938 and it now spills out into the well-clipped, adjoining grass plots.



Overflow audience at Tanglewood.

As at the Little Symphony concerts in St. Louis, a number of listeners bring their lawn chairs. The others lounge on the grass. At a recent concert when an all-Gershwin program was played, more than 13,000 persons were admitted to the grounds.

If the benediction of nature enhances the enjoyment of music the visitors to Tanglewood must be in a continuous state of euphoric susceptibility when the weather is right.

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Then in the distance, if one arrives before sunset, the Berkshires may be seen, sometimes through a soft haze and sometimes under a sparkling sun. And if the visitor is housed in Lenox, he has seen New England at its best.

Nathaniel Hawthorne once lived at Tanglewood on the edge of the property where the festival is held. In describing the view from Tanglewood he wrote:

"There is a glen between this house and the lake through which winds a little brook with pools, and tiny waterfalls flow over the great roofs of trees. The glen is deep and narrow and filled with trees, so that it is all in a dense shadow of obscurity. Beyond the lake is Monument Mountain, looking like a headless Sphinx wrapped in a Persian shawl, when clad in the rich and diversified autumnal foliage of its woods; and beyond Monument the dome of Taconic."

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BOSTON
BOSTON, MASS.
MONTHLY CIRC. 7,500

JUL 1967 New England Newsclip

The Berkshires

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MISCELLANY

97

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D. 319,408 SUN. 566,562

AUG 22 1967

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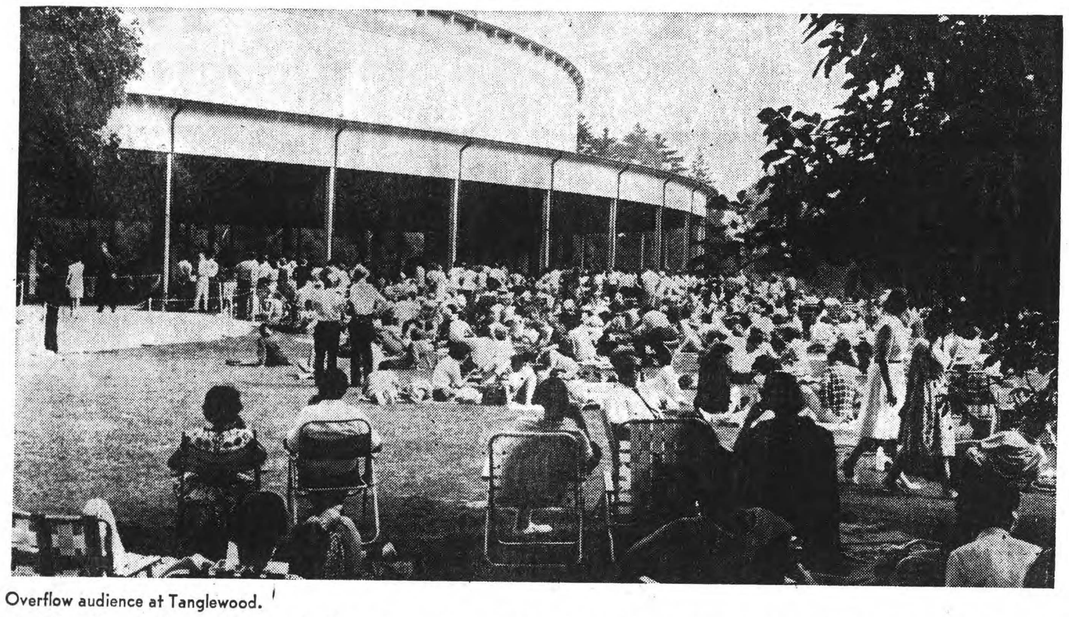

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MONTHLY CIRC. 7,500

JUL 1967 New England Newsclip

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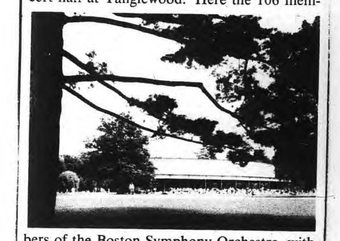

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TRANSCRIPT (e)
NORTH ADAMS, MASS.
CIRC. 13,350

AUG 25 1967

New England Newsclip

Leinsdorf on Concert Day

Erich Leinsdorf

By LAURENCE V. KLEINMAN
Associated Press Writer

LENOX, Mass. (AP) — "So, you want to see what it's like backstage, what I'm like on the day of a concert. You're a moment too late. You just missed a chance to watch me changing my pants. But please, come in."

Erich Leinsdorf, music director and conductor of the Boston Symphony Orchestra, smiled and opened the door to his dressing room. Leinsdorf had 15 minutes to go before conducting the last concert of the summer at Tanglewood.

Leinsdorf paced. The room was small. It had dark green walls and a low, white ceiling. A desk, four straight-backed charis, two modern wicker chairs, a piano and stool were the only furniture. He tapped on the desk as he walked past it. The room seemed too small for him.

His wife, Anne, was sitting in one of the wicker chairs. She wore a yellow dress and was calm.

Leinsdorf sat down in a straight-backed chair alongside the desk. His hands were clasped in his lap and his feet tapped the wood floor with the rapidity of woodpeckers going to work on a tree.

"Today, for instance, I had breakfast with my family and ended up spending three hours in the dining room. I wasn't eating all that time, of course."

He smiled again. One was sure the jokes were aimed at reducing his own tension, not at getting laughs.

His feet stopped tapping. "Yes I'm nervous," he said. "The stomach still goes. One never gets rid of that." He has been conducting since 1934.

Leinsdorf resumed pacing. A man poked his head through the doorway. Leinsdorf did not wait for him to speak. "No I won't be using a score today, thank you very much," he told the man.

The all-Wagner program was to consist of the prelude to Die Meistersinger, act II of Die Walkure and parts of Gotterdammergung. It added up to about an hour and a half, during which time Leinsdorf would have no music in front of him.

The man reappeared. "It's time, Mr. Leinsdorf." Leinsdorf was at the door before the man had finished speaking. "Thank you very much," he said to the man as he walked past him to the stage door.

Mrs. Leinsdorf followed him out of the room to go to her seat in the audience.

The conductor stood rigidly behind the stage door waiting for it to be opened. His son Joshua, 21, had come in and stood near him. Leinsdorf did not appear to notice. He did not move at all. His eyes were fixed on the door. His anxiousness to begin was apparent. The door was opened and Leinsdorf walked at a measured pace to the podium.

As he walked through the door his face seemed to have relaxed somewhat. Ironically, a sign posted on the stage door reads: "Come on...Stop stalling."

Joshua remained backstage. "Of course there are difficulties involved in being the son of a famous man," he said. "For one thing my point of view about father is so different from most people's.

"They first see him conducting. He is well dressed, authoritative, maybe even a hero figure. My dominat view is of him walking around the house in a terry cloth robe or laughing at the dinner table. He's very tolerant and very human.

"On the day of the concert the biggest change in him is that he's quieter than usual. I think he's more impatient than nervous. He seems to lose the tension as soon as he begins to work."

Joshua was graduated from Columbia University this year and plans to attend graduate school in English at Columbia in the fall.

During intermission Leinsdorf was joined in the green room by his wife, Joshua, and his two daughters, Hester, 18, and Jennifer, 15.

He spent part of the time going over the score for the remainder of the concert. He hummed as he read.

Leinsdorf glanced up as one of the musicians walked past the door. "Those were some nice noises," he said. The musician smiled his thanks.

It had begun to rain. Marilyn Horne, who sang for the first time with the Boston Symphony during the second part of the program, looked helplessly at the sky. "I knew I was going to have sound effects," she said.

To escape the rain most of the 8,489 persons who attended the concert crowded under the covered music shed during the intermission.

Some remained out on the lawn. One of them was a young girl wearing a raccoon coat. It was a light rain and the temperature was in the 80s.

Leinsdorf stood ready to go out to conclude the performance. "Watch the whistling now," he cautioned the man who was preparing to open the stage door.

Shortly after the orchestra began playing Gotterdammerung Marilyn Horne stationed herself behind the door to wait for her cue. She kept clenching and unclenching her hands.

When the concert was over Leinsdorf rushed to his dressing room. He had but a few hours to drive to New York to catch a plane to London. During the 10 minutes he was in his dressing room he exchanged pleasantries with about 50 people.

Mrs. Leinsdorf greeted most of those who came to the dressing room also. But somewhere within those 10 minutes she had managed to pack Leinsdorf's suitcase.

MONITOR (e)
BOSTON, MASS.
CIRC. 192,400

JUL 29 1967

New England Newsclip

BSO films Beethoven story

Erich Leinsdorf and the Boston Symphony Orchestra are featured in a two-part film entitled "Beethoven: Ordeal and Triumph." The McGraw-Hill film release presents Beethoven's music and portrays his life story, using as a theme his musical expression of the long struggle against despair caused by his loss of hearing.

The ABC color production in 16mm is designed for a wide range of audiences, both high school and adults.

TIMES UNION
ALBANY, N. Y.
D. 71,635 SUN. 122,607

JUL 23 1967

Everybody Else Is United — So Why Not the Audience?

By JOAN SIMMONS
Times-Union Music Critic

In addition to the usual collection of students and performers, Tanglewood this summer is playing host to a few other groups connected with the music world . . . first the music teachers and then the music critics.

Whether it is just coincidence or another indication of the inevitable, the week-long convention of the Music Educators Conference on the Tanglewood grounds will be followed almost immediately by a four day Music Critics Conference held by the Music Critics Association on the same grounds. (The latter to review the former?)

Each convention is purported to be a forum for the formulation of goals, guidelines and working criteria under which the members will function.

With all of this organization and strength through unity moving from one side of the footlights to the other, it would seem only fair if the final segment of the concert world became organized and set firm standards by which it would operate . . . namely the audience.

Envision an organization such as the Audience Public Protest League Against Unfair Systems in Entertainment (APPLAUSE) crusading for the welfare of each and every ticket buyer.

The mystery is why group-happy Americans haven't thought of this earlier. Think of the potential power that can be weilded, backed by all that money. Even the most outspoken and self protective individual in other matters cowers at the mercy of performers and management when it comes to his musical entertainment.

If he would just look at it in the context of an employer-employe relationship, he is the boss and it is his responsibility to make cer-

See EVERYONE, Page G-2

To be done away with entirely is the function of supply and demand. As the interest in a performer increases the price per head should decrease. If only a few people are interested in a particular performer they should bear the expense of their luxury. On the other hand if thousands are banging down the gates the cost per individual should reflect the demand. After all, it costs no more for one pianist to play for three thousand than for three.

Then there is the matter of program scheduling. No selling tickets for Beethoven's tion from the viewpoint of the audience. For example, cushiony, upholstered seats. Such seats were removed from Philharmonic Hall at Lincoln Center for the sake of the accousties . . . a perfect example of how the rights of the audience are being subjugated to those of the artist.

The first step by APPLAUSE should be to demand the return of plush seats and the removal of NO SMOKING signs. Next should be the universal installation of air conditioning. A little whirring noise doesn't disrupt the music that much, not when considered in its proper context of overall audience comfort, ergo enjoyment.

Other desireable elements are elevators and bars with realistic prices (at cost). In the true tradition of unionism, of course, APPLAUSE, will want to stamp out profits for management.

Timing is still another area of consideration. Concerts should begin late enough not to rush dinner and end early enough not to interfere with after-concert plans.

And finally dress requirements should be dropped to "come as you are." Many a man has been denied his rights as a concert-goer because of the undemocratic standard of a shirt and tie.

MONITOR (e)
BOSTON, MASS.

AUG 25 1967

New England Newsclip

BSO guests next season

Seven guest conductors will appear with the Boston Symphony Orchestra at next season's Tuesday and Thursday concerts in Symphony Hall. With the exception of Charles Munch and Leopold Stokowski, each of the following will be making his Boston debut with the orchestra: Stanislaw Skrowaczewski, Seija Ozawa, Sixten Ehrling, Jorge Mester, and Julius Rudel.

Charles Wilson, who begins his second year as the orchestra's assistant conductor, also will conduct his first concerts with the BSO in the new season. Erich Leinsdorf, music director, will be on the podium for the remaining 12 concerts.

Charles Munch has programed the Berlioz "Romeo and Juliet" Symphony with vocal soloists Rosalind Elias, Jerold Siena, and Donald Gramm. Mr. Leinsdorf has scheduled two special events: a concert performance of the first act of Wagner's "Die Walküre" with Claire Watson, Jess Thomas, and Kenneth Smith on Oct. 3; and Haydn's "The Creation" with Beverly Sills, John McCollum, Ara Berberian, and the New England Conservatory Chorus on Feb. 20 and 22.

The list of soloists for the orchestral concerts includes pianists Lilian Kallir, John Browning, Rita Bouboulidi, and Gary Graffman. Mezzo-soprano Beverly Wolff will sing with the symphony on Jan. 2.

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TRANSCRIPT (e)
NORTH ADAMS, MASS.
CIRC. 13,350

AUG 25 1967

New England Newsclip

Erich Leinsdorf

Leinsdorf on Concert Day

By LAURENCE V. KLEINMAN
Associated Press Writer

LENOX, Mass. (AP) — "So, you want to see what it's like backstage, what I'm like on the day of a concert. You're a moment too late. You just missed a chance to watch me changing my pants. But please, come in."

Erich Leinsdorf, music director and conductor of the Boston Symphony Orchestra, smiled and opened the door to his dressing room. Leinsdorf had 15 minutes to go before conducting the last concert of the summer at Tanglewood.

Leinsdorf paced. The room was small. It had dark green walls and a low, white ceiling. A desk, four straight-backed charis, two modern wicker chairs, a piano and stool were the only furniture. He tapped on the desk as he walked past it. The room seemed too small for him.

His wife, Anne, was sitting in one of the wicker chairs. She wore a yellow dress and was calm.

Leinsdorf sat down in a straight-backed chair alongside the desk. His hands were clasped in his lap and his feet tapped the wood floor with the rapidity of woodpeckers going to work on a tree.

"Today, for instance, I had breakfast with my family and ended up spending three hours in the dining room. I wasn't eating all that time, of course."

He smiled again. One was sure the jokes were aimed at reducing his own tension, not at getting laughs.

His feet stopped tapping. "Yes I'm nervous," he said. "The stomach still goes. One never gets rid of that." He has been conducting since 1934.

Leinsdorf resumed pacing. A man poked his head through the doorway. Leinsdorf did not wait for him to speak. "No I won't be using a score today, thank you very much," he told the man.

The all-Wagner program was to consist of the prelude to Die Meistersinger, act II of Die Walkure and parts of Gotterdammergung. It added up to about an hour and a half, during which time Leinsdorf would have no music in front of him.

The man reappeared. "It's time, Mr. Leinsdorf." Leinsdorf was at the door before the man had finished speaking. "Thank you very much," he said to the man as he walked past him to the stage door.

Mrs. Leinsdorf followed him out of the room to go to her seat in the audience.

The conductor stood rigidly behind the stage door waiting for it to be opened. His son Joshua, 21, had come in and stood near him. Leinsdorf did not appear to notice. He did not move at all. His eyes were fixed on the door. His anxiousness to begin was apparent. The door was opened and Leinsdorf walked at a measured pace to the podium.

As he walked through the door his face seemed to have relaxed somewhat. Ironically, a sign posted on the stage door reads: "Come on...Stop stalling."

Joshua remained backstage. "Of course there are difficulties involved in being the son of a famous man," he said. "For one thing my point of view about father is so different from most people's.

"They first see him conducting. He is well dressed, authoritative, maybe even a hero figure. My dominat view is of him walking around the house in a terry cloth robe or laughing at the dinner table. He's very tolerant and very human.

"On the day of the concert the biggest change in him is that he's quieter than usual. I think he's more impatient than nervous. He seems to lose the tension as soon as he begins to work."

Joshua was graduated from Columbia University this year and plans to attend graduate school in English at Columbia in the fall.

During intermission Leinsdorf was joined in the green room by his wife, Joshua, and his two daughters, Hester, 18, and Jennifer, 15.

He spent part of the time going over the score for the remainder of the concert. He hummed as he read.

Leinsdorf glanced up as one of the musicians walked past the door. "Those were some nice noises," he said. The musician smiled his thanks.

It had begun to rain. Marilyn Horne, who sang for the first time with the Boston Symphony during the second part of the program, looked helplessly at the sky. "I knew I was going to have sound effects," she said.

To escape the rain most of the 8,489 persons who attended the concert crowded under the covered music shed during the intermission.

Some remained out on the lawn. One of them was a young girl wearing a raccoon coat. It was a light rain and the temperature was in the 80s.

Leinsdorf stood ready to go out to conclude the performance. "Watch the whistling now," he cautioned the man who was preparing to open the stage door.

Shortly after the orchestra began playing Gotterdammerung Marilyn Horne stationed herself behind the door to wait for her cue. She kept clenching and unclenching her hands.

When the concert was over Leinsdorf rushed to his dressing room. He had but a few hours to drive to New York to catch a plane to London. During the 10 minutes he was in his dressing room he exchanged pleasantries with about 50 people.

Mrs. Leinsdorf greeted most of those who came to the dressing room also. But somewhere within those 10 minutes she had managed to pack Leinsdorf's suitcase.

Anyone Else United...

Continued from Page G-1

tain demands, a responsibility that has been sadly neglected thus far except for a few negative individual protests.

The disorganized concert world is ripe for some active and intelligent orientation from its most frequent source, the mass American public.

Some Suggested Guidelines . . .

We would suggest some tentative guidelines:

The first big question is "who?" This applies to performer and audience as well. Who will be allowed to perform and then who will be allowed to attend? Movies have made a step in this direction with their over-18 statute. For music we would suggest an under-24 statute applicable to all folk-rock-pop. A female over-50 statute for "smaltz" and a "tone deaf" recommendation for all music composed since 1950. These are only suggestions . . . the needs are endless.

A second vital consideration is price. Ticket prices wlil diminish in inverse proportion to the average age of the audience. In other words, the older you are the less you pay, making the ticket market more realistic in relation to concentration of available money.

To be done away with entirely is the function of supply and demand. As the interest in a performer increases the price per head should decrease. If only a few people are interested in a particular performer they should bear the expense of their luxury. On the other hand if thousands are banging down the gates the cost per individual should reflect the demand. After all, it costs no more for one pianist to play for three thousand than for three.

Then there is the matter of program scheduling. No selling tickets for Beethoven's Fifth Symphony and then suddenly changing to Hanson's Third. And no sneaking Stravinsky or Copland in among the Strauss and Tchaikowsky.

Planning a concert of course would become a little more involved, but after all the audience does have rights. The aesthetics of the matter are only secondary.

An event could begin from one of two points: who wants to listen or who wants to perform. One soon determines the other. The performer than states what he is capable of performing and the audience by democratic vote selects the program tailored to fit the vital dimensions of any concert: length, depth and volume.

Of course tickets are purchased before the selections are made, not after. If this is to be a true democratic union for the protection of audiences there will be no minority rights. The numbers must be protected against the undermining influences of those traitors in ther midst who are more interested in abstractions like quality rather than facts like rights.

The physical plant for a concert, long neglected, has received increased attention in recent years buy there are still some matters which are not being given proper attention from the viewpoint of the audience. For example, cushiony, upholstered seats. Such seats were removed from Philharmonic Hall at Lincoln Center for the sake of the accoustics . . . a perfect example of how the rights of the audience are being subjugated to those of the artist.

The first step by APPLAUSE should be to demand the return of plush seats and the removal of NO SMOKING signs. Next should be the universal installation of air conditioning. A little whirring noise doesn't disrupt the music that much, not when considered in its proper context of overall audience comfort, ergo enjoyment.

Other desireable elements are elevators and bars with realistic prices (at cost). In the true tradition of unionism, of course, APPLAUSE, will want to stamp out profits for management.

Timing is still another area of consideration. Concerts should begin late enough not to rush dinner and end early enough not to interfere with after-concert plans.

And finally dress requirements should be dropped to "come as you are." Many a man has been denied his rights as a concert-goer because of the undemocratic standard of a shirt and tie.

MONITOR (e)
BOSTON, MASS.
CIRC. 192,400

JUL 29 1967

New England Newsclip

BSO films Beethoven story

Erich Leinsdorf and the Boston Symphony Orchestra are featured in a two-part film entitled "Beethoven: Ordeal and Triumph." The McGraw-Hill film release presents Beethoven's music and portrays his life story, using as a theme his musical expression of the long struggle against despair caused by his loss of hearing.

The ABC color production in 16mm is designed for a wide range of audiences, both high school and adults.

MONITOR (e)
BOSTON, MASS.

AUG 15 1967

New England Newsclip

BSO guests next season

Seven guest conductors will appear with the Boston Symphony Orchestra at next season's Tuesday and Thursday concerts in Symphony Hall. With the exception of Charles Munch and Leopold Stokowski, each of the following will be making his Boston debut with the orchestra: Stanislaw Skrowaczewski, Seija Ozawa, Sixten Ehrling, Jorge Mester, and Julius Rudel.

Charles Wilson, who begins his second year as the orchestra's assistant conductor, also will conduct his first concerts with the BSO in the new season. Erich Leinsdorf, music director, will be on the podium for the remaining 12 concerts.

Charles Munch has programed the Berlioz "Romeo and Juliet" Symphony with vocal soloists Rosalind Elias, Jerold Siena, and Donald Gramm. Mr. Leinsdorf has scheduled two special events: a concert performance of the first act of Wagner's "Die Walküre" with Claire Watson, Jess Thomas, and Kenneth Smith on Oct. 3; and Haydn's "The Creation" with Beverly Sills, John McCollum, Ara Berberian, and the New England Conservatory Chorus on Feb. 20 and 22.

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SUNDAY TELEGRAM
WORCESTER, MASS.
CIRC. 107,550
AUG 6 1967
New England Newsclip

Music

Israel Orchestra On Benefit Tour

By RAYMOND MORIN
Telegram Music Critic

Members of the Israel Philharmonic Orchestra are having a "busman's holiday" in this country for the benefit of the Israel Emergency Fund.

Since July 29, when the orchestra gave the first of three concerts in Philharmonic Hall, New York City, conductors from all over the world have offered their services in this endeavor.

Management explains the tour as the result of "a dramatic chain of events which began on June 21st of this year."

William Steinberg, conductor of the Pittsburgh Symphony and a co-founder of the Israel Philharmonic, received a cable requesting his assistance in raising money for the Israel Emergency Fund.

Normally, a tour of 15 American cities in 23 days, would require about a year to prepare. The entire tour was arranged in two weeks' time.

Contributing conductors include Steinberg, Eugene Ormandy, Eliahu Inbal, and one to be announced. Soloists are Richard Tucker, tenor; Daniel Barenboim, Rudolf Serkin, Claudio Arrau and Van Cliburn, pianists, Yehudi Menuhin, violinist; Jacqueline Du Pre, cellist.

The orchestra will not appear in this area. Remaining concerts will be given in Pittsburgh, Chicago, the West Coast and Maryland.

GRIM SITUATION Erich Leinsdorf of the Boston Symphony gave a hard-fact report of the world's music situation to Music Educators National Conference which was recently in session at Tanglewood.

His premise was that "the age of the airplane has altered the world tremendously, not only for the professional international artist, but for the student, teacher, the entire world of music."

He likened the situation of the young musician to that of the high school boy who, at 18, joins one of the baseball teams in the major leagues instead of going down to the farm club where he first learns to bat and to field.

"We do not have time for this," said Leinsdorf. "We are too shorthanded. We do not have enough candidates."

Leinsdorf continued, "We are caught in a double squeeze. The public wants more music, and musicians want longer contracts. We have orchestras that look to longer seasons, but they do not have enough musicians.

"Not only are we taking teenagers into our major orchestras, but as fast as we take them, we lose them to other orchestras which offer them positions as principals."

Discussing the repertory situation, Leinsdorf stated that a young player, entering the Boston Symphony, is required to play from 150 to 200 different pieces the first year.

"Nobody can come equipped with that amount of knowledge," said Leinsdorf. "Even the best sight-reader may, after a few weeks of this constant exposure to new material, become fatigued, cross-eyed, and develop migrain headaches."

THOMSON'S BYRON — A scene from Virgil Thomson's new opera, "Byron," libretto by Jack Larson, commissioned by the Metropolitan Opera through the Ford Foundation, will have its world premiere at the Newport Opera Festival.

The reading will take place on Aug. 24 at 4:30 p.m. at The Elms. This is an added event in the Met's Verdi Festival at Newport, Aug. 17-26.

Thomson will be in Newport a few days prior to the performance to supervise final rehearsals. The scene from his opera is between Lord and Lady Byron, but Lady Melbourne also makes an appearance, as to several other ladies.

The role of Lord Byron will be sung by Kenneth Riegel, and that of Lady Byron by Karen Wilson.

SARATOGA NEWS — With the abrupt cancellation of the Russian Festival of Music and Dance, Saratoga Performing Arts center is presenting folk singer Joan Baez as a substitute attraction. Miss Baez will sing at Saratoga tomorrow night.

Eugene Ormandy and Lorin Maazel share the podium before the Philadelphia Orchestra for this week's concerts, Thursday through Sunday nights. Thursday, Maazel; Friday, Ormandy with Szymon Goldberg, violin soloist; Saturday, Maazel; Sunday, Ormandy with Jorge Bolet, piano soloist.

PATRIOT-LEDGER (e)
QUINCY, MASS.
CIRC. 51,100
JUN 22 1967
New England Newsclip

VALUABLE EXCHANGE

The first year of an unique and highly-successful project in international relations has just been completed by the Boston Symphony Orchestra and the Japan Philharmonic.

In this pioneering program, these orchestras exchanged two string players apiece for an entire season. Boston Symphony violist Robert Karol and cellist Richard Kapuscinski went to Tokyo to play with the Japan Philharmonic, while two Japanese musicians came to Boston to take their place.

Unquestionably, this long-term, personal exchange of musicians was a great success in both countries, both on the musical and personal levels. The orchestras and their four exchange musicians are enthusiastic. The Japanese say that their visit to the United States has provided "uncountable advantages for understanding each other."

The idea for this exchange originated with Boston Symphony violinist George Zazofsky, who felt that the Boston Symphony's foreign tours were important but impersonal, with little time or opportunity to meet with the people of the countries visited by the orchestra. "I believed the long residence by an individual performer in a foreign capital would enable much freer exchange," Mr. Zazofsky explains.

Unfortunately, the continuation of this exchange program is jeopardized by a lack of money.

The U.S. State Department contributed one round-trip ticket and payment for 140 pounds of air freight per musician. But this meant that the American musicians had to pay the cost of travel for their families. At the least, the State Department's Bureau of Educational and Cultural Affairs should pay the travel expenses for all those participating in a program which so clearly meets its objectives of contributing to international good will and understanding.

In addition, there is a good opportunity for private foundations and professional musicians' organizations to assist in this program by contributing toward the cost of living expenses of the exchange musicians.

The exchange musicians were paid their regular salaries by their home orchestras and the Japanese also received a $10 a day supplement. However, the American musicians went to Japan at personal financial sacrifice because of the high living costs in Tokyo, and both went heavily into debt. The Japanese came alone, and thus managed better financially.

It should not be necessary for persons engaged in an international good will program to go into debt. We hope that foundations and musicians' organizations will recognize the benefits from an exchange program of this type, and will offer assistance so that it can continue.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900
JUL 8 1967
New England Newsclip

As I Hear It

Why Men Leave Home

By Jay C. Rosenfeld

By JAY C. ROSENFELD

THE ~~TANGLEWOOD~~ debut of Yehudi Menuhin (accent on first syllable) last week brought up the subject of the peregrinations of artists. Musicians, more than others, seem to cross frontiers in the pursuit of their art, and more often than not put down roots in a new land.

There was a time when music students just had to go to Europe for the finishing touches of their studies, but that is no longer necessary. And, strangely enough, while once anyone with a name which indicated that he was European had a head start in the American public's view, these days Americans get a foothold in European opera houses, for instance, easier than they find opportunities here.

* * *

IT HAS PLEASED Menuhin to live in England and Switzerland in recent years. He is not the first by any means to have made such a decision. The first one of whom I have heard was Benjamin West, a Pennsylvania-born artist who left America in 1760 at the age of 23, lived to be 82, was appointed historical painter to George III, succeeded Sir Joshua Reynolds as president of the Royal Academy, became a British citizen and was buried in St. Paul's.

On the other hand, a recent event added another tangent to this subject. When poet laureate John Masefield died a short while ago, unofficial quarterbacks immediately set to work finding a successor. Among many, the name of W.H. Auden was suggested, but his eligibility was questioned since he had adopted United States citizenship.

* * *

OUR EARLIEST literary men went to Europe to study or for association with their peers in England, France and Germany, but several, notably Washington Irving and James Fenimore Cooper, stayed for long terms. They were attracted, no doubt, by the culture Europe offered in those years and also by the opportunities that continent provided for children's education. No one ever questioned their right or their motives.

In succeeding years there have been waves of scholars, musicians, literary men, artists and probably unashamed Sybarites who found in Europe whatever they may have lacked in America. There may even have been some whose patriotism may have been a factor. But expatriates in whatever degree—be it a search for academic fulfillment, exile, defection, treason or pure wanderlust—have been a small faction of our population always.

* * *

FOLLOWING WORLD War I there was the famous circle around Gertrude Stein which attracted Hemingway and Fitzgerald, composer Virgil Thomson and a fringe of others, including James Joyce. The Hemingway-Fitzgerald team remotely paralleled another association of literary names in the beginning of the 19th century. Byron and Shelley found England less attractive than other countries. One in each era was moved quixotically to enlist in the defense of another country.

The numbers of young singers who find opportunities in Europe are both significant and deplorable. No one of these young artists has any thought whatsoever of changing allegiance. But history reveals that over the years we have lost a few major figures, such as Henry James and T.S. Eliot. However, our late summer neighbor, "cottager" Edith Wharton, never forswore loyalty to this country, nor did Bernard Berenson, for all the years they spent in Europe. The case of Ezra Pound is sui generis.

* * *

ARTISTS AS A class have always been more or less migratory. Musicians find that the season "down under" makes possible tours at times when they might otherwise be "at liberty." But in the arts which do not require a stage, there are still other factors which effect their followers' choice of residence. It seems to please us not to relinquish John Singer Sargent. We would like to claim him as an American painter. Unlike Longfellow who stated, as a boy, that he was born in Portland while his parents were traveling in Europe, Sargent was born in Florence, where his father and mother had gone for "a change of air and scene" with no premonition that this journey would result in their permanent establishment abroad. We are also loath to let Whistler go, although he, too, became a president of the Royal Society of British Artists.

* * *

MILLIONS OF Europeans came to this country to start a new life. The almost total general classification of these immigrants came to be known as "greenhorns," people without any special education and who were armed only with courage, determination and hope. On the level of men of maturity in the arts there have been infinitely fewer. In the two-way traffic, there have been those who preferred voluntary exile because they preferred other systems of government, plain snobs, those fleeing uphappy love affairs, and doubtless others who do not fit in any cubbyhole.

Even Beethoven in some of his moments of deepest despair thought of America as a haven of sympathy and prosperity!

100

HERALD (e)
NEW BRITAIN, CONN.
CIRC. 32,400

AUG 17 1967 New England Newsclip

67

A Day's Excursion Through the Berkshires

By EUGENE L. GORLEWSKI

If late-summer lethargy has started to set in and the usual summer haunts have begun to lose their appeal, one might do worse than to consider a day-long, close-to-home auto trip through the Berkshire Mts. as suggested by the American Petroleum Institute.

Starting in the New Britain area, the trip is a sampling of the cultural and historical attractions to be found while traveling through an area straddling the Connecticut-Massachusetts line between Winsted and Pittsfield. The beauty of the trip is that you can make it as long or as short as you wish, stopping only at those places which interest you.

Beginning at Route 10 in Plainville, drive north, joining Route 44 in Avon. Drive northwest on 44 until you reach New Hartford, where you turn right on Route 219 to find

Compensating Reservoir

This state-maintained recreation area is open daily from 6 a.m. to 9 p.m. Picnic areas open at 10 a.m. The reservoir offers fishing, swimming areas, launching sites for private boats and fireplaces for picnickers. Maintained by the Water Bureau of the Metropolitan District, there is no admission charge. Parking costs 50 cents on weekdays, a dollar on Sundays and holidays. The boat-launching fee is $1.50. Water-skiing and amphibious aircraft are prohibited.

Returning to Route 44, continue north to Winsted, turning right to head north on Route 8. On meeting Route 20 near Stockbridge, take a sharp right to head east on 20, following signs which indicate a left turn on Geroge Carter road where, after seven-tenths of a mile, you will reach

Jacob's Pillow

The dance festival at Jacob's Pillow is now in its 35th year. One of many cultural attractions which bloom in the Berkshires during the summer, it has acquired the reputation of presenting first-rate performances of old and new dance forms. Performances are generally on Tuesday, Wednesday, Friday and Saturday evenings, with matinees on Thursday, Friday and Saturday. The schedule, however, varies from week to week, so it might be wise to call the box office under the Becket, Mass., exchange.

All matinees at Jacob's Pillow begin at 3 p.m., with evening performances at 8:40 p.m. Ticket prices range from $3.50 to $4.50, depending on the day and whether you reserve a foam rubber seat or a metal seat. Remaining on this summer's schedule are performances of classical ballet, Polynesian, modern, indo-American and Korean dance.

Continuing west on Route 20, turn left on Route 8 and drive north to Dalton. Reaching the center of town, pass straight through the second traffic light (where Route 8 bears right) and take the first left-hand turn. At the bottom of the drive is located a

Paper Museum

maintained by the Crane Paper Co. The museum, open June through September, Monday through Friday, from 2 to 5 p.m., shows how paper currency has been made for the last 200 years. There is no admission charge.

Returning to the main route, drive north to Route 9, taking this road west into Pittsfield. This city houses several interesting attractions, including the Pittsfield State Forest and the Berkshire Atheneum, a municipal library which peserves memorabilia of Herman Melville.

Heading through the center of Pittsfield, turn right on Route 20 driving west to reach, after five miles, the

Hancock Shaker Village

This village is an on-the-spot historical restoration of the community populated by this interesting Christian sect between 1780 and 1960. Eighteen buildings and hundreds of rooms of furniture show the Shaker legacy in art and craftsmanship. Jellies and preserves on Shaker recipes are offered for sale.

Open from June 1 to Oct. 15, the exhibit holds daily hours from 9:30 a.m. to 5 p.m. Tours are offered at 10:30 a.m. and 3 p.m. Admission is a dollar for adults, 50 cents for children under 12.

Returning to Route 7, drive south to Lenox, turning southwest on Route 183 to arrive at

Tanglewood

The summer home of the Boston Symphony Orchestra offers performances of the finest caliber on Friday and Saturday evening, with matinees on Sunday afternoons. The last weekend of the season, Aug. 18-20, includes Wagner programs Friday and Sunday, with a performance of the Verdi Requiem Saturday evening.

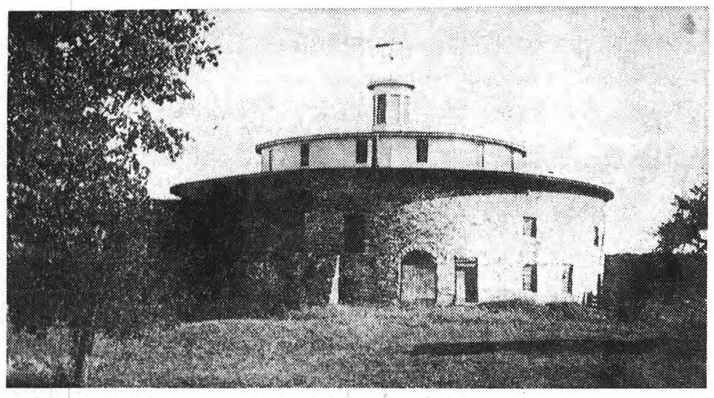
Performances begin Friday at 7 p.m. Saturday at 8 p.m. and Sunday at 2:30 p.m. Tickets range from $3.50 to $7.00.

Continuing south on Route 183, pass west of Stockbridge and arrive at

Chesterwood

This is the home of Daniel Chester French (1850-1931), the famous sculptor who was commissioned to create the Lincoln Memorial in Washington, D.C. Open daily from the middle of June through Labor Day from 10 a.m. to 6 p.m., Chesterwood contains many examples of French's work, including the six-foot plaster cast of his statue of Lincoln and his three-foot bronze of the famous "Minute Man." Admission is one dollar.

From Chesterwood, continue south on 183 to Route 7, turning east on Route 44 at Canaan, and thence back to Avon, Route 10, and home.



HISTORICAL VILLAGE — The famous Round Stone Barn, built in 1826, burned in 1864, and replaced by the present superstructure several months later, is one of many historical sites in the Hancock Shaker Village, a restoration at Hancock, Mass.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

ROME SENTINEL
Thursday, August 8, 1967

Tanglewood Country

Berkshires Attract Many

By Charles Yarbrough

PITTSFIELD, Mass. — High way 7 rambles the ancient Berkshire Hills across Western Massachusetts as though the engineers enjoyed scenery more than road-building.

Bless 'em for their legacy to today's motoring shun-pikers — that rare and lackadaisical legion of the Unhurrieds.

The two lanes of Highway 7 prowl a land of spectacular tranquility, crowned by the serene and cragless Mt. Greylock's 3,491 feet. It is a land of 90,000 acres of forest; white birches the exclamation points in a scene that needs no emphasis.

There are 90 wooded lakes and ponds; 247 trout streams and 20 ski areas; summer homes and camps for children; youth hostels and expensive chalets; appealingly-aged inns in their nests of venerable trees.

If it's true that Massachusetts rejected federal funds to avoid a high-speed through-way along this route which seldom strays more than 15 miles from New York State's eastern boundary, it is some of the best money unspent in highway history.

It is the region that inspired Nathaniel Hawthorne's "Tanglewood Tales," and long-remembered works from other authors.

If, during a pause at the side of the road you think you hear a symphony, you may well indeed. Tanglewood, with Hawthorne's cottage on the 200-acre grounds, has become internationally famed as the summer home of the Boston Symphony for 31 years and the Berkshire Musical Festival, which runs until Aug. 20.

Ted Shawn's Jacob's Pillow Dance Festival at Lenox; the Williamstown Summer Theater and the Berkshire Theater Festival in Stockbridge hold forth through August.

Helped by Expo 67

Elsewhere, the area bounds in summer playhouses, musical programs, antique shops and excellent eating places. There are 14 golf courses; swimming pools at the inns, tennis courts, riding trails and some of the best portions of the Appalachian Trail for exploring.

New vigor has come to the Berkshires this year through the reflected glamour of Canada's Expo 67 in Montreal and much of it flows on Highway 7. It isn't the quickest way to or from Montreal, but for tranquilizing effect alone, it's worth the routing, one way at least.

A boat trailer or a slow-paced sightseer may reduce your speed. The scenery 'round and about was put there several million years ago to help you through the pause.

The Berkshires cannily anticipated the transient traffic to Canada — existing accommodations have been refurbished and enlarged and new ones have been built.

Anywhere else, the contrast of old and new in inns and hotels might be startling. Up here, there are even such things as "new" landmarks.

One of the better examples of the subtle change can be found in the village of South Egremont, a few miles off Highway 7.

Here is the fine old mansion known since 1820 as the Gifford House. It was acquired by Nathaniel Benjamin, by tradition a typical New England storekeeper, in 1830, but the "Gifford House" appellation stayed on — as did Nathaniel, who rests in the old town cemetery.

Still the Gifford House, it was converted to a summer inn many years ago; then was taken over by Paul Gifford Anglim, a theatrical manager, who restored it to early glory.

Named After His Dog

Several months ago — and almost overnight without causing a ripple in town tradition, history and conservatism — it suddenly became the Red Saber Inn, purchased by William H. Bender, formerly of Reston, Va.

And whence "Red Saber?" Red Saber is the Benders' highly pedigreed Dachshund, typically a dog-and-a-half long and half-a-dog high.

A modernized old coach house offers several motor units; there are singles and doubles in the inn; a lounge in its historical old setting and an umbrella-lined outdoor pool.

A brochure says "pets on leash or in rooms are welcome, provided they have no desire to tangle with a 30-pound, low and dumpy, sometimes grumpy Dachshund."

Storekeeper Nathaniel Benjamin would crawl in his crypt!

TRANSCRIPT (e)
NORTH ADAMS, MASS.
CIRC. 13,350

AUG 31 1967 New England Newsclip

Berkshire Area Resort Business Is Up 2 Per Cent

Despite bad weather Berkshire resort business was two per cent better than last year, it was reported yesterday by John V. Geary, executive director of the Berkshire Hills Conference.

Mr. Geary said that although attendance at Tanglewood was down from the preceding year there was an increase in attendance at the Williamstown and Stockbridge summer theaters. Lodges and motels also attracted more persons than last year.

The executive director said that although the two per cent increase was less than the three or four per cent increases experienced for the past several years it was a good showing because many other New England resort areas are complaining that their business decreased.

Mr. Geary said he could not assess the effect tourism had on the general economy, but that it is his belief, after talking with merchants, that the visitors had greatly helped to increase business.

Other New England resort areas have reported they were hurt not only by weather conditions but also by Expo '67 in Montreal.

Norman H. Cook, executive director of the Cape Cod Chamber of Commerce, said Expo '67 and the weather were responsible for a $5 million drop in resort revenues from the previous year. The Cape's resort industry grossed $121 million last year.

Boston, on the other hand, was one of the few New England areas to report that Expo '67 had resulted in a big increase of summer visitors.

MUSIC EDUCATORS
JOURNAL
WASHINGTON, D. C.
6 Tl. a YR. 41,600

JAN 1967

MENC

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Cooperating with the MENC in this project are the Berkshire Music Center, Boston University, and the Theodore Presser Foundation.

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In view of many developments in the United States and especially in education, such a project is timely and appropriate. The symposium will clarify and define more clearly the purposes and the significant, unique functions of music in American society and in education. The purpose of this nation-wide project is to explore the maximum potentials of music education for all citizens of the United States.

Four phases of the project are proposed:

1. Initial planning and discussion at division conferences this year;
2. The symposium itself at Tanglewood in the summer of 1967 which will be limited in attendance to the nature of the meetings;
3. Follow-up sessions and conferences at state and local levels during 1967 and 1968; and
4. Further development at the national convention of MENC in Seattle, Washington, in 1968.

Serving as director of the project is Robert A. Choate, professor of music, School of Fine and Applied Arts, Boston University, and past president of the MENC. Dates for the symposium will be July 26 through August 5, 1967.

The monographs, publications, dissemination of information, and follow-up conferences should help greatly to undergird, reinforce, and interpret programs in music education at all levels; these should also assist teachers, supervisors, and administrators in exploring and discerning possible directions and dimensions in the years ahead.

The Detroit News
D. 682,631 SUN. 917,360

APR 13 1967

Teachers Meet

Music Is Called a 'Must' for U.S.

By ARMAND GEBERT
Detroit News Staff Writer

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Wersen maintains that music is a "must" in these times.

"Music does something for the emotional health of an individual," he said, "and the responsibilities of the American education system to provide children with insights on how music can best serve their own needs is important."

These are some of the matters being considered by more than 3,000 music educators from a 10-state region attending the four-day convention which opened today at Cobo Hall.

Wersen said they will prepare for a major project and conference this summer when the conference holds a two-week "Tanglewood Symposium" in Lenox, Mass. Besides music educators, the event will be attended by representatives from science, sociology, theology and business.

Training in the sciences and other material subjects should be balanced with cultural activities, the educator said.

"Music requires cooperation, discipline and mutual respect," he said. "It integrates. It can't be successful otherwise. These are its important values."

These lessons are learned in the schools where children are given the opportunity to participate in music group performances, he said.

LOUIS WERSEN

Wersen, who has been director of the Philadelphia public schools' division of music education since 1944, said this country leads the world in providing young people with opportunities to participate in group performances.

Performances by elementary junior and senior high school and college and university groups will be presented during the convention, which is under the auspices of the conference's north central division.

The Detroit convention is one of six division meetings scheduled by the conference this spring in different parts of the country. Music educators are here from Illinois, Indiana, Iowa, Michigan, Minnesota, Nebraska, North Dakota, Ohio, South Dakota and Wisconsin.

TRANSCRIPT (e)
NORTH ADAMS, MASS.
CIRC. 13,500

APR 20 1967

New England Newsclip

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The school will be conducted on two levels, basic and advanced, with each level providing instruction in drawing and painting. Six semester hours credit is given for each level.

The eight-week school is open to serious students of art in college and to exceptionally qualified high school students.

A series of visiting critics will join the summer school faculty in lectures, seminars and group critiques.

Students in the program will become members of the Tanglewood community, which revolves around the Boston Symphony Orchestra, which summers at the Berkshire resort.

The art school will join schools in drama, dance, theater and music which are also being offered by Boston University and the Music Center.

NORTH CAROLINA
MUSIC EDUCATOR
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SYMPOSIUM ON MUSICAL EDUCATION

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GLENS FALLS, N. Y.
TIMES
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NEWS (e)
BANGOR, ME.
CIRC. 79,750

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HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 240,000

JUL 26 1967

New England Newsclip

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Leinsdorf Sees Need For Education in Arts

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Leinsdorf expressed the view that "provincial standards are out for music in today's electronically influenced society." Music students must graduate equipped for the "international circuit." And although the fledgling performer "plays instruments better than ever before, he knows less what it is all about" when it comes to the daily pressures of professional performance.

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At Monday morning's session, Prof. Harry S. Broudy of the University of Illinois, stressed that "the good life, not science, not the humanities, not the arts, is the purpose of general education." And he emphasized that experience with the arts does "contribute to well-being in a unique way, by giving satisfaction and by intensifying every other kind of experience."

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VISITOR
PROVIDENCE, R. I.
WEEKLY CIRC. 60,200

JUL 14 1967

New England Newsclip

Academic Festival

Those young people who are toying with the idea of dropping out of school ought to take a look at a few statistics. All things being equal, the average college graduate will amass $444,000 during his lifetime to a high school graduate's $303,000. For those who have completed but three, two or even one year of high school, total expected earnings drop off even more radically. While the cost of a college education may vary from between 7 and $13,000, the return from this investment has been computed at just about 10 to 1. Summarily, the present college graduate will earn $140,000 more during his lifetime than will his fellow student who dropped out four years earlier.

Now that the panorama of graduations has ended for another year, newly acquired and recently displayed sheepskins have added to the decor of many an American home. This past month has borne witness to something of a unique triumph of a triumverate in the home of the Boston Symphony Music Director, Doctor Erich Leinsdorf. Three new sheepskins adorn the Leinsdorf walls and all were acquired on the same day and at the same institution of higher learning.

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Many young Americans now in the formative high school years could ascend comparable academic heights if they would realize that the educational experience on an advanced level is one of the greatest practical benefits of democracy.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
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JUL 28 1967

New England Newsclip

Key Question at Tanglewood Symposium: How To Broaden Music Education's Base

LENOX — A music educator's symposium here asked Paul Williams, 19-year-old editor of the folk-rock magazine Crawdaddy, what they could do to reach their students.

"Well," he said, "you can always get them to play 'Claire de Lune,' but they're not going to express themselves through that. Why don't you ask them to whistle something and then teach them to play that?"

The room was wreathed in smiles. Later there were nods of approval from the 14 participants when Williams suggested, to begin with, a study of the Beach Boys and the Beatles. When the panel discussion was to end, the audience called for more.

The mood here at the Tanglewood Symposium, entitled "Music in American Society" and sponsored by the 54,000-member Music Educators National Conference, was one of change.

A Course in Culture

"In an era of protest, irritation and rapid change," said Louis G. Wersen, president of the conference, "when the kids are telling us that our methods and music are irrelevant, we can't just sit back like fat cats."

The conference has amounted to a cram course in American culture — 30 speeches in four days from men in government, education, industry, the arts and sciences — because its planners think music education has been isolated from the mainstream of society.

"They are upset, but exhilarated," Wersen said of the symposium participants. "They've never heard some of these ideas, but they're anxious to think through the implications for music education."

Next week, after the speakers have gone home, the participants will produce a set of recommendations on the course of music education, which they hope will be a major influence in the field for years to come.

District Court

LEE — A 57-year-old Ashland Man, arrested by state police on the Massachusetts Turnpike for operating under the influence and drunkenness, was fined $3 in Lee District Court Friday.

Floyd Van Etten pleaded guilty to both charges. Judge John J. Dwyer assessed the $35 for operating under the influence and filed the second charge.

Brian F. Miller, 19, of Cheshire Road, Pittsfield, who pleaded not guilty to a speeding charge, was found guilty and fined $15.

Peter K. Hurley, of Tucker Street, Lenox, was fined $25 for speeding and $10 for driving without a license in possession.

Fined for speeding were: Russell A. McLean of Chicopee, $20; Stanley K. Healey of Westfield, Leonard W. Scott of Niantic, Conn., and Bernardino Pegrocco of Toronto, Canada, each $15.

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"Well," he said, "you can always get them to play 'Claire de Lune,' but they're not going to express themselves through that. Why don't you ask them to whistle something and then teach them to play that?"

The room was wreathed in smiles. Later there were nods of approval from the 14 participants when Williams suggested, to begin with, a study of the Beach Boys and the Beatles. When the panel discussion was to end, the audience called for more.

The mood here at the Tanglewood Symposium, entitled "Music in American Society" and sponsored by the 54,000-member Music Educators National Conference, was one of change.

A Course in Culture

"In an era of protest, irritation and rapid change," said Louis G. Wersen, president of the conference, "when the kids are telling us that our methods and music are irrelevant, we can't just sit back like fat cats."

The conference has amounted to a cram course in American culture — 30 speeches in four days from men in government, education, industry, the arts and sciences — because its planners think music education has been isolated from the mainstream of society.

"They are upset, but exhilarated," Wersen said of the symposium participants. "They've never heard some of these ideas, but they're anxious to think through the implications for music education."

Next week, after the speakers have gone home, the participants will produce a set of recommendations on the course of music education, which they hope will be a major influence in the field for years to come.

District Court

LEE — A 57-year-old Ashland Man, arrested by state police on the Massachusetts Turnpike for operating under the influence and drunkenness, was fined $35 in Lee District Court Friday.

Floyd Van Etten pleaded guilty to both charges. Judge John J. Dwyer assessed the $35 for operating under the influence and filed the second charge.

Brian F. Miller, 19, of Cheshire Road, Pittsfield, who pleaded not guilty to a speeding charge, was found guilty and fined $15.

Peter K. Hurley, of Tucker Street, Lenox, was fined $25 for speeding and $10 for driving without a license in possession.

Fined for speeding were: Russell A. McLean of Chicopee, $20; Stanley K. Healey of Westfield, Leonard W. Scott of Niantic, Conn., and Bernardino Pegrocco of Toronto, Canada, each $15.

The New York Times
NEW YORK, N. Y.
D. 885,000 SUN. 1,500,000

JUL 25 1967

EDUCATORS URGED TO HEED BEATLES

Music's Relevance to U.S. Life Is Tanglewood Topic

By JOHN LEO

Special to The New York Times

STOCKBRIDGE, Mass., July 24—A conference of music educators, convened to seek ways of making music more relevant to American life, was told today that its quest might start with a study of the Beatles.

"If you want to know what youths are thinking and feeling," said William H. Cornog, superintendent of the New Trier Township High School District in Winnetka, Ill., "you cannot find anyone who speaks for them or to them more clearly than the Beatles."

"And you should also listen closely to the Rolling Stones, the Mamas and the Papas, Jefferson Airplane, Simon and Garfunkel and the Grateful Dead."

Mr. Cornog was among the opening speakers at the Tanglewood symposium, a 12-day gathering of some 40 music educators and advisers from other disciplines, sponsored by the Music Educators National Conference—a department of the National Education Association.

"Are you getting the messages from those most visible, center stage, in our culture?" Mr. Cornog asked. "They have something to communicate to the Establishment, or any part that will listen.

"Some of the musicians in that center stage, whom our young people applaud, to our Aristotelian annoyance, may look like the inmates of the asylum of Charenton, but if you have seen Peter Weiss's great play, "Marat/Sade," you know that we denizens of the rational world may be enjoying only an illusion of sanity."

Max Kaplan, professor of sociology at the University of South Florida, said the sociologist could help the music educator by studying the process by which new audiences, particularly the poor, can be introduced to the arts, and by studying school music systems in relation to community needs.

The feeling at the conference is that music has been pushed to the margin of school curriculum by the demand for more "useful," career-oriented training. Harry S. Broudy, professor of the philosophy of education at the University of Illinois, said that "the relentless pressure on the child to be literal, factual and scientifically terse" is a major stumbling block to esthetic education, even where the curriculum gives it full attention.

"These are indubitable virtues in modern man, and probably he could not survive without them," he said. "But if they do not wholly destroy the esthetic capacities, it becomes increasingly awkward to shift into the esthetic mood; what was simple and natural for the 5-year-old is embarrassing to the 12-year-old."

The New York Times
NEW YORK, N. Y.
D. 885,000 SUN. 1,500,000

JUL 28 1967

Music Teachers Listen to Youth At Symposium in Tanglewood

Special to The New York Times

STOCKBRIDGE, Mass., July 27—A music educator's symposium here asked Paul Williams, 19-year-old editor of the folk-rock magazine Crawdaddy!, what they could do to reach their students.

"Well," he said, "you can always get them to play 'Claire de Lune,' but they're not going to express themselves through that. Why don't you ask them to whistle something and then teach them to play that?"

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The conference has amounted to a cram course in American culture—30 speeches in four days from men in government, education, industry, the arts and sciences—because its planners think music education has been isolated from the mainstream of society.

Participants were excited but bewildered by a talk on "The Theoretic and Esthetic Components in Western Civilization" by F.S.C. Northrup, Sterling Professor of Philosophy and Law (emeritus) at Yale, and one on humanistic psychology by Abraham H. Maslow of Brandeis.

"They're upset, but exhilarated," Mr. Wersen said of the symposium participants. "They have never heard some of these ideas, but they are anxious to think through the implications for music education." Next week, after the speakers have gone home, the participants will produce a set of recommendations on the course of music education that they hope will be a major influence in the field for years to come.

"The musical Establishment in education, like all Establishments, is run along political lines," said one symposium participant. "It's rigidly run along 19th-century lines, suspicious of new music—both pop and classical—and it's still killing the love for music in most of the kids it touches."

MONITOR (e)
BOSTON, MASS.
CIRC. 191,400

AUG 19 1967
New England Newsclip

School music calls for renovation

By Clifford Barnes

Staff writer of The Christian Science Monitor

Stockbridge, Mass.

Who will need lessons on the cornet, when the school band is comprised of transistors and tapes, programed by IBM, led by Ampex, and played on a Clipshorn or Electro-Voice?

This probing question is typical of many that were raised at the Tanglewood Symposium on "Music in American Society," sponsored by the Music Educators National Conference (MENC). Psychologists, industrialists, communications experts, labor and religious leaders, professional musicians, and music educators met for 10 days, July 23 to Aug. 2, at Heaton Hall, here, to consider this topic.

A summary session representing study-group opinions and recommendations of the 44 symposium participants centered on the general opinion that all types of music belong to the mainstream of American life. If we respect the individual human being, we will respect his right to his own taste in music and his privilege to change it. All types of music should be written, studied, and performed in our schools.

Reports predicted basic changes for music in the years ahead. With completely serialized music, we may come to the elimination of the performer as a creative interpreter, or in the case of electronic music, the eradication of the performer entirely. Direct communication from composer to listener may overtake us. It is now possible to write or compose directly on the Cathode Ray face of the terminal of an IBM 2250, using a light pen.

A strong plea was made for breakthroughs among music educators to get up to date on computer and other technological concepts which may completely alter music of the future. Guest speakers emphasized that the main purpose of all music is to communicate, and that today's society has created great plurality in taste to meet the needs of all people. These speakers represented the fields of education, philosophy, sociology, psychology, and various foundations, as well as composers, conductors, opera specialists, and rock 'n' roll performers.

Members of the symposium were divided into groups to discuss five subjects areas: A Philosophy of the Arts for an Emerging Society, Music of our Time, The Impact and Potentials of Technology, Economic and Community Support for the Arts, and The Nature and Nurture of Creativity. These were supplemented by panel discussion called "Dimensions."

"Prospects for the Future: Television-Symphony-Opera" brought together Curtis W. Davis, of National Educational Television; Helen M. Thompson, of the American Symphony Orchestra League; and Sarah Caldwell, artistic director of the new National Opera Company and the Opera Company of Boston.

Stan Kenton, composer Gunther Schuller, Father Norman O'Connor (the "jazz priest"), and David McAllester (professor of anthropology, Wesleyan University) explored "Music of Our Time."

Oliver Daniel, of Broadcast Music, Inc., was moderator for "Economic and Community Support: Perspectives." His panel included men from the American Federation of Musicians, the U.S. Steel Foundation, American Telephone and Telegraph Co., and the U.S. Office of Education.

Suggested methods of bringing live music to more people included the "jazz-mobile, piano-mobile, dance-mobile, and chamber-music-mobile." The purpose of these moveable music-makers is to reach the masses with the widest possible spectrum of musical experience.

The 20 music educators involved in the project emphasized their belief that music must be placed at the core of the school curriculum because of the dynamic contribution it can make to children of all backgrounds.

The symposium was directed by Louis G. Wersen, president of the MENC, and Robert A. Choate, professor of music at Boston University. The Berkshire Music Center (Erich Leinsdorf, director), the Theodore Presser Foundation, and the School of Fine and Applied Arts at Boston University cooperated in making it possible.

When music supervisors and teachers throughout the country begin to translate the "educationalese" of these recommendations into active, workable English, these purposeful ideas will have real meaning.

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 240,000

JUL 28 1967
New England Newsclip

Looking Ahead to 2000

Arts in Higher Education Urged

By ROBERT A. CHOATE

Professor of Music, Boston University, and Director, Tanglewood Symposium

Samuel B. Gould, chancellor of the State Universities of New York, has made a strong plea for inclusion of the arts throughout higher education.

Speaking on the third day of the Tanglewood Symposium, a conference of 60 leaders from education, music, sociology and psychology, philosophy and other fields, he reminded the group that "an appreciation of the arts does not necessarily make a humane person, but that the arts are essential, among other things, to create a balance for the science and technology which have been stressed in the post-Sputnik era."

Several speakers at Stockbridge outlined a projection for the year 2000. Max Lerner, professor of American civilization at Brandeis University and Herald-Traveler columnist, sketched a world in which increased leisure will make the arts indispensable for the enrichment of the individual.

Describing himself as a "possibilist," he took an optimistic stance about the future. He stressed that individuals will always have the ability to shape their own destinies and that it is more likely that "machines will become humanized than that humans will become mechanized." In his view, the man of 2000 will be "omniscient, omnipotent and omnipresent."

The symposium, being held under the sponsorship of the Music Educators National Conference, heard a Ford Foundation executive and an American composer evaluate the present condition of the creative artist in the United States.

W. McNeil Lowry, vice president of the Ford Foundation, deplored the "heavy toll and erosion of personal vitality of key artists and artistic performers." He claimed that "too much of the financial support goes into buildings, programs and conferences . . . not enough to the artists."

Norman Dello Joio, New York composer and chairman of the policy committee for the MENC's Contemporary Music Project for Creativity in Music Education (a project which, among other things, has placed young composers in residence in public schools across the country), took a different view.

He said this century has seen America come out of the era of purely imported artistic talent and that musicians, in his opinion, are not suffering from a "lack of change in their pockets." He added that it is often a question of artistic versus commercial values, commenting that " 'The Pajama Game' should not be confused with 'Tristan and Isolde' ".

Alvin C. Eurich, president of the Aspen Institute for Humanistic Studies, urged supporters and educators for the arts to maintain high standards of quality. "Democracy has never created a truly great culture," he said, "but it can be done." In his opinion, popularization of the arts does not require a compromise with mediocrity.

The symposium participants have divided into discussion groups which are dealing with major issues affecting the future of music in America, including values for the arts, music of our time, technology, support for the arts, and the issue of creativity. These groups will produce reports and recommendations.

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ESPLANADE

MONITOR (e)
BOSTON, MASS.
CIRC. 193,400
JUN 29 1967
New England Newsclip

Monday on the Esplanade

The Boston Pops concluded their 82d season last week with Arthur Fiedler, who just completed his 38th season as conductor. Members of the Boston Symphony Orchestra are now preparing for the opening concerts of the Berkshire Music Festival at Tanglewood (Lenox, Mass.) this Friday, Saturday, and Sunday, June 30-July 2.

About three-quarters of the orchestra will then return to Boston for the Esplanade Concerts, beginning Monday evening, July 3, at the Hatch Memorial Shell. These concerts will continue nightly, at 8:30, through Saturday, July 15, with the exception of Sunday, July 9.

The schedule for the first week of concerts is as follows:

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Academic Festival Overture ..... Brahms
Symphony No. 4, in A major ("Italian") ..... Mendelssohn
Piano Concerto in A minor ..... Schumann
Soloist: Ilan Rogoff

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Harry Ellis Dickson conducting
Semper Fidelis March ..... Sousa
Symphony "From the New World" ..... Dvořák
Rhapsody in Blue for Piano and Orchestra ..... Gershwin
Soloist: Leo Litwin
Bostonia Suite ..... Brown

Wednesday Morning, July 5, at 10:15
Harry Ellis Dickson conducting
March of the Toys ..... Herbert
Little Fugue ..... J. S. Bach
"Nutcracker" Suite ..... Tchaikovsky
Piano Concerto in B flat, K. 595, Finale ..... Mozart
Soloist: Michael Thomopoulos
The Sorcerer's Apprentice ..... Dukas
Colonel Bogey March ..... Alford

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Piano Concerto No. 1 in B flat minor ..... Tchaikovsky
Soloist: Eugene Indjic

Thursday Evening, July 6, at 8:30
Harry Ellis Dickson conducting
Symphony No. 1 in C minor ..... Brahms
Capriccio Espagnol ..... Rimsky-Korsakov
Marche Slave ..... Tchaikovsky

Friday Evening, July 7, at 8:30
Harry Ellis Dickson conducting
Overture "Leonore" No. 3 ..... Beethoven
Symphony No. 8 ..... Beethoven
The Animals' Carnival ..... Saint-Saëns
Soloists: Leo Litwin and Anthony Paratore
Bacchanale from "Sampson and Delilah" ..... Saint-Saëns

Saturday Evening, July 8, at 8:30
Harry Ellis Dickson conducting
Overture to "The Marriage of Figaro" ..... Mozart
Symphony No. 5, in C minor ..... Beethoven
Piano Concerto in G minor ..... Mendelssohn
Soloist: Bennett Lerner
Suite from "The Water Music" ..... Handel

SUNDAY HERALD
BOSTON, MASS.
CIRC. 220,100
JUN 25 1967
New England Newsclip

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SUNDAY GLOBE
BOSTON, MASS.
CIRC. 532,600
JUN 25 1967
New England Newsclip

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Full Boston Symphony concerts at Tanglewood resume July 21-Aug. 20.

DORCHESTER-ROXBURY
RECORD
BOSTON, MASS.
WEEKLY CIRC. 10,200
JUL 20 1967
New England Newsclip

Free Band Concerts At Hatch Memorial Shell

Four outstanding military bands representing the United States Coast Guard, Air Force, Army and Navy will present a series of free concerts at the Hatch Memorial Shell on the Charles River Esplanade, Boston at 8:00 p.m., July 26, Aug. 9, Aug. 16 and Aug. 23, under the sponsorship of the Metropolitan District Commission.

Commissioner Howard Whitmore, Jr. said he was "most enthused with this opportunity to extend the Esplanade season with such an array of fine talent."

The Boston Symphony Orchestra, which has presented 13 evening and two daytime children's performances, completed its season at Hatch Shell on July 15.

Commissioner Whitmore announced the first concert Wednesday, July 26, will be performed by the Coast Guard Academy Band of New London, Conn., under the direction of Lieut. William L. Broadwell.

The Air Force will be represented on Wednesday, Aug. 9, by the Eighth Air Force Band which is stationed at Westover Air Force Base, Westover, Mass. Chief Warrant Officer William D. Berky will be conducting.

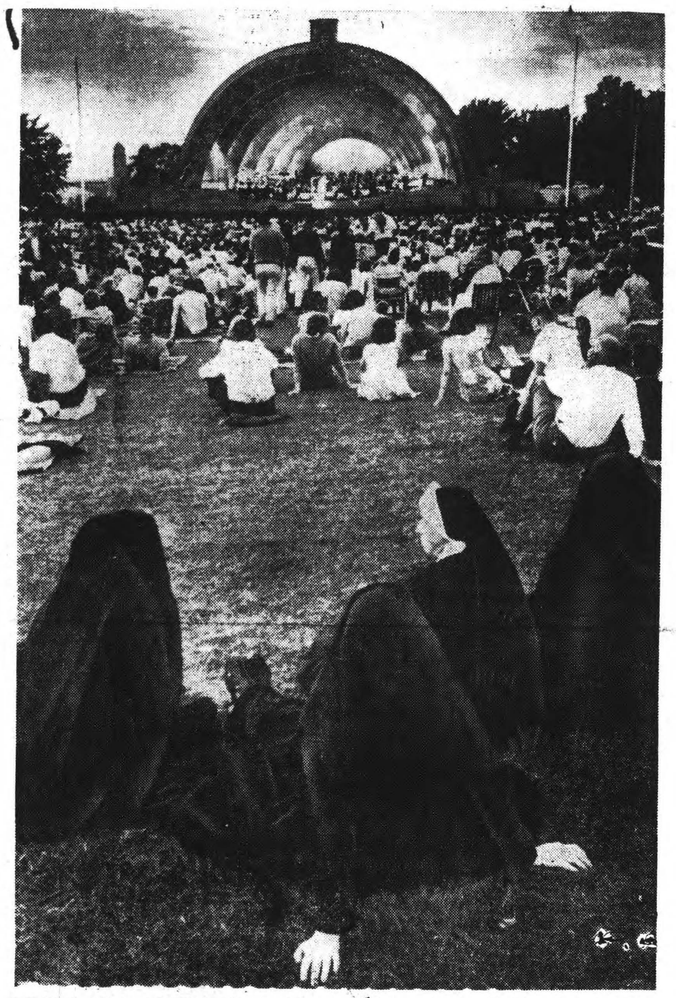
On the program for Wednesday, Aug. 16, will be the Eighteenth Army Band from Fort Devens. Warrant Officer-Bandmaster Marcus W. Callender will be the conducter.

Scheduled for Wednesday, Aug. 23, is Boston's own First Naval District Band. The Band, which is stationed at Boston Naval Base, is under the direction of Warrant Officer B. A. Waltrip.

The programs offered by these military bands will be varied with classical, military, popular and novelty compositions in a program designed to meet all musical tastes.

Also slated for performances at the Hatch Shell will be the 60-member Needham High School Parents Band on Aug. 1 and the Canton Chorus of the Society for the Preservation And Encouragement of Barber Shop Quartet Singing In America on Aug. 8. The choral group, consisting of 60 members, will perform as quartets at various stages of the program.

SUNDAY GLOBE
BOSTON, MASS.
CIRC. 537,050
JUL 2 1967
New England Newsclip



MUSIC ON THE CHARLES—The Boston Symphony's Esplanade concerts begin Monday evening at 8:30 and continue through July 15 (omitting July 9). Programs are classical, admission is free and seating informal on the lawn in front of the Hatch Memorial Shell.

EVENING JOURNAL
WILMINGTON, DELAWARE
D. 84,006
JUL 20 1967

Music Notes

Children Concerts Sparkling at Dell

By DAVID B. KOZINSKI

(Today's semimonthly column begins with a review of the three childrens' concerts at Robin Hood Dell, June 28, July 5 and 12. The guest writer is the 14-year-old composer-musician son of the Evening Journal music critic)

By STEFAN KOZINSKI

Beautiful music, excellent weather, pleasant scenery and exciting young pianists all contributed to three Wednesdays of pleasurable children's concerts by the Robin Hood Dell Orchestra in Philadelphia's Fairmount Park.

William Smith, the assistant conductor of the Dell orchestra and conductor of the children's concerts, based each concert on a broad theme. The first program ,entitled "Music — The Magic Carpet," featured Norman D. Mackenzie, 12-year-old pianist, in a masterful performance of the third movement of Haydn's "Piano Concerto in D Major."

Norman is a student of the famous pianist Maryan Filar who recently played a recital for the Polish millennium at the University of Delaware.

Smith led the orchestra in fine performances of Mozart's bubbling overture to "The Magic Flute," the cunning, entrancing "Sorcerer's Apprentice" by Dukas, the shining "Magic Fire Music" from Wagner's music drama, "Die Walkure," and the poignant "Berceuse" and glittering, triumphant "Finale" of Stravinsky's ballet, "The Firebird."

Benjamin Louis Pasternak, 11, piano soloist on the second concert, entitled "The World of Opera," played the finale of Mozart's "Piano Concerto in E flat, K. 449" with musicianship and verve.

The third and final program was entitled "Composers Love to Travel, Too," and featured the brilliant 12-year-old pianist, Kim Monroe, one of the 10 sons of the former first cellist of the Philadelphia Orhestra, Lorne Monroe, who is now serving in the same capacity in the New York Philharmonic.

Kim captured his audience in a dazzling performance of the third movement of Mendelssohn's "Piano Concerto in G minor." Eight countries were represented in exciting performances of the four orchestral selections on the program — Germany and Scotland in Mendelssohn's "Fingal's Cave" overture; England and Japan in Guyver Britton's "Tokyo Impressions" featuring the percussion players with authentic instruments and a beautiful violin solo in the second movement.

Not included in our last column was mention of this year's orchestra conductor at Delaware Music Camp. He was Dr. Vytautas Marijosius of the Hartt College of Music in Hartford, Conn., and he brought to the campers a continental attitude and seriousness about music. His conducting experience (aided by the ability to speak five languages) includes premieres in his native Lithuania of works by Staravinsky and Prokofieff with the composers observing.

★ ★ ★

The Music Critics Association has been awarded a technical assistance grant of $67,200 by the National Endowment for the Arts in order to develop OVERVIEW, a monthly digest of musical criticism to be published by MCA as a service to the world of music.

Music critics throughout this country and Canada have been invited to hold their annual workshop at Tanglewood, Mass., Aug. 9-13 as guests of the Boston Symphony Orchestra. A festival of American music is featured.

★ ★ ★

The Wilmington Opera Society will receive a $1,000 matching grant from the Federal Government through the Delaware State Arts Committee for the fall production of "Tosca."

WSO is conducting a contest in order to select an official "crest" or "seal." Artists are encouraged to contact Joan Pederson, 1908 Dorset Rd., Wilmington 19803, for more details.

★ ★ ★

Friday and Saturday — Festival of Classics. Manhattan Festival of Ballet. C. Colke Wilson Estate, Swedesford Rd., Paoli, Pa., 8:30 p.m. Admission $2 at the gate. Picnic area available on grounds.

Sunday — Linda Van Steenwyk, piano. Wilmington Music Svhool, 4 p.m. Free.

Sunday—De Pasquale String Quartet and Sylvia Glickman, piano. Stokes Auditorium, Haverford College, 8:30 p.m.

July 27, 28, 29 and Aug. 3, 4, 5—Brandywiners Ltd., "Carousel." Longwood Open Air Theater, 8:30 p.m. Tickets required.

104

ESPLANADE

MONITOR (e)
BOSTON, MASS
CIRC. 12,101
JUN 29 1967
New England Newsclip

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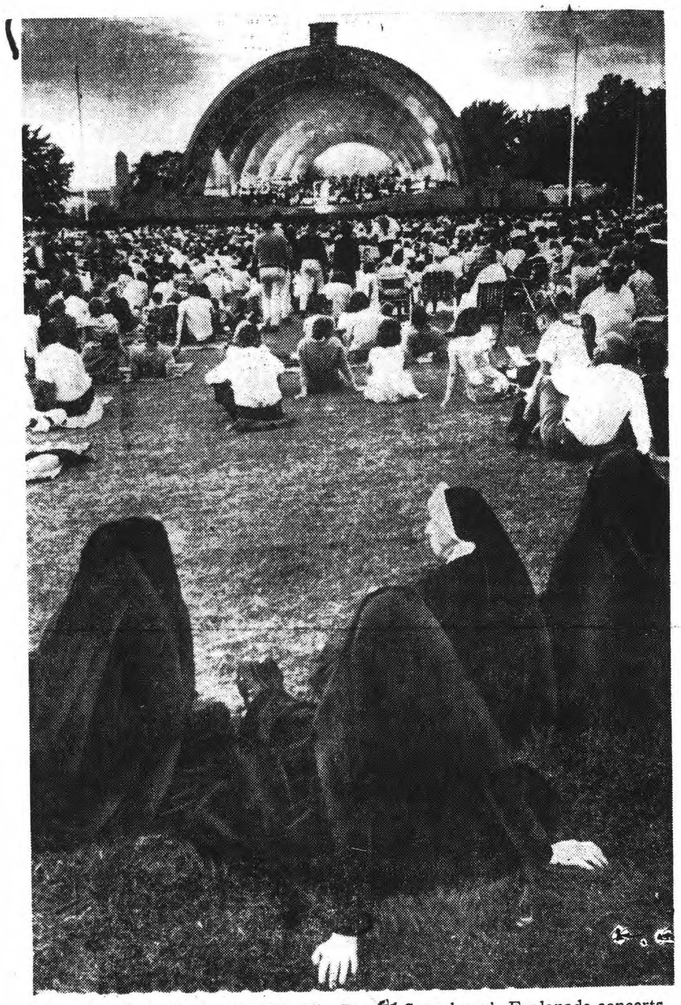
BOSTON, MASS.
CIRC. 537,050
JUL 2 1967
New England Newsclip



MUSIC ON THE CHARLES—The Boston Symphony's Esplanade concerts begin Monday evening at 8:30 and continue through July 15 (omitting July 9). Programs are classical, admission is free and seating informal on the lawn in front of the Hatch Memorial Shell.

EVENING JOURNAL
WILMINGTON, DELAWARE
D. 84,006
JUL 20 1967

Music Notes

Children Concerts Sparkling at Dell

By DAVID B. KOZINSKI

(Today's semimonthly column begins with a review of the three childrens' concerts at Robin Hood Dell, June 28, July 5 and 12. The guest writer is the 14-year-old composer-musician son of the Evening Journal music critic)

By STEFAN KOZINSKI

Beautiful music, excellent weather, pleasant scenery and exciting young pianists all contributed to three Wednesdays of pleasurable children's concerts by the Robin Hood Dell Orchestra in Philadelphia's Fairmount Park.

William Smith, the assistant conductor of the Dell orchestra and conductor of the children's concerts, based each concert on a broad theme. The first program ,entitled "Music — The Magic Carpet," featured Norman D. Mackenzie, 12-year-old pianist, in a masterful performance of the third movement of Haydn's "Piano Concerto in D Major."

Norman is a student of the famous pianist Maryan Filar who recently played a recital for the Polish millennium at the University of Delaware.

Smith led the orchestra in fine performances of Mozart's bubbling overture to "The Magic Flute," the cunning, entrancing "Sorcerer's Apprentice" by Dukas, the shining "Magic Fire Music" from Wagner's music drama, "Die Walkure," and the poignant "Berceuse" and glittering, triumphant "Finale" of Stravinsky's ballet, "The Firebird."

Benjamin Louis Pasternak, 11, piano soloist on the second concert, entitled "The World of Opera," played the finale of Mozart's "Piano Concerto in E flat, K. 449" with musicianship and verve.

The third and final program was entitled "Composers Love to Travel, Too," and featured the brilliant 12-year-old pianist, Kim Monroe, one of the 10 sons of the former first cellist of the Philadelphia Orhestra, Lorne Monroe, who is now serving in the same capacity in the New York Philharmonic.

Kim captured his audience in a dazzling performance of the third movement of Mendelssohn's "Piano Concerto in G minor." Eight countries were represented in exciting performances of the four orchestral selections on the program — Germany and Scotland in Mendelssohn's "Fingal's Cave" overture; England and Japan in Guyver Britton's "Tokyo Impressions" featuring the percussion players with authentic instruments and a beautiful violin solo in the second movement.

Not included in our last column was mention of this year's orchestra conductor at Delaware Music Camp. He was Dr. Vytautas Marijosius of the Hartt College of Music in Hartford, Conn., and he brought to the campers a continental attitude and seriousness about music. His conducting experience (aided by the ability to speak five languages) includes premieres in his native Lithuania of works by Staravinsky and Prokofieff with the composers observing.

★ ★ ★

The Music Critics Association has been awarded a technical assistance grant of $67,200 by the National Endowment for the Arts in order to develop OVERVIEW, a monthly digest of musical criticism to be published by MCA as a service to the world of music.

Music critics throughout this country and Canada have been invited to hold their annual workshop at Tanglewood, Mass., Aug. 9-13 as guests of the Boston Symphony Orchestra. A festival of American music is featured.

★ ★ ★

The Wilmington Opera Society will receive a $1,000 matching grant from the Federal Government through the Delaware State Arts Committee for the fall production of "Tosca."

WSO is conducting a contest in order to select an official "crest" or "seal." Artists are encouraged to contact Joan Pederson, 1908 Dorset Rd., Wilmington 19803, for more details.

★ ★ ★

Friday and Saturday — Festival of Classics, Manhattan Festival of Ballet. C. Colke Wilson Estate, Swedesford Rd., Paoli, Pa., 8:30 p.m. Admission $2 at the gate. Picnic area available on grounds.
Sunday — Linda Van Steenwyk, piano. Wilmington Music Svhool, 4 p.m. Free.
Sunday—De Pasquale String Quartet and Sylvia Glickman, piano. Stokes Auditorium, Haverford College, 8:30 p.m.
July 27, 28, 29 and Aug. 3, 4, 5—Brandywiners Ltd., "Carousel." Longwood Open Air Theater, 8:30 p.m. Tickets required.

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC 418,250

JUL 6 1967

New England Newsclip

105

Hey Pops, Note Concert-Going Kids

Stevie Powers, 2, W. Concord, Has Sandwich Making It Perfect Day.

Young Lady Has A Comfy Perch Baneath Hooded Cerriage While Listening to Music

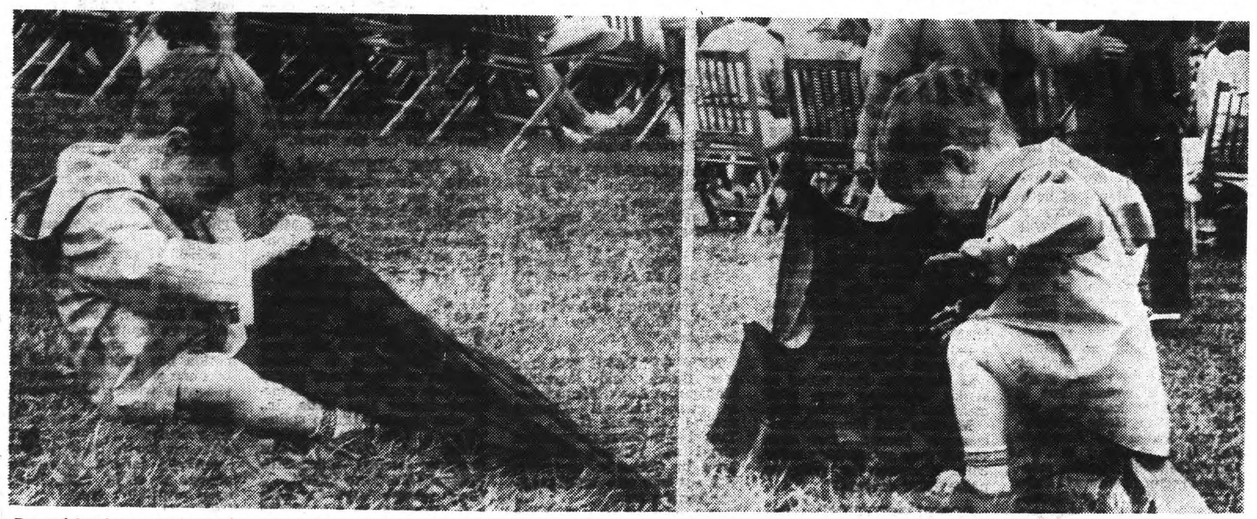
Although Program Was Designed For Young, It Meant Sleep For Mark Wilkins, Belmont

Record American Photos, Carroll Myett

Jill Fratelli, Charmed By Lilting Strains Of Music

NOT all the children who attended Wednesday's Children's Concert on Boston's Esplanade seem to have a clear understanding of the finest in music. But, you have to agree that they did have a fine time eating peanut butter and jelly sandwiches, and sipping their favorite beverages. A record crowd did attend the concert despite the glowering skies that blanketed the region.

Andriana Corinaldesi Sips Her Favorite



David Wilson, 2½, Boston Ironing Out An Umbrella Problem As The Celebrated Esplanade Concert At Boston's Hatch Memorial Shell On The Charles River Bank Thrilled Young And Old In This The 39th Season

106

HERALD (m)
BOSTON, MASS.
CIRC. 158,700

JUL 4 1967 New England Newsclip

Series Opens at Shell

Nearly 15,000 music lovers lined the banks of the Charles River Monday night to enjoy the opening of the Boston Symphony Orchestra's 39th season of free public concerts at Hatch Memorial Shell.

The opening night directorial duties were performed by Harry Ellis Dickerson, who has alternated constantly between two roles. He joined the Boston Symphony Orchestra as a violinist in 1938. He was an active conductor before then and has ben since — at the Pops, the Esplanade and his very successful Symphony Hall Youth Concerts.

BRAHMS OVERTURE

Mr. Dickson began the evening — and a lovely, cool evening it was — with the Academic Festival Overture by Brahms. He followed with Mendelssohn's Symphony No. 4 in A major ("Italian") and Schumann's Concerto for Pianoforte in A minor.

Ilan Rogoff was the soloist.

Co-sponsoring the concert were the First National Bank of Boston and the Old Colony Trust Company.

The concerts will be held every evening at 8:30 p.m. through July 15, except for Sunday, July 9. There will be morning concerts Wednesday and July 12 from 10:15 to 11:15.

SOME COMPETITION

An amusing sidelight was the appearance of a record player. The "hippie" who owned it entertained those sitting on blankets near him with German arias and marching music by John Philip Sousa.

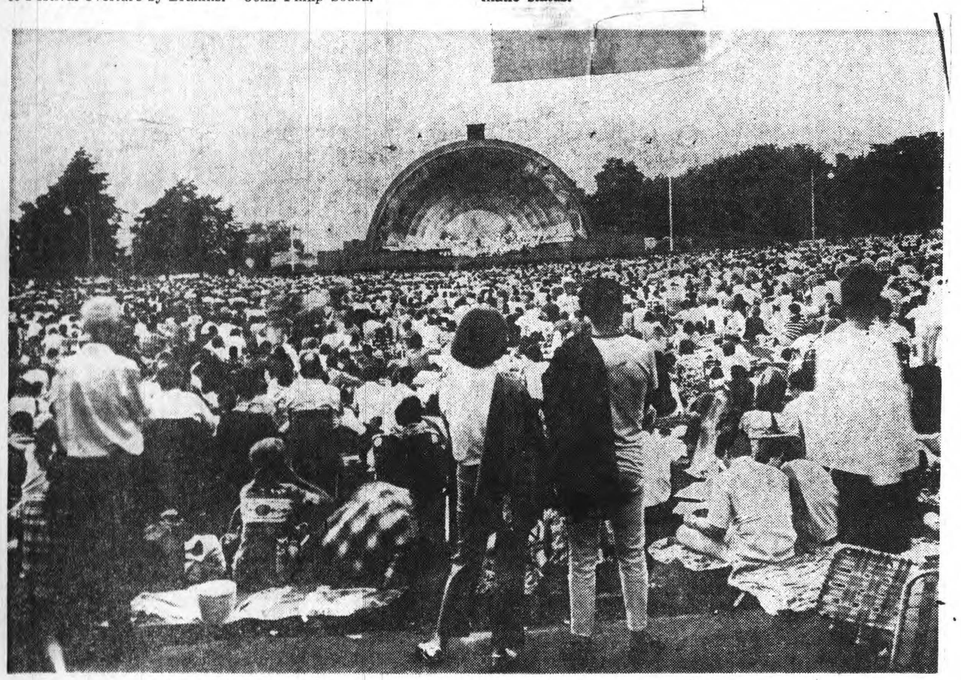
Hopefully, Mr. Dickson was unaware of the competition.

An attractive young lady from the Back Bay added a little Boston tone to the festivities when she was overheard to say:

"They're playing in shirtsleeves and jackets. Isn't that rather uncouth?

Red Relations

MOSCOW—South Vietnam's National Liberation Front, political arm of the Vietcong, has decided to establish full diplomatic relations with Cuba, the Soviet news agency Tass reported. The front has representatives in Moscow and in other Communist capitals, but they are not given full diplomatic status.



(Herald Staff Photo by George Dixon)

THOUSANDS GATHER at Hatch Memorial Shell to enjoy the opening of the 39th season of Esplanade concerts by the Boston Symphony Orchestra. Opening night conductor was Harry Ellis Dickson.

ROXBURY, MASS.
GAZETTE AND
SOUTH END ADVERTISER
W. 2,015

JUL 20 1967 Byfuller

Four Military Bands To Be At Charles Hatch Shell July 26, August 9, 16, 23

Four outstanding military bands representing the United States Coast Guard, Air Force, Army and Navy will present a series of free concerts at the Hatch Memorial Shell on the Charles River Esplanade, Boston at 8:00 p.m., July 26, August 9, August 16 and August 23, under the sponsorship of the Metropolitan District Commission.

Commissioner Howard Whitmore, Jr. said he was "most enthused with this opportunity to extend the Esplanade season with such an array of fine talent."

The Boston Symphony Orchestra, which has presented 13 evening and two daytime children's performances, completed its season at Hatch Shell on July 15.

Commissioner Whitmore announced the first concert Wednesday, July 26, will be performed by the Coast Guard Academy Band of New London, Conn., under the direction of Lieut. William L. Broadwell.

The Air Force will be represented on Wednesday, August 9, by the Eighth Air Force Band which is stationed at Westover Air Force Base, Westover, Mass. Chief Warrant Officer William D. Berky will be conducting.

On the program for Wednesday, August 16, will be the Eighteenth Army Band from Fort Devens. Warrant Officer-Bandmaster Marcus W. Callender will be the conductor.

Scheduled for Wednesday, August 23, is Boston's own First Naval District Band. The Band, which is stationed at Boston Naval Base, is under the direction of Warrant Officer B. A. Waltrip.

The program offered by these military bands will be varied with classical, military, popular and novelty compositions in a program designed to meet all musical tastes.

Also slated for performances at the Hatch Shell will be the 60-member Needham High School Parents Band on August 1 and the Canton Chorus of the Society for the Preservation And Encouragement Of Barber Shop Quartet Singing In America on August 8. The choral group, consisting of 60-members will perform as quartets at various stages of the program.

MORNING GLOBE
BOSTON, MASS.
CIRC. [illegible]100

JUL 6 1967 New England Newsclip

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. [illegible]750

JUL 6 1967 New England Newsclip

Eugene Indic At the Piano On Esplanade

By MARY X. SULLIVAN

The Wednesday night concert on the Charles River Esplanade is remarkable on two counts: it is an all-Tchaikovsky program, and it will have Eugene Indic as soloist in the Piano Concerto No. 1 in B-flat minor.

Eugene Indic (pronounced Inditch) is the very talented young pianist who was selected by Erich Leinsdorf to be soloist in the posh concert with the full Boston Symphony Orchestra which opened the Winterfest in the War Memorial Auditorium in 1965.

Indic, now 20 and entering his junior year at Harvard, came to this country from Yugoslavia with his mother when he was four. They went to live near relatives in Springfield, where Eugene entered school at age 6.

FELL IN LOVE

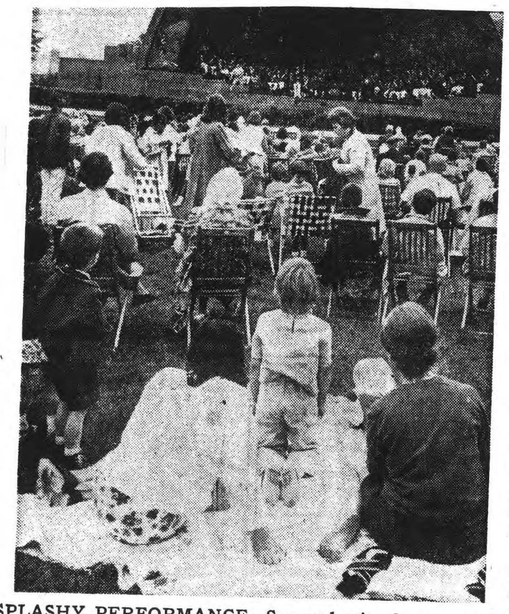
Up to that time he had shown no interest in music, but on his first exposure to it, he fell in love. A perceptive teacher noted his aptitude and urged his mother to foster it.

Later he commuted weekends to Waban to study with the internationally known pianist Alexander Borovsky. He first played with BSO musicians in Harry Ellis Dickson's Youth Concerts when he was 12, and has since appeared at Pops and the Esplanade concerts.

Another interesting facet of the Concerto is that it had its debut here in Boston rather than in Tchaikovsky's Russia. J. B. Lang (the Arthur Fiedler of his day) conducted it on Oct. 25th, 1875, in the old Music Hall which was located where Loew's Orpheum Theater now stands.

TORE IT APART

Tchaikovsky had completed his concerto and shown it to his teacher, Nicholas Rubenstein (brother of Anton, the famed pianist); the latter, instead of praising it, tore it to pieces and called it "unplayable." On an impulse, the composer sent it to Hans Von Beulow, a concert pianist who was about to embark on an American tour.



SPLASHY PERFORMANCE—Sun and rain alternated at the first morning concert by the Esplanade orchestra at Hatch Shell. Crowd basks in sunshine and children romp in showers. (Joe Dennehy Photos)

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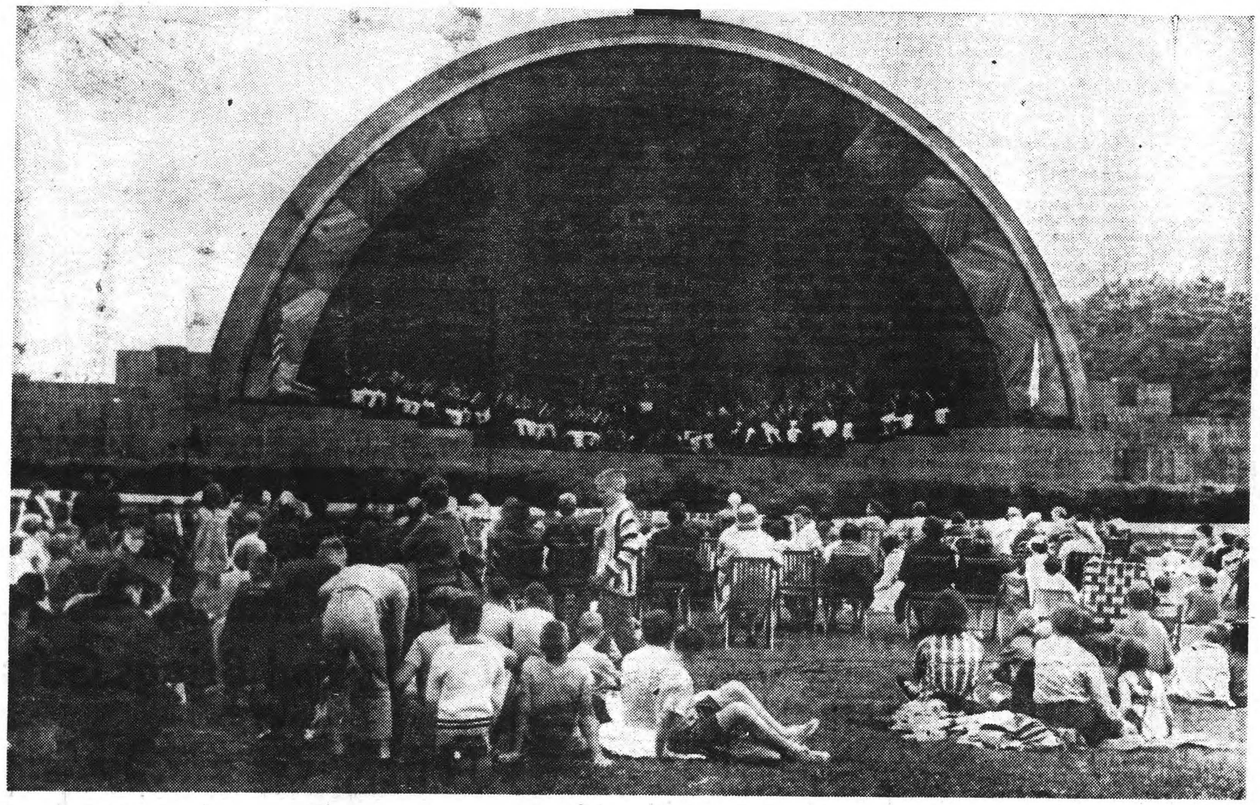
A Symphony of Music on Esplanade



NEITHER GLOWERING SKIES, light rains nor a chill wind off the Charles River succeeded Wednesday in dampening the auspiciousness of the Children's Concert on the Esplanade. A cloudburst soaked the attendance but they refused to move as Conductor Harry Ellis Dickson lead the orchestra, under the umbrella of the Hatch Shell, in "March of the Toys, Nutcracker Suite, Piano Concerto in B Flat, and completing the program—The Colonel Bogey March." Other Photos Below.

Record American Photos, Carroll Myett

All Children Love Music Especially If It's Being Played By Youngster

Cellophane Was The Curtain To Shield Element From Audience Attending Children's Concert At Hatch Shell

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SAMUEL WARD · BOSTON

END OF VOLUME

VOLUME 118

BSO
Pops

1967 - 1968

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

CONCERT SCHEDULE 1967–1968

SEPTEMBER

28	Boston	Rehearsal 1
29–30	Boston	Fri-Sat I

OCTOBER

3	Boston	Tuesday A1
5	Providence	1
6–7	Boston	Fri-Sat II
10	Boston	Tuesday B1
12	Boston	Rehearsal 2
13–14	Boston	Fri-Sat III
17	Boston	Cambridge 1
18	New York	1
19	Brooklyn	1
20	New York	1
21	Newark	
24	Boston	Tuesday A2
26	Boston	Thursday A1
27–28	Boston	Fri-Sat IV
31	Boston	Tuesday B2

NOVEMBER

2	Providence	2
3–4	Boston	Fri-Sat V
7	Boston	Tuesday A3
9	Boston	Thursday B1
10–11	Boston	Fri-Sat VI
14	Boston	Cambridge 2
16	Boston	Thursday A2
17–18	Boston	Fri-Sat VII
21	Boston	Tuesday B3
24–25	Boston	Fri-Sat VIII
28	Boston	Tuesday A4
29	New York	2
30	New Brunswick	

DECEMBER

1	New York	2
2	Carnegie Hall	1
5	Boston	Cambridge 3
7	Providence	3
8–9	Boston	Fri-Sat IX
12	Boston	Tuesday A5
14	Boston	Thursday A3
15–16	Boston	Fri-Sat X
28	Boston	Rehearsal 3
29–30	Boston	Fri-Sat XI

JANUARY

2	Boston	Tuesday A6
5–6	Boston	Fri-Sat XII
9	Boston	Tuesday B4
11	Providence	4
12–13	Boston	Fri-Sat XIII
16	Boston	Cambridge 4
18	Boston	Rehearsal 4
19–20	Boston	Fri-Sat XIV

JANUARY *(continued)*

23	Boston	Tuesday A7
25	Boston	Thursday B2
26–27	Boston	Fri-Sat XV
29	Hartford	
30	Philadelphia	
31	New York	3

FEBRUARY

1	Brooklyn	2
2	New York	3
3	Carnegie Hall	2
6	Boston	Tuesday A8
8	Boston	Thursday A4
9–10	Boston	Fri-Sat XVI
15	Boston	Rehearsal 5
16–17	Boston	Fri-Sat XVII
20	Boston	Tuesday B5
22	Boston	Thursday A5
23–24	Boston	Fri-Sat XVIII
26	Washington	
27	Washington	
28	New York	4
29	Carnegie Hall	

MARCH

1	New York	4
2	Carnegie Hall	3
8–9	Boston	Fri-Sat XIX
12	Boston	Tuesday A9
14	Providence	5
15–16	Boston	Fri-Sat XX
19	Boston	Cambridge 5
21	Boston	Thursday B3
22–23	Boston	Fri-Sat XXI
27	St Louis	
28	Chicago	
29	Cincinnati	

APRIL

1	Boston	American College of Physicians
2	New Haven	
3	New York	5
4	Brooklyn	3
5	New York	5
6	Carnegie Hall	4
9	Boston	Cambridge 6
11	Boston	Rehearsal 6
12–13	Boston	Fri-Sat XXII
16	Boston	Tuesday B6
18	Boston	Thursday A6
19–20	Boston	Fri-Sat XXIII
23	Boston	Tuesday A10
25	Boston	Rehearsal 7
26–27	Boston	Fri-Sat XXIV

Fri-Sat-I 1

Fri-Sat-II Tues B-I 3

Fri-Sat-III Cambridge-I 4

Tues A-II 7

Thurs A-I 9

Fri-Sat-IV Tues B-III 10

Fri-Sat V 12

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ERICH LEINSDORF *Music Director*

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18	New York	1
19	Brooklyn	1
20	New York	1
21	Newark	
24	Boston	Tuesday A2
26	Boston	Thursday A1
27–28	Boston	Fri-Sat IV
31	Boston	Tuesday B2

NOVEMBER

2	Providence	2
3–4	Boston	Fri-Sat V
7	Boston	Tuesday A3
9	Boston	Thursday B1
10–11	Boston	Fri-Sat VI
14	Boston	Cambridge 2
16	Boston	Thursday A2
17–18	Boston	Fri-Sat VII
21	Boston	Tuesday B3
24–25	Boston	Fri-Sat VIII
28	Boston	Tuesday A4
29	New York	2
30	New Brunswick	

DECEMBER

1	New York	2
2	Carnegie Hall	1
5	Boston	Cambridge 3
7	Providence	3
8–9	Boston	Fri-Sat IX
12	Boston	Tuesday A5
14	Boston	Thursday A3
15–16	Boston	Fri-Sat X
28	Boston	Rehearsal 3
29–30	Boston	Fri-Sat XI

JANUARY

2	Boston	Tuesday A6
5–6	Boston	Fri-Sat XII
9	Boston	Tuesday B4
11	Providence	4
12–13	Boston	Fri-Sat XIII
16	Boston	Cambridge 4
18	Boston	Rehearsal 4
19–20	Boston	Fri-Sat XIV

JANUARY *(continued)*

23	Boston	Tuesday A7
25	Boston	Thursday B2
26–27	Boston	Fri-Sat XV
29	Hartford	
30	Philadelphia	
31	New York	3

FEBRUARY

1	Brooklyn	2
2	New York	3
3	Carnegie Hall	2
6	Boston	Tuesday A8
8	Boston	Thursday A4
9–10	Boston	Fri-Sat XVI
15	Boston	Rehearsal 5
16–17	Boston	Fri-Sat XVII
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8–9	Boston	Fri-Sat XIX
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14	Providence	5
15–16	Boston	Fri-Sat XX
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19–20	Boston	Fri-Sat XXIII
23	Boston	Tuesday A10
25	Boston	Rehearsal 7
26–27	Boston	Fri-Sat XXIV

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SEPTEMBER 1967 / FRI - SAT - I / TUES A - I

(1)

EIGHTY-SEVENTH SEASON 1967–1968

First Program

Friday afternoon September 29 at 2 o'clock

Saturday evening September 30 at 8.30

WAGNER

Der fliegende Holländer – Overture

Die Meistersinger von Nürnberg – from Act III

Introduction – Dance of the apprentices –
Procession of the mastersingers

INTERMISSION

Die Walküre – Act I

CLAIRE WATSON *Sieglinde*

JESS THOMAS *Siegmund*

KENNETH SMITH *Hunding*

These concerts are given in memory of John N. Burk

The concerts will end at about 4.10 on Friday and at 10.40 on Saturday

BALDWIN PIANO

RCA VICTOR RECORDS

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 240,000

SEP 30 1967 New England Newsclip

SYMPHONY

All-Wagner Concert Opens 87th Season of Symphony

By McLAREN HARRIS

As reverberations of the final chord melted away, concluding Friday's all-Wagner concert by the Boston Symphony, inaugural of the 87th season, the thought occurred to me that Erich Leinsdorf might have done well to schedule this program five years ago. No program could have drawn a sharper delineation between his reign and that of Charles Munch.

Here is a conductor whose Wagnerian affinities, having been amply demonstrated elsewhere, were mostly hearsay in Boston. At Tanglewood in 1965 he conducted a complete "Lohengrin"; the final concert of this year's Berkshire Festival was devoted to Wagner. This weekend it is Boston-proper's turn. Perhaps Leinsdorf suspected five years ago that such a sudden and deliberate switch from the Gaullic tastes of Munch to purely Teutonic fare would give offense to his audience and appear as a spike driven into the reputation of his predecessor.

This year, however, we can openly embrace both Wagner and his interpreter. Here is a man who encourages large-bore throatiness of tone from his brasses, which challenge comparison with stormy seas in the overture to "The Flying Dutchman"; who calls for trumpet fanfares like shafts of pure sound, piercing but not stinging; who revels in the timbral richness of Wagner's scoring in "Die Meistersinger" who can capture the sweep, the glory, the consuming tenderness of Act I of "Die Walkuere." (I must note here that Charles Munch conducted "Die Walkuere," Act I, at Tanglewood in 1956, though I did not hear the performance.)

Act I of "Die Walkuere" is among the most rewarding of Wagner's works in concert, for it reveals both musical resplendence and a dramatic completeness of sorts, in which Siegmund and Sieglinde meet, join together and flee the house of Hunding. The tales of tragedy, the words of sorrow, love and resolution all carry an aura of heroism; the motives of Valhalla and the sword stir in the musical context as supernatural influences within a framework of human events.

From the podium, Leinsdorf saw them all and guided his large forces with a gentle but unmistakable authority. His phrasing, ardent and persuasive, contained ample breathing space, hushes contrasted with massive orchestral outbursts which somehow never overwhelmed the singers, and motives were always drawn from within, never borrowed from elsewhere and attached.

As Sieglinde, Claire Watson had not an all-consuming Wagnerian voice, yet she displayed a lyric gift which she could sustain at a healthy volume, building a sympathetic, purely feminine portrayal. Jess Thomas brought his finest phrasing and restraint to Siegmund's ode to spring; elsewhere his tenor was gutsy but a trifle desperate, strong but without warmth. Kenneth Smith, Hunding, was able to assume a startling command with his full bass and did so as long as his words were measured, but as the intensity grew his pitch clarity turned into ambiguity. The diction of all three was passable.

"Die Walkuere's" wide-span texture, the internal clarity of Wagner's pseudo-polyphony in the "Meistersinger" excerpts and the churning swiftness of the "Flying Dutchman" overture made for an auspicious season-opener, and for those who did not know about Leinsdorf and Wagner, it meant discovery.

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EIGHTY-SEVENTH SEASON 1967–1968

First Program

Tuesday evening October 3 at 8.30

WAGNER

Der fliegende Holländer – Overture

Die Meistersinger von Nürnberg – from Act III

Introduction – Dance of the apprentices –
Procession of the mastersingers

INTERMISSION

Die Walküre – Act I

CLAIRE WATSON *Sieglinde*

JESS THOMAS *Siegmund*

KENNETH SMITH *Hunding*

BALDWIN PIANO

RCA VICTOR RECORDS

VISITOR
PROVIDENCE, R. I.
WEEKLY CIRC. 60,200

SEP 29 1967 New England Newsclip

Boston Symphony's Series Opens Oct. 5

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Two Wagner scores will head the program: "The Overture to The Flying Dutchman" and excerpts from "The Mastersingers." They were performed by this orchestra under its first conductor, George Henschel, 85 years ago, one year before the death of Wagner.

The second half of the concert includes Tchaikovsky's "Sixth Symphony."

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY CIRC. 26,000

SEP 28 1967 New England Newsclip

BSO Assist. Conductor To Lead Concerts

Boston Symphony Orchestra Assistant Conductor Charles Wilson will conduct at the Friday-Saturday, Oct. 6 and 7 concerts. Program will include Hans Werner Henze's Symphony No. 1, Rimsky-Korsakov's Sherherazade and the Academic Festival Overture by Brahms.

Erich Leinsdorf will conduct the opening program of the Tuesday, Series A, Oct. 3 concerts at 8:30 in Symphony Hall. This program will include Wagner's Overture to The Flying Dutchman, excerpts from Act III of Die Meistersinger and the complete Act I from Die Walkure with Claire Watson, Jess Thomas and Kenneth Smith, soloists.

SEPTEMBER 1967

FRI - SAT - I / TUES A - I

(1)

First Program

Friday afternoon September 29 at 2 o'clock

Saturday evening September 30 at 8.30

WAGNER

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Die Meistersinger von Nürnberg – from Act III

Introduction – Dance of the apprentices –
Procession of the mastersingers

INTERMISSION

Die Walküre – Act I

CLAIRE WATSON *Sieglinde*
JESS THOMAS *Siegmund*
KENNETH SMITH *Hunding*

These concerts are given in memory of John N. Burk

The concerts will end at about 4.10 on Friday and at 10.40 on Saturday

BALDWIN PIANO

RCA VICTOR RECORDS

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 240,000

SEP 30 1967 New England Newsclip

SYMPHONY

All-Wagner Concert Opens 87th Season of Symphony

By McLAREN HARRIS

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VISITOR
PROVIDENCE, R. I.
WEEKLY CIRC. 60,200

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EIGHTY-SEVENTH SEASON 1967–1968

First Program

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WAGNER

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Introduction – Dance of the apprentices –
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INTERMISSION

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CLAIRE WATSON *Sieglinde*
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BALDWIN PIANO

RCA VICTOR RECORDS

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY CIRC. 26,000

SEP 28 1967 New England Newsclip

BSO Assist. Conductor To Lead Concerts

Boston Symphony Orchestra Assistant Conductor Charles Wilson will conduct at the Friday-Saturday, Oct. 6 and 7 concerts. Program will include Hans Werner Henze's Symphony No. 1, Rimsky-Korsakov's Sherherazade and the Academic Festival Overture by Brahms.

Erich Leinsdorf will conduct the opening program of the Tuesday, Series A, Oct. 3 concerts at 8:30 in Symphony Hall. This program will include Wagner's Overture to The Flying Dutchman, excerpts from Act III of Die Meistersinger and the complete Act I from Die Walkure with Claire Watson, Jess Thomas and Kenneth Smith, soloists.

2

PATRIOT-LEDGER (e)
QUINCY, MASS.
CIRC. 58,900

OCT 4 1967 New England Newsclip

The Sound of Music

Wagnerian Encounter

By Peter M. Knapp

The Boston Symphony has picked up where it left off in the concluding program at Tanglewood — with an all-Wagner program to open the winter season in Symphony Hall.

And to escape from the endless possibilities of bits and pieces from Wagnerian operas, Erich Leinsdorf chose something special in beginning the orchestra's 87th season: the entire first act of "Die Walkuere."

In the murky mythology of the Ring operation, "Die Walkuere" stands as the most human of the four grandiose stageworks. The first act plunks the listener in the midst of a familiar situation, the household triangle.

Orchestral Atmosphere

Siegmund, alias Wehwalt, has staggered into the rude home of Hunding, whose wife, Sieglinde, gives him hospitality. The warrior returns, suspicious of his guest — with good reason, for the pair fall in love and flee during the night as the drugged Hunding slumbers on. Wagner unfolds the confrontation of his three characters in a score rich in psychological rumblings, thick with foreboding atmosphere.

The performance was an exciting one, conducted with textbook lucidity by Leinsdorf and sung gloriously by tenor Jess Thomas (Siegmund), soprano Claire Watson (Sieglinde) and bass Kenneth Smith (Hunding). None of them qualify for the stereotyped image of the bulky, bawling, trussed-in Wagnerian singer. All rate high marks for the excellence of their diction, vocal placement, and expressive singing.

It is good to hear a Wagnerian performance in which detail stands out with such clarity as Leinsdorf and the Symphony musicians achieved. In "Die Walkuere," as well as in the opening selections on the program — the overture to "Der fliegende Hollaender" ("The Flying Dutchman") and portions of Act III of "Die Meistersinger" — Leinsdorf established comfortable tempos and bared the inner workings of the scores. In a concert version perhaps this is more possible than in the opera house. Nevertheless, one was grateful for the transparent textures, the luster of the strings, the sonority of woodwinds and brass.

Sturdy Tenor

It is an added pleasure to hear a Heldentenor who deserves the term. Jess Thomas has the sturdy, clarion voice required; he also has a refreshing, uncluttered tone quality. At the beginning of the act, he seemed to overdo in his effort to be dramatic, but this soon passed. Thomas' narration and his scene with Sieglinde were exciting examples of Wagnerian singing.

Miss Watson, too, contributed an appealing soprano, warm in her soft passages, traces of hardness around the edges showing at full voice. Smith was perfectly cast as Hunding — gruff, menacing, his powerful black bass echoing the storm scene that opens the act (with a wind machine for added effect). A clank of backstage chains announced his arrival. Too bad Hunding slept through the elopement scene; he missed some rousing vocalism.

MONITOR (e)
BOSTON, MASS.
CIRC. 192,100

SEP 30 1967 New England Newsclip

Leinsdorf's 'Die Walküre'

By Craig Stinson

The 87th season of the Boston Symphony Orchestra got under way Friday afternoon with an all-Wagner program.

Erich Leinsdorf, graceful and energetic, led the orchestra and soloists through excerpts from "The Flying Dutchman," "Die Meistersinger," and "Die Waulküre." A sell-out crowd at Symphony Hall thundered its approval.

Mr. Leinsdorf is an exceptionally appealing conductor to watch. With the least possible waste of energy, he makes his entire body work toward the musical effect he wishes to achieve. Without distracting angular motions or grandiose gestures, he holds firm control over his players.

Those physical aspects of his conducting style combine with his temperament and musicianship to make Leinsdorf an outstanding interpreter of Wagner. His performances are intense and dramatic, without ostentation. If one were to make any complaint at all, it would be a minor one, having to do on occasion with his sense of pacing.

Thus, in the suite of three excerpts from the third act of "Die Meistersinger," the playing was clean, there was plenty of well controlled power, and the brasses were splendid, if not note perfect. Still, one longed for just a bit of relaxation at certain spots in the "Procession of the Mastersingers." Mr. Leinsdorf made his effect, but seemed too much in a hurry to have done with it.

Pictorial intentions

On the other hand, the "Flying Dutchman" overture did not suffer from the fast-paced reading it received at Mr. Leinsdorf's hands. This was easily the most satisfying performance of the afternoon. Well built crescendos, sudden drastic shifts of dynamic level, above all, the ability to underline Wagner's pictorial intentions made this familiar score a fresh and exciting experience.

The main event was a complete per formance of Act I from "Die Walküre." Th roles of Siegmund and Sieglinde were sun by Jess Thomas and Claire Watson, tw Americans who have recently been makin big names for themselves in European oper houses. Hunding was portrayed by th British-born, American-trained Kenneth Smith.

The latter is the fortunate owner of a voice that will penetrate the thickest Wagnerian bog. Neither Mr. Thomas nor Miss Watson was able to project as well, though they both possess more pleasing voices and experience fewer problems of technique.

Notwithstanding the generally high quality of yesterday's performance, this listener is still not convinced that Act I of "Die Walküre" makes an effective concert piece. True, there is a certain dramatic completeness to the act. But Wagnerian drama is hard enough to follow when done with sets, costumes and actors. Without any theatrical support, an hour and a quarter of "endless melody" becomes an esoteric pleasure indeed.

OCTOBER

FRI - SAT - II / TUES B - I

3

EIGHTY-SEVENTH SEASON 1967–1968

Second Program

Friday afternoon 6 October at 2 o'clock
Saturday evening 7 October at 8.30

CHARLES WILSON *conducting*

BRAHMS
Academic Festival Overture op. 80

HENZE
Symphony no. 1
- Allegretto, con grazia
- Lento (Notturno)
- Allegro con moto – Tempo giusto – Piu mosso

First performance in Boston

INTERMISSION

RIMSKY-KORSAKOV
Sheherazade op. 35

The Academic Festival Overture has been recorded by the Orchestra under Serge Koussevitzky

The concerts will end at about 3.45 on Friday and at about 10.15 on Saturday

BALDWIN PIANO
RCA VICTOR RECORDS

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 240,000

SEP 16 1967 New England Newsclip

Wilson Conducting New York Opera

Charles Wilson, assistant conductor of the Boston Symphony Orchestra, has been released from his duties with the orchestra for several guest appearances with the New York City Opera. He will conduct Mozart's "The Marriage of Figaro" for the first time tonight in the New York State Theater at Lincoln Center for the Performing Arts, with subsequent performances on Sept. 29, Oct. 21 and Oct. 29.

Wilson will make his conducting debut with the Boston Symphony at its second pair of concerts of the 1967-68 season on Friday afternoon, Oct. 6, and Saturday evening, Oct. 7. His program includes Brahms' Academic Festival Overture, Hans Werner Henze's Symphony No. 1 and Rimsky-Korsakov's "Sheherazade."

EIGHTY-SEVENTH SEASON 1967–1968

First Program

Tuesday evening 10 October at 7.30

WAGNER
Der fliegende Holländer – Overture

WAGNER
Die Meistersinger von Nürnberg
- Introduction to Act III – Prelude to Act I

INTERMISSION

SCHUBERT
Symphony no. 9 in C major *The Great*
- Andante; Allegro ma non troppo
- Andante con moto
- Scherzo
- Finale

Schubert's Symphony no. 9 has been recorded by the Orchestra under Charles Munch

BALDWIN PIANO
RCA VICTOR RECORDS

Old Symphony Hall Is Young Again

Last week's first concert in the Boston Symphony's Tuesday "B" Series was a pleasant occasion, with music by Wagner and Schubert — "Symphony No. 9 in C Major." Inasmuch as I already have reviewed the program, I have nothing really new to say about the music — most of which was familiar and time-tested, anyway.

However, I would like to congratulate the Boston Symphony management on the first-rate refurbishing job that has been done in staid old Symphony Hall. After the Pops season closed, work began, with the Edward K. Perry Company, who painted the hall 67 years ago, once more on hand for the redecoration. The statues in the niches of the auditorium look whiter than ever; their plaster surfaces have been renewed to give them again the look of marble.

The walls of the auditorium have been repainted as has the ceiling; seven colors were used in all, and these colors match perfectly the originals. Likewise, the ceiling was stripped and repainted so that the auditorium now has been restored to its original look of 1900.

The lovely chandeliers also have been cleaned and polished. Moreover, the organ pipes, the proscenium arch, and the balcony railings, all covered with gold leaf, have been washed and a new protective coat of gelatin added.

Although the handsome hall now looks fresh and shining and although throughout the redecoration special care was taken to make certain that no change would occur in the auditorium's unique acoustics (among the best in the world), there is still work to do. For example, the leather doors to Symphony Hall will gradually be re-covered. In addition, public elevators will be installed later, and a new entrance and foyer will be constructed.

All this refurbishing represents the first expenditure from the $1,500,000 which is being raised as part of the $5,500,000 for the Boston Symphony. In any event, Symphony Hall, long a source of pride to both proper and improper Bostonians, has never looked better.

STANDARD-TIMES (e)
NEW BEDFORD, MASS.
CIRC. 68,850

OCT 11 1967 New England Newsclip

Program Is Well-Played By Boston Symphony

By EARL J. DIAS
Standard-Times Music Critic

Last night, in Symphony Hall, the Boston Symphony Orchestra, under the baton of Erich Leinsdorf, began its 1967-68 Tuesday "B" Series with a program that featured two works by Wagner, "Overture to 'The Flying Dutchman'" and excerpts from "Die Meistersinger," and Schubert's "Symphony No. 9 in C Major."

Obviously, the program offered no musical surprises, but it was well-played. And, inasmuch as Mr. Leinsdorf and his orchestra were in such good form even familiar music often had a quality of freshness and spontaneity.

Wagner's "Overture to 'The Flying Dutchman'" is of interest chiefly because it utilizes some of the ideas and techniques that were to come to full flower in his later work. Alternately meditative and sonorous, it makes for good listening.

From "Die Meistersinger" Mr. Leinsdorf chose the introduction to Act III and the perennially popular prelude to Act I. The introduction is somber and sometimes ominous; the prelude is a sort of cameo version of the opera itself inasmuch as it uses the major themes associated with the principal characters of the work.

It ends with the triumphant and thrilling theme of the meistersingers themselves — conveyed in glorious and rafter-shaking sound by the Boston musicians.

I have no doubt whatsoever that Schubert's Symphony No. 9 is his finest orchestral work — better in brilliance of instrumentation, in variety of melody, in its handling of the symphonic form than the much-played "Unfinished."

It is an irony of fate that Schubert himself never heard this symphony; it was rescued from oblivion a decade after his death by Mendelssohn who found the manscript in the possession of a friend.

Mr. Leinsdorf's reading o fthe work is firm, steady, somewhat rapid in tempo, and never over-romanticized. I thought the orchestra was especially effective in the lilting scherzo and in the magnificent finale which, even when it repeats itself, (and the only weakness of the work is Schubert's tendency to occasional long-windedness) manages, nevertheless, to hold one's attention.

The next concert in the series will be played Oct. 31, with Jorge Metser as guest conductor.

SUNDAY STANDARD TIMES
NEW BEDFORD, MASS.
CIRC. 60,150

OCT 15 1967 New England Newsclip

OCTOBER

FRI - SAT - II / TUES B - I

3

EIGHTY-SEVENTH SEASON 1967–1968

Second Program

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Saturday evening 7 October at 8.30

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Academic Festival Overture op. 80

HENZE
Symphony no. 1
Allegretto, con grazia
Lento (Notturno)
Allegro con moto – Tempo giusto – Più mosso
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BALDWIN PIANO
RCA VICTOR RECORDS

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 240,000

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NEW BEDFORD, MASS.
CIRC. 63,850

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SUNDAY STANDARD TIMES
NEW BEDFORD, MASS.
CIRC. 60,150

OCT 15 1967 New England Newsclip

4 FRI—SAT III III / CAMBRIDGE I—I

EIGHTY-SEVENTH SEASON 1967–1968

Third Program

Friday afternoon 13 October at 2 o'clock
Saturday evening 14 October at 8.30

BEETHOVEN

Suite from the ballet Die Geschöpfe des Prometheus op. 43

Overture: Adagio – Allegro molto con brio
Introduction to Act I 'La Tempesta': Allegro non troppo
Adagio – Andante quasi allegretto
BERNARD ZIGHERA *harp* JULES ESKIN *cello*
DORIOT ANTHONY DWYER *flute* GINO CIOFFI *clarinet*
SHERMAN WALT *bassoon*
Finale: Allegretto – Allegro molto – Presto

SCHOENBERG

Concerto for Piano and Orchestra op. 42

Andante
Molto allegro
Adagio
Giocoso (moderato)

RITA BOUBOULIDI

First performance by the Boston Symphony Orchestra

INTERMISSION

SCHUMANN

Symphony no. 2 in C major op. 61

Sostenuto assai–Allegro ma non troppo
Scherzo: Allegro vivace–Trio I–Trio II
Adagio espressivo
Allegro molto vivace

At these performances Mme Bouboulidi is playing the Steinway Piano

The concert will end at about 3.50 on Friday
and at about 10.20 on Saturday

BALDWIN PIANO

RCA VICTOR RECORDS

EIGHTY-SEVENTH SEASON 1967–1968

First Program

Tuesday evening 17 October at 8.30

BEETHOVEN

Suite from the ballet Die Geschöpfe des Prometheus op. 43

Overture: Adagio – Allegro molto con brio
Pastorale: Allegro – March: Allegro
Adagio – Andante quasi allegretto
BERNARD ZIGHERA *harp* JULES ESKIN *cello*
DORIOT ANTHONY DWYER *flute* GINO CIOFFI *clarinet*
SHERMAN WALT *bassoon*
Finale: Allegretto – Allegro molto – Presto

SCHOENBERG

Concerto for Piano and Orchestra op. 42

Andante
Molto allegro
Adagio
Giocoso (moderato)

RITA BOUBOULIDI

First performance in this series

INTERMISSION

SCHUMANN

Symphony no. 2 in C major op. 61

Sostenuto assai; Allegro ma non troppo
Scherzo: Allegro vivace; Trio I; Trio II
Adagio espressivo
Allegro molto vivace

At this performance Mme Bouboulidi is playing the Steinway Piano

BALDWIN PIANO

RCA VICTOR RECORDS

HELLENIC CHRONICLE
BOSTON, MASS.
WEEKLY CIRC. 22,050

OCT 12 1967 New England Newsclip

Greek Pian With Boston

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Rita Bouboulidi of Greece, whose piano has been heard in all parts of Europe, will be guest soloist this weekend with the Boston Symphony Orchestra at Symphony Hall.

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Beginning her musical studies in her native Greece, Miss Bouboulidi was awarded her diploma from Athens Conservatory and completed a full course of classical studies as well. She made her debut with the state orchestra in Athens in 1947, and after receiving a French government award went to France to continue her studies at Conservatoire National de Paris with Lazare-Levy, in piano, and Simone PleGaussade in counterpoint, winning prizes in both.

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SUNDAY GLOBE
BOSTON, MASS.
CIRC. 537,050

OCT 8 1967 New England Newsclip

B.S.O. Headlines Schoenberg

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JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY CIRC. 26,000

OCT 12 1967 New England Newsclip

BSO Cambridge Series Begins Next Tuesday

The Boston Symphony Orchestra will give only one concert in Symphony Hall next week as the Orchestra begins its first tour of the season at mid-week.

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VISITORS GUIDEPOST
BOSTON, MASS.
BI-WEEKLY

OCT 13 1967 New England Newsclip

music

BOSTON SYMPHONY ORCHESTRA — Backbone of the Boston cultural scene, the BSO makes Symphony Hall a titled seat and performs excerpts from the ballet "Prometheus" by Beethoven, the Schoenberg Piano Concerto with pianist Rita Bouboulidi, and Schumann's Symphony No. 2 in C Major, on Friday afternoon, October 13, at 2 p.m. and Saturday evening, October 14, at 8:30 p.m. The program will be repeated for the Cambridge concert series in Sanders Theater, Tuesday, October 17, at 8:30 p.m. On Tuesday, October 24, Charles Wilson, recently appointed assistant conductor of the BSO, will debut at the podium. Thursday, October 26, Erich Leinsdorf will return to conduct an orchestral program.

4 FRI-SAT III / CAMBRIDGE I

EIGHTY-SEVENTH SEASON 1967–1968

Third Program

Friday afternoon 13 October at 2 o'clock
Saturday evening 14 October at 8.30

BEETHOVEN

Suite from the ballet Die Geschöpfe des Prometheus op. 43

Overture: Adagio – Allegro molto con brio
Introduction to Act I 'La Tempesta': Allegro non troppo
Adagio – Andante quasi allegretto
BERNARD ZIGHERA *harp* JULES ESKIN *cello*
DORIOT ANTHONY DWYER *flute* GINO CIOFFI *clarinet*
SHERMAN WALT *bassoon*
Finale: Allegretto – Allegro molto – Presto

SCHOENBERG

Concerto for Piano and Orchestra op. 42

Andante
Molto allegro
Adagio
Giocoso (moderato)

RITA BOUBOULIDI

First performance by the Boston Symphony Orchestra

INTERMISSION

SCHUMANN

Symphony no. 2 in C major op. 61

Sostenuto assai–Allegro ma non troppo
Scherzo: Allegro vivace–Trio I–Trio II
Adagio espressivo
Allegro molto vivace

At these performances Mme Bouboulidi is playing the Steinway Piano

The concert will end at about 3.50 on Friday
and at about 10.20 on Saturday

BALDWIN PIANO

RCA VICTOR RECORDS

EIGHTY-SEVENTH SEASON 1967–1968

First Program

Tuesday evening 17 October at 8.30

BEETHOVEN

Suite from the ballet Die Geschöpfe des Prometheus op. 43

Overture: Adagio – Allegro molto con brio
Pastorale: Allegro – March: Allegro
Adagio – Andante quasi allegretto
BERNARD ZIGHERA *harp* JULES ESKIN *cello*
DORIOT ANTHONY DWYER *flute* GINO CIOFFI *clarinet*
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Molto allegro
Adagio
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CIRC. 20,000

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BOSTON, MASS.
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OCT 13 1967 New England Newsclip

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HELLENIC CHRONICLE
BOSTON, MASS.
WEEKLY CIRC. 22,050
049
OCT 12 1967 New England Newsclip

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MORNING GLOBE
BOSTON, MASS.
CIRC. 234,100
SEP 16 1967 New England Newsclip

Rita Bouboulidi Has Secure Hold Here

By DAVID NOBLE
Associate Critic

Rita Bouboulidi is a Greek pianist who specializes in the music of Mozart, Beethoven and Brahms.

She came to Boston to make her first appearance with the Boston Symphony Orchestra in the Piano Concerto of Schoenberg. This could make an interviewer curious.

"Mr. Leinsdorf suggested it to me," Miss Bouboulidi explained. "He knew I wanted to play the Schoenberg concerto — I have played it three times in Europe — so he asked me to do it."

The Schoenberg work was played by Miss Bouboulidi and the B.S.O. Friday and Saturday and will be repeated Tuesday night in Symphony Hall.

"It is not the only modern work I play," she said. "I play concertos by Jolivet, Rivier and Stravinsky. Also, the Second Piano Concerto of Bartok. Actually, I hate the word 'modern.' What does it mean, really?"

Asked what other works she is interested in learning, Miss Bouboulidi expressed interest in an American piece: "I would like to play the solo part in Leonard Bernstein's 'Age of Anxiety.' A friend in Paris played a recording of it for me. I asked at the American Library in Paris, and they couldn't find the music there. Now I understand there have been some revisions. I will ask when I get to New York."

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HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 240,000
OCT 14 1967 New England Newsclip

Leinsdorf Has a Feeling for Schumann's Second

By McLAREN HARRIS

SYMPHONY

Temptation induces me to state that Friday's Symphony program consisted of three examples of Beethoven's, Schoenberg's and Schumann's second line.

But there is argument with that in at least one case. Opinions vary on which of Schumann's four symphonies should be considered superior, with perhaps the most votes going to No. 4—No. 2 running second (sorry about that). I am inclined to cast my lot with Schumann's Second, and Friday's performance appeared to indicate that Erich Leinsdorf feels likewise.

There are common annoyances to both the Second and Fourth, principally in the somewhat murky maelstrom of the fast movements (the finale of the Second) and in Schumann's over-reliance upon his orchestral right hand, i.e., the violins. Except in the Second's Adagio, he almost never gives them, or our ears, a respite. Yet, the C major symphony has an easier rhythmic motion than No. 4, due largely to the infrequence of displaced accents. Its skipping melodic figures are more brief and the general scoring is lighter.

In the latter regard, a program note mentioning Leinsdorf as having edited some Schumann scores seems to hint that he has done so for No. 2. However that may be, the doubling in Friday's version was held to a minimum, and clarity was the result.

It was not Leinsdorf's editing but his conducting which revealed his regard for Schumann, especially in the Adagio. The principal theme must be one of the most sublime melodies ever written, and the conductor treated it like pure gold, allowing it to flow with utmost grace, lingering but never static. The musicians responded with phrases of exquisite curvature, though when Leinsdorf called for silken high tones from the violins he got only rough-edged facsimiles. The finale, slightly tumbling but with ample forward thrust, ended in triumph.

Arnold Schoenberg's Piano Concerto (1942) is more like a second-line work in comparison with the composer's best efforts. The four-movement piece is in the main stream of his 12-tone writing and its serial organization is lucid enough most of the time. It also has many lyric virtues as well as tasteful, economic orchestration. The general impression is one of technical polish, yet of stifled impulse. The movements seem too short for the abundance of ideas they contain, with a result of apparent under-development and a hurriedness of expression. It is a story of more genius than perseverance.

Rita Bouboulidi, making her first appearance here, played the solo part, which is only partially assertive. Perhaps more rhythmic energy in her performance would have helped cure this imbalance; again, perhaps the size of Leinsdorf's orchestra was overly formidable. At any rate, Miss Bouboulidi's keyboard work was clean, accurate and straightforward. The piano-orchestra exchanges in the concluding rondo (the best of the four) were bright and satisfying.

Excerpts from Beethoven's ballet music to "Die Geschoepfe des Prometheus," Op. 43, opened the program. The "Prometheus" music is best known for its use of the "Eroica" finale theme, though the variations are different. The four sections on Friday's program are spirited and melodious, though relatively inconsequential and in the Adagio, a bit uncharacteristic: it contains the lone example of Beethoven's writing for the harp. Bernard Zighera's work, plus Jules Eskin's on the cello, were excellent, while the orchestral playing as a whole seemed slightly disinterested.

The orchestra tours the New York area next week, and on Oct. 27-28 guest conductor Jorge Mester will direct performances of Verdi's overture to "I Vespri Siciliani," Strauss' "Don Quixote" (Burton Fine and Jules Eskin, soloists), "Le Tombeau de Couperin" of Ravel and Bartok's Suite from "The Miraculous Mandarin."

The Symphony

The Boston Symphony Orchestra, Erich Leinsdorf conducting, presented the third program of the 87th season Friday at Symphony Hall. Rita Bouboulidi was soloist for the Schoenberg concerto.

Suite from the ballet, "Die Geschoepfe des Prometheus," Op. 43 — Beethoven
Piano Concerto, Op. 42 — Schoenberg
Symphony No. 2 in C major, Op. 61 — Schumann

TIMES (M)
NEW YORK, N. Y.
CIRC. 767,250
OCT 20 1967 New England Newsclip

THE NEW YORK TIMES, FRIDAY, OCTOBER

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Miss Bouboulidi was quite often drowned out by the orchestra, and at those moments the concerto lost direction. And Mr. Leinsdorf let the orchestra ramble where it should be strikingly intense.

What with Miss Bouboulidi's sometimes unemphatic playing, the concerto as a whole came out pale gray.

The biggest plus at the concert was the full-bodied, burnished Bostonian sound. It barely saved Wagner's "Die Meistersinger" Overture and Schubert's "Great" C major Symphony from the fate of the Schoenberg.

Wednesday night's was the opening concert in the Boston's series at Philharmonic Hall.

THEODORE STRONGIN.

SUNDAY HERALD TRAVELER
BOSTON, MASS.
CIRC. 310,000
OCT 15 1967 New England Newsclip

One Concert By Symphony Next Week

The Boston Symphony Orchestra will give only one concert in Symphony Hall next week as the orchestra begins its first tour of the season at mid-week.

On Tuesday Erich Leinsdorf will conduct the first program of the Cambridge series which begins at 8:30. For this concert the music director has chosen excerpts from Beethoven's ballet "Prometheus" and Symphony No. 2 by Schumann. The middle portion of the program will be devoted to Schoenberg's Piano Concerto with Rita Bouboulidi as soloist.

Wednesday evening the Boston Symphony Orchestra will appear in Philharmonic Hall, New York, with Mme. Bouboulidi as soloist in her first appearance in that city. Other concerts on this initial tour of the season will be given in Brooklyn, Newark and a second concert at Philharmonic Hall Friday evening. Mr. Leinsdorf will conduct all performances on this tour.

The orchestra returns to Symphony hall for a concert under the direction of Charles Wilson on Tuesday, Oct. 24.

MORNING GLOBE
BOSTON, MASS.
CIRC. 234,100
OCT 14 1967 New England Newsclip

Schoenberg Work Deserves Better

By MICHAEL STEINBERG
Globe Music Critic

BOSTON SYMPHONY ORCHESTRA: Erich Leinsdorf conducting excerpts from Beethoven's music for the ballet, "The Creatures of Prometheus," Schoenberg's Piano Concerto with Rita Bouboulidi as soloist, and Schumann's Symphony No. 2. Friday afternoon in Symphony Hall.

Arnold Schoenberg's Piano Concerto, written in 1942, introduced here two years ago at a New England Consevatory concert and now played at the Boston Symphony, is a beautiful work, romantic in sentiment and rich in texture and color, though neither thick nor flashy, concentrated, exploring the compositional and expressive possibilities of its material in amazingly diverse ways.

It is quite short. Its four joined movements—a lyric Andante, with a rather tough Scherzo and Adagio, and a Roundo Finale—take a little less than 20 minutes to play. It has neither the virtuoso character nor the glittering coloration of the violin concerto, and it is unpretentious, nonoratorical and, indeed, quite intimate. The orchestral writing is, in Virgil Thomson's phrase, "like chamber music for a hundred players," which is true of most of Schoenberg's mature music for orchestra. The piano part, too, relates to the orchestra in a chamber musical fashion, and, except for the long and lovely melody that opens the work and the cadenza in the Adagio, it hardly asserts itself in a pointedly soloistic manner at all.

With its warmth of feeling, its retisence, its way of being staggeringly brainy and at the same time quite unostentatious about it, Schoenberg's Piano Concerto suggests that its godparent is Brahms, the Brahms of the late intermezzos, not the grandiloquent one of the concertos.

Rita Bouboulidi, a great pianist whom I take to be in her late 30s, has a thorough intellectual and musical grasp of the work, and she gets its notes, too. She even played it from memory, which is rare with difficult contemporary concertos. She had not much flair for projecting the work convincingly. The piece is one that, like the Beethoven Fourth Concerto, has to cast a spell from the beginning, but just then Miss Bouboulidi's playing was particularly cold and uninviting. The phrasing became more flexible later, but the dynamic range stayed compressed, and her fortissimo was insufficient even for clear audibility through the orchestra.

In so far as the right notes were played at the right times, the orchestral playing was accurate, and the principal voices came through clearly. In another sense, though, the dynamics were only approximate, with only rare moments of really strong playing and almost none that were really quiet, nearly everything being squashed together into a monotous medzoforte. Moreover, intelligibility suffered from Leinsdorf's failure to get the orchestra to articulate repeated notes clearly.

The performance was serious, though not beautiful, a sufficient reminder of the piece to someone who already knew it, but not at all the persuasive case that should have been made.

Beethoven's attractive "Prometheus" music was well paced, unless it was the speed of the overture that kept Leinsdorf from articulating and phrasing its running notes. The Schumann C Major Symphony was unsettingly discontinuous. Most of the orchestral playing in both was gritty in sound, not together, and out of tune.

HELLENIC CHRONICLE
BOSTON, MASS.
WEEKLY CIRC. 22,050
OCT 12 1967 New England Newsclip

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SEP 16 1967 New England Newsclip

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"It is not the only modern work I play," she said. "I play concertos by Jolivet, Rivier and Stravinsky. Also, the Second Piano Concerto of Bartok. Actually, I hate the word 'modern.' What does it mean, really?"

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CIRC. 210,030
OCT 14 1967 New England Newsclip

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TIMES (M)
NEW YORK, N. Y.
OCT 20 1967 New England Newsclip

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THEODORE STRONGIN.

SUNDAY HERALD TRAVELER
BOSTON, MASS.
CIRC. 310,000
OCT 15 1967 New England Newsclip

One Concert By Symphony Next Week

The Boston Symphony Orchestra will give only one concert in Symphony Hall next week as the orchestra begins its first tour of the season at mid-week.

On Tuesday Erich Leinsdorf will conduct the first program of the Cambridge series which begins at 8:30. For this concert the music director has chosen excerpts from Beethoven's ballet "Prometheus" and Symphony No. 2 by Schumann. The middle portion of the program will be devoted to Schoenberg's Piano Concerto with Rita Bouboulidi as soloist.

Wednesday evening the Boston Symphony Orchestra will appear in Philharmonic Hall, New York, with Mme. Bouboulidi as soloist in her first appearance in that city. Other concerts on this initial tour of the season will be given in Brooklyn, Newark and a second concert at Philharmonic Hall Friday evening. Mr. Leinsdorf will conduct all performances on this tour.

The orchestra returns to Symphony hall for a concert under the direction of Charles Wilson on Tuesday, Oct. 24.

MORNING GLOBE
BOSTON, MASS.
CIRC. 234,100
OCT 14 1967 New England Newsclip

Schoenberg Work Deserves Better

By MICHAEL STEINBERG
Globe Music Critic

BOSTON SYMPHONY ORCHESTRA Erich Leinsdorf conducting excerpts from Beethoven's music for the ballet, "The Creatures of Prometheus," Schoenberg's Piano Concerto with Rita Bouboulidi as soloist, and Schumann's Symphony No. 2. Friday afternoon in Symphony Hall.

Arnold Schoenberg's Piano Concerto, written in 1942, introduced here two years ago at a New England Conservatory concert and now played at the Boston Symphony, is a beautiful work, romantic in sentiment and rich in texture and color, though neither thick nor flashy, concentrated, exploring the compositional and expressive possibilities of its material in amazingly diverse ways.

It is quite short. Its four joined movements—a lyric Andante, with a rather tough Scherzo and Adagio, and a Roundo Finale—take a little less than 20 minutes to play. It has neither the virtuoso character nor the glittering coloration of the violin concerto, and it is unpretentious, nonoratorical and, indeed, quite intimate. The orchestral writing is, in Virgil Thomson's phrase, "like chamber music for a hundred players," which is true of most of Schoenberg's mature music for orchestra. The piano part, too, relates to the orchestra in a chamber musical fashion, and, except for the long and lovely melody that opens the work and the cadenza in the Adagio, it hardly asserts itself in a pointedly soloistic manner at all.

With its warmth of feeling, its retisence, its way of being staggeringly brainy and at the same time quite unostentatious about it, Schoenberg's Piano Concerto suggests that its godparent is Brahms, the Brahms of the late intermezzos, not the grandiloquent one of the concertos.

Rita Bouboulidi, a great pianist whom I take to be in her late 30s, has a thorough intellectual and musical grasp of the work, and she gets its notes, too. She even played it from memory, which is rare with difficult contemporary concertos. She had not much flair for projecting the work convincingly. The piece is one that, like the Beethoven Fourth Concerto, has to cast a spell from the beginning, but just then Miss Bouboulidi's playing was particularly cold and uninviting. The phrasing became more flexible later, but the dynamic range stayed compressed, and her fortissimo was insufficient even for clear audibility through the orchestra.

In so far as the right notes were played at the right times, the orchestral playing was accurate, and the principal voices came through clearly. In another sense, though, the dynamics were only approximate, with only rare moments of really strong playing and almost none that were really quiet, nearly everything being squashed together into a monotous medzoforte. Moreover, intelligibility suffered from Leinsdorf's failure to get the orchestra to articulate repeated notes clearly.

The performance was serious, though not beautiful, a sufficient reminder of the piece to someone who already knew it, but not at all the persuasive case that should have been made.

Beethoven's attractive "Prometheus" music was well paced, unless it was the speed of the overture that kept Leinsdorf from articulating and phrasing its running notes. The Schumann C Major Symphony was unsettingly discontinuous. Most of the orchestral playing in both was gritty in sound, not together, and out of tune.

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RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 418,250

OCT 14 1967

New England Newspaper

Gifted Greek Pianiste In Schoenberg Concerto

(By ROLFE BOSWELL)—Rita Bouboulidi, gifted Greek pianiste, was featured soloist with the Boston Symphony Orchestra, Erich Leinsdorf conducting, yesyesterday afternoon. She She played Arnold Schoenberg's tortuous piano concerto (Op. 42) with clarity and superb insight, in a first Symphony Hall performance, without benefit of miniskirt.

Twenty-odd years ago, this work was regarded by pianists as bewildering, if not downright incomprehensible. It still is, though, when heard without the crutch of musical intellectualism, its austerities appear to have been imposed upon a substratum of tempered romanticism, with lacelike, featherlight, coloristic effects which Schoenberg seldom shed.

Written in 1942, when its composer was nearing 70, it represents his vicarious talents at the peak. Its technical logic is fascinating, with lyricism pourin lyricism pouring through its bars. Its colors reflect the old, underlying the Inded, the keyed instrument almost intrudes into orchestral territory.

aSchoenberg

Solo virtuosity is stated politely. While fantasy is implied by the single movement, it is divided into variations, scherzo, slow movement and rondo. There are reflections of relative tonality, though lean and angular, shadowing this music.

The twelve-tone bogey has been banished and it can be heard as any other music, without obscure intellectual analyses. Though it is astoundingly difficult, it received exemplary exposition from both soloist and orchestra.

To raise the curtain were the overture and three scenes from Beethoven's "Creatures of Prometheus" ballet (Op. 43). It was first presented in 1801, again in 1802, lying dormant until 1929, with choreography by Serge Lifar. In toto, it comprises an overture and 16 episodes.

This music is of great beauty, with attractive opportunities for a choreographer. Perhaps some venturesome ballet troupe will get around to producing this long-neglected masterpiece.

After the interval came Schumann's second symphony (Op. 61 in C), whose expansive spread indicates the composer felt he had something very special to say. Regrettably, not all parts of this work are of equal merit and, ajacent to wondrous mo-ments, are disappointing ones.

However, the introduction to the opening allegro is greatly significant. The great sostenuto segment is a veritable Faustian struggle, searching for clarity, fighting for truth; while the scherzo is veritable Schumann, an enchanting movement, conjuring up all Nature's poetry. The adagio is this symphony's climax, one of Schumann's more beautiful movements, erected upon a single theme, conveying a wondrous feeling of peace and encouragement.

Dr. Leinsdorf stressed the dynamic qualities inherent in this patched symphony with good effect. His was a valid conception of this score, imparted to his musicians with strength and elokuence.

The New York Times
NEW YORK, N. Y.
D. 838,000 SUN. 1,500,000

OCT 19 1967

BOSTON SYMPHONY OPENS SERIES HERE

The Schoenberg Piano Concerto is a rare item hereabouts and so it was a special disappointment that it was not heard to better advantage at the Boston Symphony's concert last night at Philharmonic Hall.

Erich Leinsdorf conducted and the Greek pianist, Rita Bouboulidi, was the soloist. In this work, soloist and orchestra must be separate and intact. The drama between their widely diffent roles is what keeps the concerto going.

Miss Bouboulidi was quite often drowned out by the orchestra, and at those moments the concerto lost direction. And Mr. Leinsdorf let the orchestra ramble where it should be strikingly intense.

What with Miss Bouboulidi's sometimes unemphatic playing, the concerto as a whole came out pale gray.

The biggest plus at the concert was the full-bodied, burnished Bostonian sound. It barely saved Wagner's "Die Meistersinger" Overture and Schubert "Great" C major Symphony from the fate of the Schoenberg.

Last night's was the opening concert in the Boston's series at Philharmonic Hall.

THEODORE STRONGIN.

MONITOR (e)
BOSTON, MASS.
CIRC. 195,400

OCT 16 1967

New England Newspaper

Schoenberg's Piano Concerto

Bouboulidi soloist

By Craig Stinson

ARTS
ENTERTAINMENT

Like many other modern classics, the Schoenberg Piano Concerto was a long time in coming before the public. Its first Boston performance took place only two years ago at the New England Conservatory. The Boston Symphony did not get around to it until last Friday.

The soloist at Symphony Hall, a Greek pianist named Rita Bouboulidi, deserves commendation first for choosing the work. Although an extremely lyrical and potentially popular piece, the Schoenberg still presents problems to many listeners. While its technical demands are considerable, it is not a flashy concerto; aside from a brief cadenza in the third movement, there is nothing demonstrative about it. Any number of other solo vehicles would have assured Miss Bouboulidi, by elementary Pavlov, a greater success with the audience.

Accurate and articulate

Her performance was both accurate and articulate. She played with a sure sense of what she was doing and communicated a genuine love for the work. The orchestra, under Erich Leinsdorf's direction, sounded well prepared and interested in what was going on.

For the audience, the Schoenberg was without doubt the most challenging item on the season thus far. Though this concerto was composed almost a quarter century ago, during which time serial techniques have produced far more difficult pieces to listen to, these later developments have not diminished the amount of concentration required for this work. The collaboration of Mr. Leinsdorf and Miss Bouboulidi, however, demonstrated that Schoenberg's music, when well done, can activate a listener's entire range of response mechanisms—intellectual as well as emotional.

A suite from Beethoven's ballet, "The Creatures of Prometheus," opened the program in an adequate, if not very fire-breathing run-through. The andante movement was notable for some lovely bassoon playing by Sherman Walt.

The Schumann Symphony No. 2, in contrast to the rest of the program, sounded quite limp and incohesive. Familiarity seems to breed overconfidence as well as lack of respect.

A review of the Guarneri String Quartet will appear on this page Tuesday.

TWES AA-II

7

EIGHTY-SEVENTH SEASON 1967–1968

Second Program

Tuesday evening 24 October at 8.30

CHARLES WILSON *conducting*

BRAHMS
Academic Festival Overture op. 80

HENZE
Symphony no. 1
Allegretto, con grazia
Lento (Notturno)
Allegro con moto — Tempo giusto — Piu mosso

First performance in this series

INTERMISSION

RIMSKY-KORSAKOV
Sheherazade op. 35
Largo e maestoso: Allegro non troppo
Recitativo lento: Andantino: Vivace scherzando
Andantino quasi allegretto
Allegro molto: Recitativo: Vivo

The Academic Festival Overture has been recorded by the Orchestra under Serge Koussevitzky

BALDWIN PIANO

RCA VICTOR RECORDS

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY CIRC. 26,000

OCT 19 1967 New England Newsclip

Two Premieres at BOSTON SYMPHONY CONCERT

By PETER DAVISON

There were two premieres at the second weekend series of Boston Symphony concerts on October 6 and 7. The first was that of Charles Wilson, the young assistant conductor of the orchestra, who acquitted himself well. The second was Hans Werner Henze's Symphony No. 1, which, like Mr. Wilson, underwent its first public trial in Boston.

Mr. Wilson conducted, in addition to the Henze Symphony, Brahms' Academic Festival Overture and Rimsky-Korsakov's Sheherazade. The Brahms was competently performed, but not very astringent, and another conductor might perhaps have attended more particularly to its tensions. Mr. Wilson's reading seemed to me a bit muted, a trifle timid. Perhaps in the stress of getting the Henze symphony prepared, and of readying Sheherazade (which had not been performed since 1946!), the familiar Brahms overture went under-rehearsed.

Though the Symphony players had been spared Sheherazade (except for excerpts at pop concerts, no doubt) for twenty-one years, there was a lot of foot-tapping and head-nodding in the audience as the familiar tunes took place. To play Sheherazade is to play beautiful melodies beautifully: the piece has little shape and much wind. The orchestra did right by the melodies, but I got no particular sense that Mr. Wilson had brought any particular insight to the performance. The solo violin passages were brilliantly performed by Joseph Silverstein.

Hans Werner Henze, for those who have not heard of him, is a highly successful German composer of forty-one, who has come into great prominence in recent years, particularly as composer of opera and ballet. Perhaps has most noted work is The Bassarids, an opera performed at Salzburg and Covent Garden last year. This work, not yet performed in the U.S., is adapted from Euripides' Bacchae by W. H. Auden and Chester Kallman. His Symphony No. 1 was composed when Henze was only twenty, but he revised the score radically in 1963 and it was this second version that Bostonians heard last week. It is a subtle and accomplished work and its three movements circled around an absorption with the major second.

I found the first movement a bit more elusive and could not tell at one hearing whether this was my inability to hear or a certain timidity in the conducting or some other reason. The second movement, Lento (Notturno) derived from Stravinsky's lyrical style of the thirties and forties: much use of basso ostinato; a beautiful viola-flute duet, a long lyrical line. The third movement more dissonant and challenging, also shared Stravinsky's idiom of those years: percussive use of piano, harp and strings.

Despite its derivation, however, this short symphony is no pallid imitation by a student of a master. I have not heard enough of Henze's music to be able to discriminate between what was derived and what was a sign of the future; but this is virile and powerful music.

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 418,250

OCT 7 1967 New England Newsclip

'Chas. Wilson Makes Debut In Conducting The BSO

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Brahms employs no fewer than ten themes, making this overture somewhat of a potpourri, and, though not in strict sonata-form, it does come off when well played. 4 tunes are genuine German student songs; the others are of the composer's own creation.

Brahms Strolling

There followed the first performance in Boston of any Henze, once described as the of the music of Hans Werner greatest hope of the post-war eGrman composers. Long ago he passed that "White Hope" description with his five symphonies, eight operas, four cantatas and three ballets, as well as several instrumental concerti ad orchestral suites.

His first symphony was composed in 1947 for full orchestra, but the version presented yesterday was that of 1963, for chamber orchestra. It is in the serial format, though not strictly twelve-toned, and completely listenable. As for the performance ,it was thoroughly the peer of the composer's own, recorded by DGG with the Berlin Philharmonic.

After the interval, there was a rousing performance of the symphonic suite "Sheherazade" (Op. 35), by Rimsky-Korsakoff. It had not been presented by the BSO for 21 years.

Why this should be is easily explained, for the orchestral tricks are as old as a cossack's moth-eaten busby. When "Sheherazade" was first presented in 1888, it made a profound impace, but since Stravinsky, Respighi and the Hollywooden decompositors took over its orchestral tricks, it has become horribly dated.

"Sheherazade' - required, for 75% of its effectivene ss, a batteary of first-desk players of consummate virtuosity. Above all, in the personating of the herione, was Concertmaster Joseph Silverstein, but the oboe, bassoon, trombone, French horn, clarinet also were superb. However, this music is not for the concert hall, but the ballet theater, where it is unzipped, with the corset off.

SUNDAY GLOBE
BOSTON, MASS.
CIRC. 537,050

OCT 1 1967 New England Newsclip

BSO Concerts

Assistant Conductor Charles Wilson will lead the Friday-Saturday concerts of the Boston Symphony Orchestra this week. He will conduct Brahms' Academic Festival Overture, Henze's Symphony No. 1 and "Sheherazade" by Rimsky-Korsakoff.

Last week-end's concert of excerpts from "Der Fliegende Hollander," "Die Meistersinger," and "Die Walkuere" will be repeated Tuesday by conductor Erich Leinsdorf and the orchestra with singers Claire Watson, Jess Thomas and Kenneth Smith.

Thursday night at 8:30 a concert of Wagner and Tchaikovsky will be played in Veterans Memorial Auditorium, Providence, led by Leinsdorf.

PATRIOT-LEDGER (e)
QUINCY, MASS.
CIRC. 58,900

OCT 25 1967 New England Newsclip

The Sound of Music

Symphony Hall Debuts

By Peter M. Knapp

Charles Wilson, assistant conductor of the Boston Symphony, is taking his first turns directing the orchestra in Symphony Hall.

Wilson is not exactly a beginner apprenticed to Erich Leinsdorf; he has had six years' conducting experience with the New York City Opera Company and has been chorus master for the Philadelphia Lyric Opera Company. He has made an excellent impression through his preparation of choruses at Tanglewood this summer.

Wilson has a number of obvious assets, including an ability to draw a clear, lean sound from the orchestra much of the time, to get sharp, decisive rhythms, and crisp attacks and releases. He does, though, have a considerable way to go in experience with an orchestra. He overconducts, and in his podium contortions and arm-flapping outdoes even Leinsdorf, who is more graceful about it.

His program last night began with Brahms' Academic Festival Overture, continued with Hans Werner Henze's Symphony No. 1, and concluded with Rimsky-Korsakov's "Sheherazade." The Brahms was capably handled, though somewhat stiff and raw-boned.

Henze Symphony

Henze's symphony presents new material for Symphony-goers. Although Henze has a big reputation in Europe, his works have been rarely performed in the United States. He is an interesting composer, prolific, leaning toward theatrical rather than purely instrumental compositions, a musician working within traditional forms using 20th century harmonic language (the 12-tone system) with a highly-individual way of mixing instrumental sounds. He is something of an eclectic, yet has passed the point of mere derivation.

Henze's First Symphony (of five) was written in 1947. He later called it "an utter failure," and rewrote it for chamber orchestra in 1963, "reorganizing the material, attempting to reconstruct what I had originally intended; acting like a teacher helpfully correcting his pupils."

Atmospheric 'Notturno'

In three succinct movements, the symphony fits a tight, related structure in which basic motifs recur in different guises in all three movements. Henze is fond of counterpoint and romantically-inclined lyricism. The "Notturno" of the second movement is a lovely musical moment, framed by trademark woodwind chords in tight intervals, spiced by muted trumpets, and featuring delightful duets for flute and violin, flute and viola.

In the finale, the material becomes atomized in percussine fragments in complex rhythmic patterns a la Stravinsky. In programming this piece, Wilson showed enterprise. However, the performance was not entirely fluent — the Notturno making the best impression — the first movement was somewhat muddled and the tempo was on the quick side.

"Sheherazade" had its moments of freshness and vigor, notably in the latter part of the second movement, and featured elegant violin solos by Concertmaster Joseph Silverstein. But it, too, had awkward moments and times when the interpretation seemed coarse.

TUES A -II

7

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BALDWIN PIANO

RCA VICTOR RECORDS

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CIRC. 337,000
OCT 1 1967
New England Newsclip

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WEEKLY CIRC. 25,000
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BOSTON, MASS.
CIRC. 413,250
OCT 7 1967
New England Newsclip

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8

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 340,000

OCT 7 1967 New England Newsclip

THE SYMPHONY

Wilson in Debut on Podium

By McLAREN HARRIS

"I am by nature somewhat conservative," said Charles Wilson recently. "I am more concerned about communication with an audience than about considerations as such." At the assistant conductor's official debut on the podium at Friday's Symphony, we found out that as he preaches, he practices.

Wilson chose three works for this week: Brahms' Academic Festival Overture, perhaps out of a touch of personal nostalgia; Hans Werner Henze's Symphony No. 1 (a Boston first), partly because he just plain likes it; and Scheherezade by Rinsky-Korsakov, for that factor of communication. The idioms are varied but not diametric opposites, and the conductor held a secure rein over all three.

Neat Approach

Wilson's approach with the baton is neat and methodical. His motions are economical, though never to the point of allowing his ensemble to fend for itself; his beats are distinct, his cues clear and his general manner unhurried. His guidance was sufficient to deal with all contingencies from extracting clarity from the staggered accents in the Brahms overture to controlling a runaway tambourine in Schherezzade.

As the results were calm and collected, it must also be said that the results were rather unspectacular. Brahms' overture was worked out more in the manner of an exercise than a festive piece. There was not much lightness in the tempos, insufficient dynamic contrast and not enough bite in the dotted rhythms.

Linear Fashion

Yet lack of spectacle has a positive side, for I suspect that Henze's First Symphony is no more pretentious than Wilson made it out to be. Originally composed in 1947, the work was revised in 1963 downward almost to chamber orchestra proportions. It eschews the avangarde technique of tonal incidence, working motives of softly-dissonant second and seventh intervals into lyric lines only

The Symphony

The Boston Symphony Orchestra, Charles Wilson conducting, presented the second program of the 87th season Friday at Symphony Hall.

Academic Festival Overture, Op. 80	Brahms
Symphony No. 1	Henze
Scheherazade, Op. 35	Rimsky-Korsakov

moderately angular, often diatonic.

Henze lets us hear his work harmonically as well as in a linear fashion. His polytonal concurrences and juxtapositions or triads are saved from muddiness by light and balanced orchestration — muted strings for the nocturne-like second section, splashes of brass and woodwind color in the energetic finale. Not spectacle, Henze's work is unified and polished, an alliance of sense and sensitivity.

Whatever the orchestra's rendition of Scheherezade lacked in passionate fire, it nevertheless served to remind us that Rimsky-Korsakov meant it primarily as a symphonic creation, the programmatic significance being a more oblique

Certainly the violin cadenzas, interjected brass fanfares, augmented-second melodic modes and lyric tenderness contribute to a mood of Oriental fantasy; but Scherezade sacrifices nothing in traditional elements of formal organization or taste in orchestration.

Its cyclic use of themes binds the movements into a tightly-unified whole, and the variation of texture and mood provides sufficient dramatic impulse to be understood without extra-musical motivation. Arabic in inspiration, perhaps, but European in discipline; and if Charles Wilson made Scherezade no world-beater, he kept it intelligible.

Next week Erich Leinsdorf returns to conduct excerpts from Beethoven's ballet music, "Prometheus"; Schoenberg's Piano Concerto, Op. 42 with Rita Bouboulidi as soloist; and Schumann's Symphony No. 2.

MONITOR (e)
BOSTON, MASS.
CIRC. 192,400

OCT 7 1967 New England Newsclip

Charles Wilson's debut and . . .

. . . a Henze première

By Harold Rogers

Yesterday Charles Wilson achieved the dream of all understudies—a whack at the leading role. As associate conductor of the Boston Symphony, he is understudy to Erich Leinsdorf. And Mr. Leinsdorf has graciously turned over a weekend to Mr. Wilson, who is doubtless, as a young conductor, grateful for the compliment.

He is a man of ability. He is no grandstander; his technique is neat and clean; his lithe figure is graceful in non-Terpsichorean ways. Yet it was soon evident, after he had opened with the Brahms "Academic Festival" Overture, that the musicians were going to play with that devil-may-care insouciance they generally reserve for the Pops.

Possible causes

This may have been due to one of two reasons or a little of both: lack of respect on behalf of the musicians for the second man, or Mr. Wilson's inexperience in maintaining a disciplined control.

Whatever the cause, precision was not always the order of the day, and crescendos had a way of spilling over like water when the waiter puts too much in the glass too soon.

Easy atonality

To Mr. Wilson we owe the first Boston performance of the Symphony No. 1 by Hans Werner Henze, one of the two major forces today in the avant garde of Germany's younger composers. The other is Karlheinz Stockhausen.

Mr. Henze composed his symphony in 1947 when he was 21; then in 1963 he revised the score to bring it more in line with his maturing style.

Cast in three movements for small orchestra, the work sounds neoclassical in an easy atonal way—something of a marriage, one might say, of Stravinsky and Schoenberg. It surely employs a Stravinskian orchestra — bright colors, peppery rhythms, clear melodies that leap out of the tapestry and then quickly plow under again. But the fabric itself is largely Schoenbergian — nontonal, astringent, acerb in a lyrical fashion.

All in all, it was pleasant listening, and Mr. Wilson guided the musicians through a commendable reading.

For his final selection Mr. Wilson revived a score I never expected to hear in revival at Symphony Hall — Rimsky-Korsakov's chestnut, "Shéhérazade." Here again the ensemble left something to be desired, yet the individual soloists all turned in elegant performances, especially Joseph Silverstein when his liquid fiddle played the role of Shéhérazade's tongue as she told her science-fiction tales for 1001 nights.

TIMES (e)
PAWTUCKET-
CENTRAL FALLS, R. I.
CIRC. 38,800

NOV 3 1967 New England Newsclip

Music In Review

Boston Symphony Orchestra Pleases With New Conductor

Charles Wilson, newly-appointed assistant conductor of the Boston Symphony Orchestra, had his evening of acclaim by the Providence audience Thursday in Veterans Memorial Auditorium.

His aplomb on the podium is persuasive to his musicians more than dynamic, and their response gave the music of Brahm and Rimsky-Korsakov an enchantment that held the large audience fascinated. To the audience, his mannerisms are gently convincing and admirably discreet. They responded with prolonged applause.

As often as we hear the Brahms "Academic Festival Overture" it is still a treat to hear these Bostonians phase and emphasize the gaiety and wit of the "collegiate" songs of the students of Breslau University in Brahms' day. Embellishing the folk simplicity of those tunes with golden bass chords against the silver and crystal of the woodwinds and strings, it becomes more than just an overture; almost an anthem.

It was the closing work on the program, Rimsky-Korsakov's "Sheherazade" supposedly depicting the 1001 Nights Arabian tales, that brought rapture to the listeners with the "tales" narrated, supposedly, by the solo violin, flute, horn, oboes and bassoons. The horn and flute in dialogue, building the tension of the stories, the solo violin whispering the "cliff-hanging" suspense, and the glorious chords of the entire orchestra, brought memories of Ali Baba and the 40 Thieves and Sinbad the Sailor.

The beautiful third movement, andantino quasi allegretto, evoked visions of the dancers of the seraglio, and you feel that if the voice of the Sultana was as soothing and persuasive as the music, no wonder the Sultan allowed her to remain alive for 1001 Nights.

Served between the Academic Festival Overture and Sheherazade was Henze's "Symphony No. 1." Beginning with the first movement, allegretto con grazia, it was neither allegretto (happy) nor gracious. There was no motion or connection to the thin, squealing, disjointed harmonies in the woodwinds, nor any purpose in the tub-thumping on the tympani. When all the instruments played, they disputed each other in pitch and rhythm.

There was one moment of suspense. Just before the second movement, which was marked Lento (Notturno) (nocturnal), there was a single sound of a slap which may have been an accidental falling of a book or folio. It sounded like a shoe dropped on the floor. This built the suspense, waiting for the other shoe to drop, and was the only clue that the mood was nocturnal.

THURS A - II

9

EIGHTY-SEVENTH SEASON 1967–1968

First Program

Thursday evening 26 October at 8.30

BEETHOVEN

Suite from the ballet Die Geschöpfe des Prometheus op. 43

Overture: Adagio – Allegro molto con brio
Pastorale: Allegro – March: Allegro
Adagio – Andante quasi allegretto
BERNARD ZIGHERA *harp*
DORIOT ANTHONY DWYER *flute*
SHERMAN WALT *bassoon*
JULES ESKIN *cello*
GINO CIOFFI *clarinet*
Finale: Allegretto – Allegro molto – Presto

WAGNER

Tannhäuser – Overture

INTERMISSION

TCHAIKOVSKY

Symphony no. 6 in B minor op. 74 *Pathétique*

Adagio; allegro
Allegro con grazia
Allegro molto vivace
Finale: Adagio lamentoso

There are recordings of Tchaikovsky's Sixth Symphony by the Orchestra under the direction of Pierre Monteux and Charles Munch

BALDWIN PIANO

RCA VICTOR RECORDS

Newark Evening News
NEWARK, N. J.
D. 275,716 SUN. 427,240

OCT 23 1967

Boston Symphony

Fine Concert By Leinsdorf

By ALAN BRANIGAN

Should an orchestra play old chestnuts? Most decidedly, if the playing is as elegant, expressive and thoroughly likeable as the performance turned in Saturday night by the Boston Symphony Orchestra. The event, one of the Moe Septee concert series, was held in Symphony Hall in the presence of an overflow house more than 3,500 strong.

"Chestnut" is perhaps not the exact word for the suite from the ballet, "Prometheus," by Beethoven, which headed the program conducted by Erich Leinsdorf. The work is rarely heard, with the exception of the famous overture, one of the prettiest pieces in the Beethoven catalogue.

Music for Cello

It turned out to be lovely, entertaining music, especially in a six-eight time section scored for harp, cello (beautifully played by Jules Eskin) and flute (ditto Doriot Dywer). The interweaving melodic strains were a delight. For the rest, it seemed to be a hodge-podge of pieces Beethoven used other places, as in the "Eroica" Symphony and the "Contra Dances." The effect throughout was ravishing.

Next came a genuine old warhorse, Wagner's "Tannhauser" Overture, a favorite of park bands for many a long year. But to hear it as Leinsdorf and his immense orchestra put it together was to get a totally new impression of its form, its harmonic beauties, its intensity and emotional force.

The hymn-like chorale on horns and bassoons was as stately and spiritual as one could wish, a complete contrast to the following section depicting wild happenings at the Venusberg. The themes went sizzling along, sensuous in texture and pagan in their abandon. And the climax was an organ-like paean, as the brass roared out the hymn and the strings tirelessly poured forth their serpentine accompaniments. Altogether, a triumph, for Leinsdorf — and Wagner.

Exciting Work

Next and last on the old timers' parade was Tchaikovsky's Symphony No. 6 in B Minor, the "Pathetique," which Leinsdorf conducted this summer in Tanglewood, with great success. There was the same puzzling rubato in the lyrical sections and such a frantic racket in the scherzo that the audience broke down and applauded just from sheer excitement.

But these were minor facets in a fascinating and memorable reading. Just the string tone alone, shimmering and richly shaded, would have carried the piece, especially in the weird five-four time section, like a broken-legged waltz, or the sobbing, desolate chord progressions of the finale.

But there were also great moments in the rest of the orchestra, especially the clarinet, percussion, horns and trombones. The tuba, especially was heard to great advantage in this hall's fine bass response.

Maybe the old favorites are not so bad, after all.

BROOKLYN, N. Y.
BROOKLYN HEIGHTS PRESS
W. 4,500

OCT 26 1967

Music by Sellars

by James Sellars

Seth Faison gave Eric Leinsdorf a gold baton last Thursday night to commemorate the Boston Symphony's 80th consecutive year at the Brooklyn Academy. Mr. Faison gave the baton on behalf of the governing committee of the Academy and Mr. Leinsdorf accepted, with a touching, though perhaps not as extemporaneous as it sounded, speech on the Symphony's behalf. Unfortunately the program added little to complement the festive evening. It opened with the symphonist Beethoven's ballet music, PROMETHEUS, included the ballet composer Tchaikovsky's Symphony No. 6, and the opera composer Wagner's orchestral selections from DIE MEISTERSINGER. Music history has lavished today's music lovers with at least five or six distinct periods of music, therefore I contest programs of three scoops of sherbet. It is not that I didn't enjoy this program — I did, but I would have enjoyed any one of these three pieces more had they been set in relief by a baroque, classical, or newer work.

When judging the performance, remember that we are speaking of the Boston Symphony and their playing is always excellent. What degree of excellence, is the only valid approach. PROMETHEUS is not difficult music, nor great Beethoven, and certainly does not consternate the Bostonians. The brass balance was bad in the Wagner and Tchaikovsky; the tuba much too overpowering. Me ears head the bass line as the melody during the MEISTERSINGER theme. In the forte chord that opens the development section in the Tchaikovsky, the tuba forte fooomph usurped all of the harmony and punch. There was also a lack of precision on the playing of the afterbeats in the allegro following the symphony's introduction, but accurate playing in this section is like throwing dice; the lucky seven doesn't always come up. The playing of the last movement was perfection. The right rubato and expression attended every phrase . . .

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BROOKLYN HEIGHTS
PRESS
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10

FRI-SAT – IV / TUES B – II

Fourth Program

Friday afternoon 27 October at 2 o'clock
Saturday evening 28 October at 8.30

JORGE MESTER *guest conductor*

VERDI

Les vêpres siciliennes – Overture

First performance at these concerts

STRAUSS

Don Quixote op. 35

Introduction; Theme with variations; Finale

JULES ESKIN *cello*
BURTON FINE *viola*

INTERMISSION

RAVEL

Le tombeau de Couperin

Prélude
Forlane
Menuet
Rigaudon

BARTOK

Suite from The Miraculous Mandarin op. 19

The concert will end at about 3.45 on Friday and at about 10.15 on Saturday

BALDWIN PIANO
RCA VICTOR RECORDS

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY CIRC. 26,000

OCT 19 1967 New England Newsclip

3 Maestros Lead Next Week's BSO Concerts

The Symphony Hall next week three conductors will lead the Boston Symphony Orchestra. Charles Wilson conducts on Tuesday evening, Oct. 24, Erich Leinsdorf on Thursday, Oct. 26 and guest conductor Jorge Mester conducts at the Friday-Saturday performances, Oct. 27 and 28.

For his programs next weekend Mr. Mester has invited two of the Orchestra's principal players, Burton Fine, viola and Jules Eskin, cello, to be soloists in performances of Don Quixote by Strauss. Programs will also include the Overture to Verdi's I vepri Siciliani, Le tombeau de Couperin by Ravel and the Suite from The Miraculous Mandarin by Bartok.

Tuesday evening's, Oct. 24 concert under the direction of Charles Wilson will include Brahms' Academic Festival Overture, Symphony No. 1 by Henze and Rimsky-Kossakov's Sheherazade.

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BALDWIN PIANO
RCA VICTOR RECORDS

MORNING GLOBE
BOSTON, MASS.
CIRC. 234,100

OCT 28 1967 New England Newsclip

Too Much Sound, Too Little Thought in a Flashy Program

By DAVID NOBLE
Associate Critic

The ARTS

Jorge Mester, a conductor from Mexico, is director of the Louisville Symphony Orchestra. Friday in Symphony Hall he led the Boston Symphony Orchestra in a concert of glittering show-off pieces which might have come off if he had not tried so hard to make them flashy.

The old saw about "impulsive Latin nature" might be dredged up to explain the peculiarities of Mester's conducting — extreme changes of dynamics and tempo occurring in usual and not so usual places, and a preference for melodic vehemence as opposed to other musicianly virtues.

The superficiality of the guest conductor's approach to the works he performed can hardly be explained by geography.

He applied all the better-known means of emphasis to music whose excellence lies in the art of its rhetoric. To make a big splash with it, one must observe the written amenities.

The overture from Verdi's "I Vespri Siciliani" was most susceptible to Mester's touch, and provided the ten most satisfying minutes of the afternoon.

Strauss's imposing "Don Quixote" music also was sufficiently expansive and romantic to absorb Mester's innovations without mortal damage, although the playing got pretty sloppy in the fast parts, and a lot of contrapuntal felicity was passed by in the rush.

First cellist Jules Eskin and principal Violist Burton Fine, seated at stage front as soloists, contributed some of the brightest moments of the performance. Eskin's tone was marvelously strong, and could be heard clearly throughout the piece, but his interpretation was a little too self-effacing and colorless and he tended to slide between notes. Fine brought a strong, smooth tone from his viola, and used it to project his solos with briskness and angularity, virtues neglected elsewhere as Mester sought to make Strauss's spiky outbursts flow.

Problems of musicianship dogged "Le Tombeau de Couperin," a quiet but tricky neo-classic suite by Ravel. No two wind soloists agreed in interpretation of the beat (some siimply had trouble keeping up with Mester's tempo), and attention to dynamics was on the cavalier side. The music is lovely when these things are done correctly.

The rhythmic backbone of Bartok's "Miraculous Mardarin Suite" was broken in several places and the fast tempos were frenetic.

More regrettable than Mester's superficial habits was the fact that his objectives were pursued at the expense of the solid playing and secure ensemble which could have made the showcase pieces really spectacular.

10

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JEWISH ADVOCATE
BOSTON, MASS.
CIRC. 26,000
OCT 19 1967
New England Newsclip

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MORNING GLOBE
BOSTON, MASS.
CIRC. 231,100
OCT 28 1967
New England Newsclip

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11

SUNDAY HERALD TRAVELER
BOSTON, MASS.
CIRC. 310,000
OCT 22 1967
New England Newsclip

Busy Week Ahead For The Symphony

A rarity will take place in Symphony Hall this week as three conductors will direct the Boston Symphony Orchestra.

Four concerts are scheduled with Charles Wilson conducting on Tuesday evening, music director Erich Leinsdorf Thursday and guest conductor Jorge Mester making his Boston debut with the orchestra at the Friday-Saturday performances.

Beginning his first season as musical director of the Louisville Symphony, Mexican-born Jorge Mester began his serious music studies in this country at the Boston Symphony Orchestra's Berkshire Music Center where he was a violin student.

Later he studied conducting at the Music Center and received a Master's degree in conducting from Juilliard School of Music where he also served on the faculty. In 1965 he served as musical director for the PDQ Bach Series in New York. Mr. Mester conducted the Boston Symphony Orchestra for the first time last summer at Tanglewood.

For his programs next weekend Mr. Mester has invited two of the orchestra's principal players, Burton Fine, viola and Jules Eskin, cello, to be soloists in performances of "Don Quixote" by Strauss. Also to be heard at these concerts will be the overture to Verdi's "I vespri Siciliani;" "Le tombeau de Couperin" by Ravel, and the Suite from "The Miraculous Mandarin" by Bartok.

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For Thursday's concert Mr. Leinsdorf will begin with excerpts from Beetoven's ballet Music, "Prometheus," and continue with the orchestral excerpts from "Die Meistersinger" by Wagner. The concert will close with a perfromanec of Tchaikovsky's Symphony No. 6.

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 418,250
OCT 28 1967
New England Newsclip

Jorge Mester on Podium For Hub Debut With BSO

(By ROLFE BOSWELL)—Jorge Mester, Mexican-born of Hungarian parentage) musical director of the Louisville Orchestra, made his local debut with the Boston Symphony Orchestra yesterday afternoon. He conducted the BSO for the first time at Tanglewood last summer.

High point of his well-chosen program undoubtedly was his concluding offering—Bela Bartok's "Wondrous Mandarin" (Op. 19) ballet suite, music heard in its entirety here last Spring in a danced presentation by the Opera Company of Boston. It is definitely not for squeamish matriarchs, who scurried out beforehand.

Bela Bartok

It tells a sordid, scaborous story of tramps in a hovel who persuade a strumpet to dance lasciviously to lure victims into their clutches. The principal dance concerns a mandarin who falls under her spell, but who thereupon casts his spell upon her only to die from wounds inclicted by the thugs.

This was an exemplary performance, eliciting all the savage brutality of this barbaric score which owes not a little to Stravinsky's "Springtime Sacrifice."

Curtain-raiser was Verdi's "Sicilian Vespers" overture, most symphonic of his few operatic preludes. It is etched dark colors with delicate melodies, giving way to a typically Italian march theme, forming a transition to the stretto ending the piece. Conducting was potent; there was surging dramatic impact in the disciplined orchestral execution.

Many musicologists regard "Don Quixote," Richard Strauss' 35th opus, as his most significant orchestral work. In these "Fantastic Variations on a Theme of Knightly Character," the tone-poet entered the more explicit field of program music, aiming to picture events.

There is a theme for the titular character, clear at first then becoming obscure and illogical, to show that he loses his sanity. The Don is depicted by a solo cello (Jules Eskin), while his faithful squire, Sancho Panza, is personated by the viola (Burton Fine).

Each variation treats of a single misadventure. Windmills are assaulted, with disastrous results, sheep bleat in full chorus until routed, pilgrims are dispersed as banditti. The blindfold ride through the air is propelled by the wind machine. Other episodes follow and, at the end, the knightly theme occurs in clarified for to show Don Quixote's return to reason and death.

Eskin did splendidly by the solo passages, Fine was agile and tonally impeccable, while Senor Mester contributed a reading of matchless clarity and profound dignity and penetration.

Maurice Ravel's own orchestral transcription of his "Tomb of Couperin" piano suite was the only letdown, for one missed the grace and lucidity so long part of the French instrumental tradition. It was a rather erratic exposition of music that requires delicacy and finesse. Surely it did not sound this way when Pierre Monteux led its American premiere with the BSO on Nov. 20, 1920.

MONITOR (e)
BOSTON, MASS.
OCT 30 1967
New England Newsclip

everyone is welcome.

Jorge Mester at Symphony

By Craig Stinson

The program for Jorge Mester's local debut with the Boston Symphony Orchestra was a pot-luck assortment — four stylistically unrelated compositions, three of them about equal in size though varying in specific gravity. There is nothing inherently wrong with this arrangement (after all, one can eat well at a pot-luck), but it was the kind of concert that leaves a reviewer wondering what to talk about first.

If soloists make the news, the most important item Friday afternoon was Richard Strauss's "Don Quixote," for it featured two of the orchestra's own first-chair players. Jules Eskin, cellist, and Burton Fine, violist, represented knight and squire, respectively.

It was a sympathetic portrayal, in which Don Quixote emerged as a lovable fellow, despite a few unlovable sounds from the upper end of Mr. Eskin's instrument and the rhythmic inaccuracies of an errant tuba. The orchestra, under Mr. Mester's direction, provided generally strong support, with the brass section making a particularly fine band of bleating sheep.

'Miraculous Mandarin'

A more substantial musical treat, certainly a more uncommon one, was the suite from Bartok's "The Miraculous Mandarin." Program annotater James Lyons may be correct in calling the plot—love versus crime on the seamy side of the street—unsuitable for ballet. The concert suite, however, is one of the most effective pieces of modern dramatic music.

It is a difficult work, both of execution and comprehension. (A number of patrons testified to the latter by walking out of Symphony Hall before and during the performance.) But the young Mexican conductor kept it clear, controlled, and, at the same time, exciting in the extreme.

His reading of Ravel's "Le Tombeau de Couperin," on the other hand, was marred by lack of clarity. Unlike other orchestrated piano pieces, this one sounds best in the original version, since its beauty is more a matter of design than sonority. Still, an orchestra needn't cover the melodic lines so thoroughly as the Boston Symphony did in the Prelude. Mr. Mester's eccentricities of rubato in the Minuet only further obscured the classical character of the work.

The program began with an adequate performance of the Overture to Verdi's "Sicilian Vespers."

12 NOVEMBER

FRI – SAT IV – V

EIGHTY-SEVENTH SEASON 1967–1968

Fifth Program

Friday afternoon 3 November at 2 o'clock
Saturday evening 4 November at 8.30

KRAFT
Concerto for Percussion and Orchestra
Recitativo quasi senza misura
Allegro con brio
Cadenza e variazioni
EVERETT FIRTH — CHARLES SMITH
HAROLD THOMPSON — ARTHUR PRESS
THOMAS GAUGER
First performance in this version

MOZART
Symphony no. 36 in C major K. 425 'The Linz'
Adagio; Allegro spiritoso
Poco adagio
Menuetto
Presto

INTERMISSION

DVORAK
Romance for violin and orchestra op. 11
ITZHAK PERLMAN
First performance in Boston

TCHAIKOVSKY
Concerto for violin and orchestra in D major op. 35
Allegro moderato
Canzonetta: Andante
Finale: Allegro vivacissimo
ITZHAK PERLMAN

Henryk Szeryng has recorded the Violin Concerto of Tchaikovsky with the Orchestra under the direction of Charles Munch

The concert on Friday will end at about 4.05 and at about 10.35 on Saturday

BALDWIN PIANO
RCA VICTOR RECORDS

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 240,000
NOV 6 1967
New England Newsclip

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The Tuesday and Thursday programs will continue with Lilian Kallir as soloist in performances of Mozart's Piano Concerto, K. 449 and conclude with Schumann's Symphony No. 2.

On Friday and Saturday Mr. Leinsdorf will open the concert with Mozart's Divertimento in D major, K. 205 continue with Webern's Variations, and these concerts will now end with Anton Bruckner's Symphony No. 7. The Haydn Symphony No. 79, announced for this weekend, will be heard at the concerts on Nov. 17 and 18.

MONITOR (e)
BOSTON, MASS.
CIRC. 192,400
NOV 6 1967
New England Newsclip

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Stunning timpanist

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Yet its final impression was of something neither terribly good nor terribly bad. More commendable than the piece itself was Everett Firth's stunning work on the timpani.

Already a giant

Mr. Perlman, a young Israeli violinist now only 22, is already an artist of the first order. He has both a gorgeous tone and magnificent powers of expression. He first played the Dvořák Romance for Violin and Orchestra, Op. 39, a piece of pretty writing that sings its simple yet heartfelt melody. And he then gave us a radiant traversal of the Tchaikovsky Violin Concerto, filled with poetic insights and struck off with technical élan.

The presence of Mr. Perlman and the non-presence of the risers did much to offest the non-felt performance of Mozart's "Linz" Symphony. It was accurate, balanced, suave, and—let's face it—dull.

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY CIRC. 26,000
NOV 9 1967
New England Newsclip

MUSIC IN REVIEW

By GERALD A. BERLIN

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Tympanists turned composer seem constrained to memorialize their quondam calling with concert pieces for the battery. So too William Kraft, who heads the percussion section of the Los Angeles Symphony and who has sought to carry on the tradition in his longish composition, complete with three movements, five soloists and considerable embroidery in the orchestral accompaniment—veritably a Concerto Grosso.

The notion is provocative, but it does not wash. The scope of expression and sound of the percussion array is limited only less than, say, a duo for two piccolos, and the novelty of the various percussion sounds is effective only for about ten mintes or so. After that, it all begins to be reminiscent of the Sugar Plum Fairy Dance from the Nutcracker Suite, interspersed with some stunning perorations by the tympani. To be sure, there was a short combo-like jazz section in the middle which carried considerable potential, but Mr. Leinsdorf is not one to go after such moments with orgiastic abandon and the promise rather died aborning. The construction of the piece seemed securely knit, though, and the orchestral writing was occasionally effective, especially in the numerous contrapuntal passages. The work was especially rewritten for and played by the five Boston Symphony Orchestra percussionists, Everett Firth, Harold Thompson, Thomas Gauger, Charles Smith, Arthur Press, all of whom addressed themselves to their labors with seeming love and certainly with unflappable aplomb.

Then there was Itzhak Perlman. His performances of the Prokofieff Second and the Sibelius Concertos last year convinced many that this twenty-two year-old Israeli is destined to be one of the great violinists of the era, if he isn't already. This, of course, is no mean assertion but the performance of the Tchaikovsky last week-end was ample justification for it. This youngster's inventory so far seems to have everything, but a beautiful sound is its most salient endowment. That sound is silken, mellow and large, and it permeates the entire range of his violin. The Tchaikovsky has been in the refrigerator for nine years for local programming purposes, and it emerged from quasi-retirement as a remarkably sturdy and rich masterpiece of its genre.

Mr. Perlman did not ham it up with prolonged meditations here and lightening gymnastics there and kazatski-like flavorings elsewhere. On the contrary, his collaboration with Mr. Leinsdorf was notable for its straightforwardness and integrity a quality only too notable for its absence in so many renditions of this particular concerto.

The Tchaikovsky was preceded by the first local performance of Dvorak's Romance for Violin and Orchestra, op. 11. Like the present writer, probably precious few people in the audience even knew the work existed, let alone had ever heard it. Gentle, one-dimensional, typical early Dvorak, it displayed the marvelous Perlman sound to the fullest advantage.

On this rather curiously assorted program was Mozart's "Linz" Symphony. Mr. Leinsdorf used a reduced orchestra. Correct balances, sharp edges and solidly shaped phrases there were. The true effervescence of spirit that permeates the great score, however, there was not.

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RCA VICTOR RECORDS

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CIRC. 140,000
NOV 6 1967
New England Newsclip

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BOSTON, MASS.
NOV 6 1967
New England Newsclip

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JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY CIRC. 26,000
NOV 9 1967
New England Newsclip

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MORNING GLOBE
BOSTON, MASS.
NOV 4 1967
New England Newsclip

Percussion and Strings Featured by BSO

By DAVID NOBLE
Associate Critic

A percussion concerto of recent date and a popular violinist were featured at the Friday concert of the Boston Symphony Orchestra; in other respects, it was a routine afternoon under the direction of Erich Leinsdorf.

The percussion concerto, that written in 1964 by William Kraft, tympanist of the Los Angeles Philharmonic, is no monument of contemporary style, but it did bring the sounds and some of the procedures of today's music into Symphony Hall.

The piece filled too much time with faded orientalism and obvious serial manipulations, but for long stretches dwelt lovingly upon quiet prolongation of metal reverberations, and gave a glimpse into the world of subtle dying sounds which so much of today's music occupies.

The work was originally written for four soloists, but was rewritten for this performance to accommodate all five of the B.S.O.'s percussionists.. Everett Firth, Charles Smith, Harold Thompson, Arthur Press, and Thomas Gauger made Kraft's intriguing mixture of sounds expertly; Leinsdorf did well with the sometimes rudimentary orchestra part, except when the rhythms became lively.

The appearance on stage of paraplegic violinist Itzhak Perlman brought an immediate response from the audience, a response which grew stronger as he played Dvorak's brief Romance, Op. 11, and the Tchaikovsky Violin Concerto.

Perlman plays with a strong phrase outline and a big tone, and is obviously a formidable violinist. But his tone is a little grainy by front-rank standards, and sudden rapid passages upset his intonation.

Leinsdorf countered Perlman's sweet, slow approach by conducting the orchestral passages of the Tchaikovsky briskly and emphatically, except in the slow movement, which took on a deep lyric glow.

The orchestra was reduced to 50 for Mozart's C major "Linz" symphony, but finer points of the style eluded Leinsdorf. Even the smaller group made too much sound.

Hurried Passages Mar Perlman Violin Playing

By McLAREN HARRIS

SYMPHONY

My first musical acquaintance with violinist Itzhak Perlman came last December when he performed the Prokofiev Second Concerto with the Symphony. It turned out to be a very happy occasion. His second appearance with the orchestra was last summer at Tanglewood and added weight to a rising reputation.

I am glad to have received these prior impressions, for they counterbalance his less-than-prodigious efforts with the Tchaikovsky Concerto on Friday. It is always dangerous to venture guesses about situations of under or over-preparation, but in the present case I suspect the latter. Perlman, who began with his characteristically serene tonal beauty, showed a tendency to hurry certain passages, especially more relaxed ones, as if they had sat with him to long and he was impatient.

TONE UNSETTLED

Without ample time for consideration, his tone became unsettled, his attacks occasionally scratchy and intonation leaaned toward the flat side. The tempos, too (which always come in for some liberty), were given more than their usual latitude, and each section of the first movement proceeded at a different pace. Perlman's cadenza was virtuosic excellence; he seemed to have been pointing toward it from the first note. His tonal opulence and lyric sense returned for the Canzonetta, winning us back for a while, but the finale brought back the roughness in even greater measure, if anything. Erich Leinsdorf and the orchestra, reputed as fine accompanists, did their best, which was good—considering.

Incidentally, this was announced as an uncut performance. I was not armed with a score and spotted some, though not all, of the restored material. It apparently consists of rather brief spinning passages here and there in the first and last movements. Its presence or absence does not appreciably alter the concerto's balance or impact.

Mr. Perlman also performed Dvorak's Romance, Op. 39 (Op. 11 in the old system), and evoked much tenderness in its quiescent strains. The piece is based on the Andantino from the composer's early F minor Quartet; Sir Thomas Beecham would have labeled it a "lollipop."

The orchestra's percussionists — Everett Firth, Harold Thompson, Thomas Gauger, Charles Smith and Arthur Press—took over solo roles for the opening work, William Kraft's Concerto for Percussion and Orchestra. Kraft makes intelligent use of virtually the entire battery in his three hovements, using definite-pitch instruments (timpani, glockenspiel, xylophone, etc.) to distinct advantage and entrusting the rhythmic structure to the others. His effects are engagingly varied and his intentions are clear, from the opening unmeasured recitative through a catchy ostinato in the Allegro to the alternate percussion-and-orchestra variations of the finale. Kraft's work is still an esthetic question mark, for percussion instruments are by nature non-lyric and can muster only limited expression; nevertheless, the Concerto must be fun to play.

Talk about pointing to things. Mr. Leinsdorf's and the orchestra's aim toward the Dvorak and Tchaikovsky works was somewhat obvious throughout the first half. The orchestra's performance in Kraft's Concerto was now and then uncertain, convincing only in the brass. Mozart's Symphony No. 36, the "Linz," was given workmanship of only average quality. The The rhythms and attacks lacked punch and the strings had no sheen in the high end or robustness in the low. It was no failure, of course, for these are excellent musicians and can do amazing things even when bored; but Morzart deserves better.

Next week, in a program change, Mr. Leinsdorf will conduct Mozart's Divertimento in D, K. 205; Webern's Variations, Op. 30; and the Bruckner Seventh Symphony.

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 210,000
NOV 4 1967
New England Newsclip

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 118,250
NOV 4 1967
New England Newsclip

PATRIOT-LEDGER (e)
QUINCY, MASS.
CIRC. 58,900
NOV 8 1967
New England Newsclip

SUNDAY REPUBLICAN
SPRINGFIELD, MASS.
CIRC. 115,950
NOV 5 1967
New England Newsclip

Boston Symphony Sets Program of New Work

BOSTON — For the Boston Symphony Orchestra's concerts next weekend, Friday and Saturday, Erich Leinsdorf will begin the concerts with a performance of the rarely heard Symphony No. 79 by Haydn, continuing with Variations by Webern.

Not Previously Played

The Haydn and Webern music have not been played previously by the Boston Symphony Orchestra. The weekend concerts will conclude with The Divine Poem by Scriabin.

Later in the season Leinsdorf will schedule two other Haydn symphonies which are among the lesser known of the composer's works.

For the orchestra's concerts on the 7th, at 8:30 p.m. and Thursday at 8.30 p.m. Leinsdorf has invited pianist Lilian Kallir to play Mozart's Concerto, K. 449 with the orchestra.

These concerts will begin with Beethoven's Overture to "Prometheus" and also include William Kraft's Concerto for Percussion and Orchestra which had its initial performances in a new version written especially for the Boston Symphony Orchestra's percussion section.

The Tuesday and Thursday programs will conclude with the Symphony No. 2 by Schumann. Thursday's concert will be the opening of the three-concert Series B programs, and Tuesday's will be the third of the Series A concerts.

The complete programs: Tuesday, the 7th, 8 30 p.m. and Thursday, the 9th, 8.30 p.m.

Beethoven, Overture to Prometheus

Mozart, Concerto for Piano and Orchestra: Lilian Kallir, soloist

Kraft, Concerto for Percussion and Orchestra: Everett Firth, Charles Smith, Harold Thompson, Arthur Press, Thomas Gauger

Schumann, Symphony No. 2

Friday afternoon, the 10th, 2 p.m. and Saturday evening, the 11th at 8.30 p.m.

Haydn, Symphony No. 79 in F Major.

Webern, Variations

Scriabin, The Divine Poem

Itzhak Perlman Violin Dominates at Symphony

By ROLFE BOSWELL

Itzhak Perlman, phenomenal Israeli virtuoso, dominated the latter part of yesterday afternoon's Boston Symphony Orchestra concert, conducted by Erich Leinsdorf. Crippled by polio, this brilliant young violinist plays in a seated position.

It was the concluding offering, Tchaikovsky's desultory violin concerto (Op. 35, in D), which bestirred the greatest audience enthusiasm. It was played as originally written by the "Russian Weeper," without the customary cuts. In most performances a certain amount of repetitive material is eliminated, mainly from the finale, and many solo passages are altered so as to be more effective.

Itzhak Perlman

Only a veritable virtuoso can put this superficial, but brilliant, concerto across in a way that will make it wear with repeated hearings. That Perlman can do this was made distinctly apparent.

However, it is one of Tchaikovsky's less-distinguished scores, with only the delectable canzonetta of the slow movement to recommend it. The finale is the last word in technical brilliance, smacking of Russian leather and the lethal knout, with a haunting second theme, though the other two are rather conventional.

When played by a virtuoso who is technically proficient, equal to the challenge, this long movement evokes powerful effects. Perlman's playing of the rapid passages of the opening movement was a coruscating technical exposition.

Preceding the concerto, there was a BSO premeire —Antonin Dvorak's romance for violin and orchestra (Op. 39, in F minor, in the revised listing).

It is a charming morsel, dating from 1873, based upon the second movement of the Czech master's F-minor quartet. Performance left nothing to be desired either artistically or technically.

Curtain-raiser was the day's novelty, William Kraft's concerto for percussion and orchestra, originally composed for fewer percussion instruments by the Los Angeles Philharmonic's percussionist. It was reworked for the five members of the BSO's percussion battery—Everett Firth, principal tympanist, and Charles Smith, Harold Thompson, Arthur Press and Thomas Gauger. There is a wondrous rataplan of drums—kettle, assorted sizes, snare and bass, plus all manner of orchestral kitchen utensils. Yet, there is little sound and fury, reminding one of Harvard football cheers—loud enough to be heard but not loud enough to be vulgar.

Mozart's ebullient 36th symphony (KV-425, in C), nicknamed "Linz," was presented after the Kraftsman-like opus. It is a small work, both in proportions and style. Though scored for small orchestra, it has much of the atmosphere of a chamber work and demands great care in execution if its delicate and carefully calculated beauties are not to be vitiated in performance. Dr. Leinsdorf took good care to see that this did not happen; orchestral exposition was spirited and brisk.

The Sound of Music

More Than Rat-A-Tat

By Peter M. Knapp

The fellows at the rear of the Boston Symphony Orchestra had a chance to come down front last night to demonstrate their skill on an imposing array of percussion instruments.

The occasion was the Concerto for Percussion and Orchestra by William Kraft, timpanist and head of the Los Angeles Philharmonic's percussion section, composer and conductor. Kraft's concerto, written in 1964 and premiered by his orchestra last March, was specially adapted for the Boston Symphony soloists.

Everett Firth, Charles Smith, Harold Thompson, Thomas Gauger and Arthur Press are instrumental specialists in their own right. They make up one of the finest percussion sections found anywhere, and Kraft's concerto gave them an opportunity not only to display their talents, but also the unique qualities of the various percussion, or struck, instruments.

More Than Rhythm

A lot of noisy battering? By no means. Kraft instead allows us to hear the varied melodic and aural qualities of glockenspiel, xylophone, vibraphone, chimes, timpani, even down to differently-pitched wood blocks, drums, cymbals. There is more than rhythm to a percussion section.

Kraft's concerto opens with a whirr of strings and a tinkling melody on the glockenspiel, moves through extensive interplay for the percussion group, introduces a brief fugal section for woodwinds spiced with brass interjections to a syncopated jazz beat, and concludes with a set of variations flanked by outbursts of timpani brilliantly played by Firth. An interesting and attractive work, through spare on the orchestral side.

Next on Erich Leinsdorf's program came Mozart's Piano Concerto No. 14 in E-flat, K. 449, for which Lilian Kallir was soloist. The concerto, written for Mozart's pupil Barbara von Ployer in 1784, is an intimate-scaled work and Leinsdorf achieved excellent results with his scaled-down forces — half on risers, the rest on stage level because of the space needed for the Kraft concerto.

Miss Kallir, wife of pianist Claude Frank, is an attractive brunette born in Prague of Austrian parents. Her best playing came in the second movement, where her phrasing created exceptionally well-modelled lines and continuity. In this movement, musicianship triumphed over the lack of tonal distinction.

Otherwise, her playing seemed to lack much character and grace of expression, through the notes fell crisply into place, and she was reticent to bring out the contributions of the left hand. The rondo movement, notable for its counterpoint and the customary Mozartian banter between soloist and orchestra, needed more sparkle and dash from the Steinway.

Leinsdorf concluded with a rather perfunctory version of Schumann's Symphony No. 2 in C. Major in a performance that often was hard and hurried. The strings sounded steely, hard-edged even in Schumann's impassioned violin melodies in the third movement, where the first set of trills came through like the buzz from a metallic beehive. It was a relief to hear some smooth, mellow violin scales in the finale, but over-all the symphony produced the impression that no one really was emotionally involved.

14

TUES A - III / THURS B - I

EIGHTY-SEVENTH SEASON 1967–1968

Third Program

Tuesday evening 7 November at 8.30

KRAFT

Concerto for Percussion and Orchestra

Recitativo quasi senza misura
Allegro con brio
Cadenza e variazioni

EVERETT FIRTH — CHARLES SMITH
HAROLD THOMPSON — ARTHUR PRESS
THOMAS GAUGER

First performance in this series

MOZART

Concerto for Piano and Orchestra no. 14 in E flat K. 449

Allegro vivace
Andantino
Allegro ma non troppo

LILIAN KALLIR

First performance by the Boston Symphony Orchestra

INTERMISSION

SCHUMANN

Symphony no. 2 in C major op. 61

Sostenuto assai; Allegro ma non troppo
Scherzo: Allegro vivace; Trio I; Trio II
Adagio espressivo
Allegro molto vivace

Miss Kallir plays the Steinway Piano

BALDWIN PIANO
RCA VICTOR RECORDS

MORNING GLOBE
BOSTON, MASS.
CIRC. 234,100

NOV 9. 1967 New England Newsclip

Leinsdorf Doesn't Match Pianist in Concerto

By MICHAEL STEINBERG
Globe Music Critic

Filling gaps unaccountly left in the Boston Symphony's repertory over the years is one of the tasks Erich Leinsdorf has set himself as the orchestra's Music Director. A list of Mozart piano concertos never played by the Boston Symphony, or not played for 40, 60, 80 years, is dismayingly large, and so it came that the E flat Concerto, K.449, was heard for the first time at a Boston Symphony concert.

K.449 is short and it is one of the lightly scored concertos, with just pairs of oboes and horns added to strings, but it is anything other than a slight work. Even by Mozart's standards, it is melodically rich, and it is one of the concertos—the D minor is the most famous example—in which Mozart, after beautiful first and second movements, produces a finale that goes off onto a still higher level with a prodigal and absolutely dazzling display of wit and invention.

Lilian Kallir, who had previously played with the Symphony in Tanglewood though not in Boston, brought to the Concerto animation and a delicious grace as well as a sensitively inflected lyric line. She is not the sort of pianist to move about within the work possessively and with bold imaginativeness, and it seems to me that Mozart is really fulfilled in performance only when he is so treated; however, given this more reticent approach, the playing was lovely. Mr. Leinsdorf's contribution with the orchestra failed to match the pianist's vitality, and it was insufficiently integrated besides, indeed, often not even punctual.

The other works were repeats from earlier Friday-Saturday programs.

BOSTON SYMPHONY ORCHESTRA, Erich Leinsdorf conducting: Kraft: Concerto for Percussion and Orchestra, with Everett Firth, Charles Smith, Harold Thompson, Arthur Press, and Thomas Gauger, soloists; Mozart: Piano Concerto in E flat, K.449, with Lilian Kallir, soloist; Schumann: Symphony No. 2 in C. Tuesday evening in Symphony Hall.

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 240,000

NOV 8 1967 New England Newsclip

Symphony Introduces Pianist

By McLAREN HARRIS

Erich Leinsdorf and the Boston Symphony Orchestra chose to introduce both pianist Lilian Kallir and Mozart's Concerto in E flat, K. 449, to their audiences last night in Boston.

While it may seem strange that a concerto of such a major composer should not enter the repertory of the Symphony until now, this happens from time to time. These works are simply overshadowed by greater musical monuments.

But Mozart himself was not inclined to slight the E flat Concerto; James Lyons' notes state that it was Mozart's first entry in his own thematic index.

K. 449 exists as an early example in which the piano emerges as an integral partner, not to say competitor, in the concerto's structure and expression. The double exposition, first for orchestra, then for piano, is in evidence. The protagonists share exchanges throughout the development, and thematic treatment in the finale is particularly expert.

There are tinges which lack Mozart's full maturity, of course: some of the phrasing is regular, even cut and dried, while the harmonic coloring has not the variety of later works. But the flashing arpeggios and rapid scale-work of the solo part must have impressed classical audiences, and they yet retain a measure of that original charm.

Miss Kallir (wife of another pianist, Claude Frank) demonstrated a poetic sensitivity, never for a moment taking Mozart's notes casually. Her care in dynamics and nuance in tempo were particularly engaging, adding overtones of cleverness to what could be otherwise stock phrasing.

This performance of a concerto which is not Mozart's most challenging should certainly whet the local audience's appetite to hear more of her.

The program's other works, William Kraft's Concerto for Percussion and Orchestra and the Schumann Symphony No. 2, were reviewed on previous occasions.

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RCA VICTOR RECORDS

MORNING GLOBE
BOSTON, MASS.
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CIRC. 210,000

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FRI - SAT VI VI

15

EIGHTY-SEVENTH SEASON 1967–1968

Sixth Program

Friday afternoon November 10 at 2 o'clock
Saturday evening November 11 at 8.30

ERICH LEINSDORF *conductor*

MOZART Divertimento in D major K. 205

Large - Allegro
Menuetto
Adagio
Menuetto
Finale: Presto

First performance at these concerts

WEBERN Variations op. 30

First performance by the Boston Symphony Orchestra

INTERMISSION

BRUCKNER Symphony no. 7 in E major

Allegro moderato
Adagio: Sehr feierlich und sehr langsam
Scherzo: Sehr schnell - Trio: Etwas langsamer
Finale: Bewegt, doch nicht schnell

The concert will end at about 4 o'clock on Friday
and at about 10.30 on Saturday

BALDWIN PIANO

RCA VICTOR RECORDS

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 240,000

NOV 11 1967

New England Newsclip

SYMPHONY

.047

Awesome Gulf Separates Music of Webern, Bruckner

By McLAREN HARRIS

For more than 200 years Vienna has been generally considered the musical center of the Western world. Rightly so, for it has nurtured more of our best-loved composers, more styles and probably more musical innovations than any other: To make a specific example, what other city could have produced a pair of such opposite-minded composers as the two Antons—Webern and Bruckner?

Webern's Variations, Op. 30, and Bruckner's Symphony No. 7 both appear on the weekend's Symphony programs, and the gulf between them is indeed awesome. Webern was perhaps the world's most thorough musical economist. He based his compositions (excepting some early, uncharacteristic pieces, there are only 31 of them) on specific sets of tones, thence working them out in ingenious and extremely meticulous fashions. There is simply no extraneous materials in Webern's pieces, and when the working-out is complete they end. Thus the brevity of his works; the average length is under six minutes.

Only on Paper

I do not mean to imply that Bruckner said things in his symphonies that he had not intended or was unconscious of saying. He merely took much longer to say anything. In one respect Bruckner seems occasionally to ask for one thing and mean another. One hears the Seventh, for example, begin as a smoothly-eloquent Andante, then notices the tempo indication is Allegro moderato and can't believe it! Actually it's an Allegro only on paper; Bruckner gives the instruments whole notes, ties them together in strings, delivers the beats one to a measure and the effect is Andante.

But Andante or Allegro, it is a beautiful, viable and rich beginning, one whose spirit is sustained through the succeeding Adagio. In spite of its great length I enjoy that Adaio for the depth of its sonorities and the proportion marked by the triple-forte climax. I have never quite been able to reconcile the minor-key Scherzo with its predecessors, and the finale, although its mood is well-set, tends to make the entire symphony long-winded.

Erich Leinsdorf, whose reputation with Bruckner is secure, molded the dynamic outline of the first two movements into as strong-willed an expression as could be wished. Only in the finale did this control appear to escape him, causing a slightly anti-climactic conclusion; but maybe Bruckner had a hand in that. The orchestral work was superb throughout, save for an overly-prominent tuba near the end and careless violin bowing in the Adagio.

By the Book

The Variations have unassailable internal cohesion and beauty in certain tonal combinations and orchestration, they are not the most satisfying of Webern's work. I think it is that the beginning and end fail to give a sense of proportion to the whole. Webern's row, presented in four groups of three notes each, winds various paths in inverted patterns, reverse direction (retrograde), augmented or diminished note-values and ever-transparent scoring. But when it ends we have the feeling that the elapsed time ran out and Webern simply quit. Undoubtedly he was correct in his choices of the moment, for he knew what symmetry and balance were, yet he neglected to notify us by any means of dynamic marking, tempo change or tonal trait. As Webern might say, it's by the book.

Mozart's five-movement Divertimento in D. K. 205, opened the program. The cheerful outlook of its early movements seems to grow to positive distinction with even a tinge of heroism in the later ones as the pair of horns come to the fore. Until the final Presto the orchestra couldn't seem to stir more than a trifle of enthusiasm, a similar situation to last week's "Linz" Symphony. I hope this doesn't become a habit.

Next week Mr. Leinsdorf, will conduct the Haydn Symphony No. 79 in F, Prokofiev's Concerto No. 4 with pianist John Browning, and Dvorak's Symphony No. 6 in D.

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RCA VICTOR RECORDS

HERALD TRAVELER (M)
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16

CAMBRIDGE II

EIGHTY-SEVENTH SEASON 1967–1968

Second Program

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ERICH LEINSDORF *conductor*

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Largo - Allegro
Menuetto
Adagio
Menuetto
Finale: Presto

WEBERN Variations op. 30

INTERMISSION

BRUCKNER Symphony no. 7 in E major
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BALDWIN PIANO
RCA VICTOR RECORDS

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY CIRC. 26,000
NOV 16 1967
New England Newsclip

MUSIC IN REVIEW

By GERALD A. BERLIN

BSO: ALT WIEN PANOPLY

Like Antolus touching the soil, Mr. Leinsdorf seems to find it necessary every so often to return to the great figures of his native Vienna for spiritual refreshment and musical inspiration. Such was the case in the most preeminent sense last weekend when the orchestra's offerings consisted of the Mozart Divertimento in D major, K 205, Webern's Variations, opus 30, and Bruckner's Symphony No. 7.

The two works that vied with each other for overwhelming interest were one that takes just less than ten minutes and the other that takes just less than an hour and ten minutes. The Webern, the last of that small but fateful series that began with the Six Pieces a generation before it, concludes a spate of compositions that has had a stupefying effect upon composers of the present day. Indeed, it may be said that virtually everyone composing in series nowadays is employing just so many Webern cliches. Yet, the music of the master himself has for some reason remained almost taboo until very recently. Thus it was that the Six Pieces last year and the Variations on the instant occasion were both first performances locally.

What the art of Webern seeks to embody is now well known: total dissonance, a distillation of nuance which reaches the ultimate in concision and infinitely subtle hues of coloration. The question arises, how meaningful is the first statement after our myriad exposures to its followers? As with the Six Pieces last year, had I not known to whose music I was listening I would have left with the feeling that here on first acquaintance was another gifted exponent of a well known school and let it go at that.

It can be argued that if there had been scores of rehearsals and ample time to work out literally every note in terms of shading, attack, timbre and cohesion, the reactions of a listener like myself would be different, and that what we heard was, perforce, only adequate carpentry, not the infinitely painstaking craftsmanship of woodworking. The subject of Webern, it seems to me, is vital enough for some foundation to make a grant to provide sufficient rehearsal for performances to put that theory to the test.

There was no absence of craftsmanship in Mr. Leinsdorf's very strong performance of the Bruckner. The sprawling of the gigantic symphony was arrested with the firmest hand at numerous transition passages, particularly at those cluster points where Bruckner simply stops and changes direction. The orchestral sound was magnificent, with the brass standing to particular advantage in piling sonority upon sonority. One could differ here and there with Mr. Leinsdorf about some of his tempi — for example, there was the second theme in both the Adagio and the Scherzo — but no one could fail to apprehend the warmth and commitment and understanding that permeated his conception as a whole, nor the sparkling qualities of an infinity of detail. There is little doubt that Bruckner is one composer that Mr. Leinsdorf does as well as anyone around.

The Mozart Divertimento opened the program. Mostly a Mannheim-like occasion piece, yet with symphonic intimations peeping out everywhere, an incredible amount of Mozart boyhood genius lies in this work. Mr. Leinsdorf read it literally, which means that buoyancy and relaxation were the stiff price paid for clarity and balance. The strings were quite live throughout and one wonders what they could have done had they been allowed really to loosen up a bit.

This week's program includes Hadyn's Symphony No. 79 in F major, Prokofiev's Piano Concerto No. 3 and Dvorak's Sixth Symphony. Mr. Leinsdorf is conducting and the piano soloist is John Browning.

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 418,250
NOV 11 1967
New England Newsclip

Bruckner's 7th Presentation

(By ROLFE BOSWELL) — Anton Bruckner's seventh symphony in E major concluded yesterday afternoon's Boston Symphony Orchestra concert, conducted by Erich Leinsdorf. His was a virile interpretation, lyrical and light in texture.

Triumph and victory are the principal characteristics of this monumental symphony, though, naturally, a work of such scope sounds the entire gamut of human emotions, from deep suffering to triumphant joy.

There are some moments when Bruckner's music seems transmuted into supramundane realms, defying description in words, requiring experience in performance. In return for these transcendental moments, anlytical listeners may spot a variety of weaknesses.

Bruckner Hails
Hans Richter

The notable adagio, which has been described as Bruckner's most celebrated symphonic movement, is played by five tubas, doubled by the lower strings. The finale ends with a triple fortissimo on the chief theme of the first movement, a poetic inspiration said to have come to the composer in a dream. Its climbing arpeggio discloses a world resembling Shelley's "crags and silver towers of battlemented clouds."

There was wondrous orchestral proficiency in the playing and a rich feeling for the organist-composer's craftmanship in Dr. Leinsdorf's devoted reading. There was implicit emphasis on the more dramatic portions of this noble score.

Curtain-raiser was Mozart's seventh divertimente (KV-205, in D), composed at Vienna in 1773. It is a charming place, with four light, gay movements encompassing one of the Swan of Salzburg's more beautiful slow movements. Dr. Leinsdorf offered a congenial conception of this music, with fine orchestral execution.

Sandwiched between this classical and romantic music was Anton von Webern's variations for orchestra (Op. 30), his last purely orchestral music, with austere 12-tone syntax and rapid coloristic changes. Details of construction are highly involved, with cabalistic London Times intellectualized crossword-puzzle scoring.

16

CAMBRIDGE II

EIGHTY-SEVENTH SEASON 1967–1968

Second Program

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MOZART Divertimento in D major K. 205

Largo - Allegro
Menuetto
Adagio
Menuetto
Finale: Presto

WEBERN Variations op. 30

INTERMISSION

BRUCKNER Symphony no. 7 in E major

Allegro moderato
Adagio: Sehr feierlich und sehr langsam
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BALDWIN PIANO
RCA VICTOR RECORDS

JEWISH ADVOCATE
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It can be argued that if there had been scores of rehearsals and ample time to work out literally every note in terms of shading, attack, timbre and cohesion, the reactions of a listener like myself would be different, and that what we heard was, perforce, only adequate carpentry, not the infinitely painstaking craftsmanship of woodworking. The subject of Webern, it seems to me, is vital enough for some foundation to make a grant to provide sufficient rehearsal for performances to put that theory to the test.

There was no absence of craftsmanship in Mr. Leinsdorf's very strong performance of the Bruckner. The sprawling of the gigantic symphony was arrested with the firmest hand at numerous transition passages, particularly at those cluster points where Bruckner simply stops and changes direction. The orchestral sound was magnificent, with the brass standing to particular advantage in piling sonority upon sonority. One could differ here and there with Mr. Leinsdorf about some of his tempi — for example, there was the second theme in both the Adagio and the Scherzo — but no one could fail to apprehend the warmth and commitment and understanding that permeated his conception as a whole, nor the sparkling qualities of an infinity of detail. There is little doubt that Bruckner is one composer that Mr. Leinsdorf does as well as anyone around.

The Mozart Divertimento opened the program. Mostly a Mannheim-like occasion piece, yet with symphonic intimations peeping out everywhere, an incredible amount of Mozart boyhood genius lies in this work. Mr. Leinsdorf read it literally, which means that buoyancy and relaxation were the stiff price paid for clarity and balance. The strings were quite live throughout and one wonders what they could have done had they been allowed really to loosen up a bit.

This week's program includes Hadyn's Symphony No. 79 in F major, Prokofiev's Piano Concerto No. 3 and Dvorak's Sixth Symphony. Mr. Leinsdorf is conducting and the piano soloist is John Browning.

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 418,250

NOV 11 1967 New England Newsclip

Bruckner's 7th Presentation

(By ROLFE BOSWELL) — Anton Bruckner's seventh symphony in E major concluded yesterday afternoon's Boston Symphony Orchestra concert, conducted by Erich Leinsdorf. His was a virile interpretation, lyrical and light in texture.

Triumph and victory are the principal characteristics of this monumental symphony, though, naturally, a work of such scope sounds the entire gamut of human emotions, from deep suffering to triumphant joy.

There are some moments when Bruckner's music seems transmuted into supramundane realms, defying description in words, requiring experience in performance. In return for these transcendental moments, anlytical listeners may spot a variety of weaknesses.

Bruckner Hails
Hans Richter

The notable adagio, which has been described as Bruckner's most celebrated symphonic movement, is played by five tubas, doubled by the lower strings. The finale ends with a triple fortissimo on the chief theme of the first movement, a poetic inspiration said to have come to the composer in a dream. Its climbing arpeggio discloses a world resembling Shelley's "crags and silver towers of battlemented clouds."

There was wondrous orchestral proficiency in the playing and a rich feeling for the organist-composer's craftmanship in Dr. Leinsdorf's devoted reading. There was implicit emphasis on the more dramatic portions of this noble score.

Curtain-raiser was Mozart's seventh divertimente (KV-205, in D), composed at Vienna in 1773. It is a charming place, with four light, gay movements encompassing one of the Swan of Salzburg's more beautiful slow movements. Dr. Leinsdorf offered a congenial conception of this music, with fine orchestral execution.

Sandwiched between this classical and romantic music was Anton von Webern's variations for orchestra (Op. 30), his last purely orchestral music, with austere 12-tone syntax and rapid coloristic changes. Details of construction are highly involved, with cabalistic London Times intellectualized crossword-puzzle scoring.

THURS A – II / FRI – SAT VII

17

EIGHTY-SEVENTH SEASON 1967–1968

Second Program

Thursday evening November 16 at 8.30

CHARLES WILSON *conducting*

BRAHMS — **Academic Festival Overture op. 80**

HENZE — **Symphony no. 1**
Allegretto, con grazia
Lento (Notturno)
Allegro con moto – Tempo giusto – Piu mosso

INTERMISSION

RIMSKY-KORSAKOV — **Sheherazade op. 35**
Largo e maestoso – Allegro non troppo
Recitativo lento – Andantino: Vivace scherzando
Andantino quasi allegretto
Allegro molto – Recitativo – Vivo

BALDWIN PIANO
RCA VICTOR RECORDS

EIGHTY-SEVENTH SEASON 1967–1968

Seventh Program

Friday afternoon November 17 at 2 o'clock
Saturday evening November 18 at 8.30

HAYDN — **Symphony no. 79 in F major**
Allegro con spirito
Adagio cantabile – un poco allegro
Menuetto: allegretto
Finale: vivace

First performance in Boston

PROKOFIEV — **Concerto for piano and orchestra no. 4 in B flat major op. 53 for the left hand**
Vivace
Andante
Moderato
Vivace

JOHN BROWNING

First performance by the Boston Symphony Orchestra

INTERMISSION

DVORAK — **Symphony no. 6 in D major op. 60**
Allegro non tanto
Adagio
Scherzo (Furiant): presto – Trio
Finale: allegro con spirito

Mr Browning plays the Steinway Piano

The concert will end at about 4 o'clock on Friday and at about 10.30 on Saturday

BALDWIN PIANO
RCA VICTOR RECORDS

MORNING GLOBE
BOSTON, MASS.
CIRC. 234,100
NOV 18 1967
New England Newscip

The ARTS

Haydn Piece Charms Afternoon Audience

By GEORGE GELLES
Contributing Critic

BOSTON SYMPHONY ORCHESTRA. Erich Leinsdorf, conductor; John Browning, pianist; performing Haydn's Symphony No. 79 in F Major; Prokofiev's Fourth Piano Concerto; and Dvorak's Symphony No. 6 in D Major. Friday afternoon in Symphony Hall.

It takes no more than the inclusion of an unfamiliar Haydn symphony on a BSO program to remind us how impoverished and without variety our usual musical diet is. The 79th Symphony, which is getting its first Boston hearings under Erich Leinsdorf this wetkend, is a particularly beautiful example of the unknown side of Haydn.

Lightly scored for a single flute, oboes, bassoons, horns in pairs, and strings, the twenty minutes work probes no emotional regions we haven't learned about from the more familiar symphonies, but nevertheless is a marvel of melody and invention.

Full of fascinating details —the harmonic diversion once we have returned to the initial movement's opening theme, or the ways the second movement justifies its own metrical awkwardness —Haydn's orchestration is wonderfully rich, varied, and tellingly planned. Particularly nice is the finale, with its powerful juxtaposition of divided strings cum bassoon with the transparent two-voiced restatement of the theme.

Leinsdorf's performance might have had more muscle and was dead wrong in having no first movement repeat. This is absolutely essential in giving the proper shape and weight to the piece, and would have added, at the outside, ninety seconds to the concert.

The afternoon's soloist was John Browning, whose left hand played Prokofiev's Fourth Piano Concerto. Commissioned found incomprehensible, and never played in public, by the late Paul Wittgenstein, who lost his right arm during the First World War, the 1931 Concerto has not aged well, and sounds decidedly like too much of a not-so-good thing.

Browning brought to the work very little of the sheen and polish that it needs. Workaday technique, a sameness of articulation and not much imagination made the whole not much more than a modernish 'School of Velocity.'

Dvorak's Sixth Symphony in D Major closed Friday afternoon's concert.

Among the wind players, to whom the work gives lots to do, only solo hornist James Stagliano played really beautifully. Otherwise the reading was competent, well - mannered, and loud.

Prokofiev's 4th Concerto Brilliant

By McLAREN HARRIS

Pianist John Browning had been scheduled to be soloist in a welcome return of the Prokofiev Concerto No. 3 in this week's Symphony concerts. Less than two weeks ago we were notified that he and Erich Leinsdorf had decided to do the Fourth instead. And that, too, turned out to be very welcome.

Prokofiev's Fourth Concerto was one of 10 such works for the left-hand commissioned by pianist Paul Wittgenstein after he lost his right arm during World War 1 (the most famous of these works is by Ravel). Wittgenstein, however, discovered he couldn't play it and rejected it as unsatisfactory. Prokofiev took due note of the rejection and withdrew his concerto from circulation.

So it lay unperformed until just 11 years ago when Siegfried Rapp undertook the premiere in West Berlin. Posthumous shame on Wittgenstein, for the Fourth is a brilliant concerto—for display, if the soloist wishes it, but more particularly as a symphonic work

From the very beginning the piano gallops off through some of its most difficult scale and arpeggiated passages. But soon one discovers that the soloist is not the dominant force; Prokofiev was unafraid to use his full orchestral resources as he saw fit, and the piano emerges as simply the chief coloristic instrument of the ensemble. It may be that Prokofiev considered that one hand was not strong enough to be a successful protagonist against an orchestra. If this concerto represents a compromise, it is a happy one.

Throughout the four movements piano and orchestra complement and imitate each other; but never as separate entities removed from the other. Melody and harmony, if inspected alone, seem slightly obtuse, as if intentionally eluding traditional concepts; but together they make the most solid logic. That is Prokofiev's peculiar charm. The finale, fleeting and sparkling, seems to evaporate; and the Andante is serenely charming.

Browning is not Wittgenstein,

Symphony

and we may thank him for that. He possesses two good hands but used only the left and did so strongly, sensitively, accurately. Mr. Leinsdorf and the orchestra gave the concerto wide dynamic scope and spirit in spite of technical flaws here or there.

Haydn's Symphony No. 79 opened the program. It too had not been performed here before, which is a compliment to the conductor and more shame for the rest of us. Very little indeed separates this work from Haydn's later symphonies; it has melodic felicity, some imaginatively unorthodox traits — a second development in the coda of the first movement and a second split into Adagio and Allegro — as well as Haydn's celebrated wittiness in the finale. Mr. Leinsdorf obviously enjoys playing such pieces, as does his orchestra — most of them, anyway; I'm tempted to say some nice things about violin bowing again. And the horns were less than perfectly tuned.

The Dvorak Sixth Symphony (No. 1 in the old catalogue) received the most eloquent, lushly-toned and rounded-phrase reading of the day. Mr. Leinsdorf did for it everything he could — lingering over warm-cello tones, energizing the Furiant and encouraging grandiose volumes in the finale. But though the work is touched with genius in melodic writing and instrumental sound in each movement, it is plastered through and through with major harmony and an overly-positive outlook. Not as bad as the Carneval Overture, to be sure, but taken all at once it is little more than a curiosity.

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 240,000
NOV 18 1967
New England Newscip

THURS A – II / FRI – SAT VII

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BALDWIN PIANO
RCA VICTOR RECORDS

EIGHTY-SEVENTH SEASON 1967–1968

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Saturday evening November 18 at 8.30

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Finale: vivace

First performance in Boston

PROKOFIEV — **Concerto for piano and orchestra no. 4 in B flat major op. 53 for the left hand**
Vivace
Andante
Moderato
Vivace
JOHN BROWNING

First performance by the Boston Symphony Orchestra

INTERMISSION

DVORAK — **Symphony no. 6 in D major op. 60**
Allegro non tanto
Adagio
Scherzo (Furiant): presto – Trio
Finale: allegro con spirito

Mr Browning plays the Steinway Piano

The concert will end at about 4 o'clock on Friday and at about 10.30 on Saturday

BALDWIN PIANO
RCA VICTOR RECORDS

MORNING GLOBE
BOSTON, MASS.
NOV 18 1967

The ARTS

Haydn Piece Charms Afternoon Audience

By GEORGE GELLES
Contributing Critic

BOSTON SYMPHONY ORCHESTRA: Erich Leinsdorf, conductor; John Browning, pianist; performing Haydn's Symphony No. 79 in F Major; Prokofiev's Fourth Piano Concerto; and Dvorak's Symphony No. 6 in D Major, Friday afternoon in Symphony Hall.

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Prokofiev's 4th Concerto Brilliant

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Prokofiev's Fourth Concerto was one of 10 such works for the left-hand commissioned by pianist Paul Wittgenstein after he lost his right arm during World War 1 (the most famous of these works is by Ravel). Wittgenstein, however, discovered he couldn't play it and rejected it as unsatisfactory. Prokofiev took due note of the rejection and withdrew his concerto from circulation.

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Symphony

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HERALD TRAVELER
BOSTON, MASS.
NOV 19 1967

18

MONITOR (e)
BOSTON, MASS.
CIRC. 197,400

NOV 20 1967

New England Newspaper

ARTS
ENTERTAINMENT

Browning in left-hand concerto

By Craig Stinson

Erich Leinsdorf continues to add new material to the Boston Symphony repertory. His concerts this weekend included rare performances of two works, one by that obscure 18th-century revolutionary, Franz Joseph Haydn, the other by Prokofiev.

Hearing the Symphony No. 79 in F major brought home once again the fact that Haydn is the most neglected of the great composers. This performance, for all we know, may have been a première not only to Boston, but to the entire Western Hemisphere. And even if only a small percentage of the 60-odd never-played Haydn symphonies have as much to offer as this one, there's something wrong with our programing habits.

Compared with the familiar London and Paris symphonies, No. 79 shows a Haydn of less pronounced sanguineness (though Mr. Leinsdorf's performance may have been more phlegmatic than necessary). Its first movement has a kind of up-tempo pastorale character. The second is an amusing exchange of tonies and dominants, in phrases that invariably sound longer or shorter than one would expect.

Prokofiev's Concerto No. 4 in B-flat major is one of the more celebrated works for piano one hand. Like the Ravel Left-Hand Concerto, it was commissioned by Paul Wittgenstein, a concert pianist who had lost his right arm in World War I.

Unlike the Ravel, Prokofiev's concerto has achieved a reputation more through its history than through the music itself. It is relatively common knowledge that Wittgenstein rejected the concerto, and that Prokofiev refused to have it performed during his lifetime. Even in the 14 years since the composer's passing, however, performances have been scarce; John Browning's on Friday was the first with the Boston Symphony.

The composer may have known what he was doing in withholding this work. Certainly it makes a weaker effect than the more frequently performed first and third concertos. The first and last movements, both vivace, are each a typically Prokofievian moto perpetuo, full of pretty figurations and clever harmonic turns, but going nowhere thematically. The slow movement features a rambling kind of lyricism, with unmemorable gestures of grandiloquence. There is an improvisatory character about the whole piece — one which conveys a palpable, if unfocused, mood—but the over-all impression is smiliar to that made by a good jazzman on an off night.

It should be said that the use of the left hand alone constituted no apparent restriction, either to Prokofiev or to Mr. Browning, who played the work with admirable, if unconvincing, aplomb.

With the concluding number, Dvořák's Symphony No. 6 in D major (No. 1 if you haven't converted to the new system yet), Mr. Leinsdorf made the Boston Symphony sound more like an orchestra than it has in any previous concert this season. With momentary exceptions, the performance had all the advantages that come from unanimity of purpose and execution. And it was refreshing to hear some Dvořák that hasn't gone totally stale from overuse.

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 175,250

NOV 18 1967

New England Newspaper

John Browning Soloist In Prokovieff Concerto

(By ROLFE BOSWELL) — John Browning, phenomenal young American pianist, was soloist yesterday with the Boston Symphony Orchestra, conducted by Erich Leinsdorf, in Prokovieff's tremendously difficult fourth piano concerto (Op. 53, in B flat) for the left hand. This taxing work (a first performance here) requires the attention of a true visturso.

It was projected with superior style and sensitivity, glowing with color, yet the witty and characteristic writing was as pointedly apparent, as it should be, and with concomitant humor. Phrasings were shaped with character and conviction, disclosing full understanding of the Russian master's pawky humor. Dr. Leindorf and his Bostonians gave full orchestral support, with particularly noteworthy brass playing.

Curtain-raiser was Haydn's 79th symphony, in F, in a first Boston performance (possibly an American premiere); why this should be is understandable, for it is, frankly, dull. His characteristic slow introduction was abandoned, returning to a dreary, unemotional world with perfunctory, almost completely uninteresting, movements. Seldom was Haydn less inspired; seldom do we feel such a total absence of any spark of genius as in the well-bred cantabile themes of this symphony.

The slow movement has an adagio cantabile which relies on the spun-out figurations to which Haydn always has recourse when not truly inspired; the movement suddenly breaks off, as if the composer, too, became weary of this artifice. A light, attractive allegretto ensues, far more congenial to Haydn.

This tiny little piece is able to communicate the composer's feelings far more genuinely than the artificial figurations of the slower tempo. It was played by the attenuated orchestra with verve and high sense of style.

After the interval, Dvorak's sixth symphony (Op. 60, in D) was presented. It is a cheerful work, full of originality in the Shubert-Smetana manner, and its presentation by the orchestra was thoroughly successful Dvorak's innate happiness and serenity are beautifully reflected in this masterpiece, strangely less frequently played than other of his symphonic masterpieces. Dr. Leinsdorf's conducting was brimming with vigor and the orchestral execution was superlative.

TUES B – III

19

EIGHTY-SEVENTH SEASON 1967–1968

Third Program

Tuesday evening November 21 at 7.30

ERICH LEINSDORF conductor

BRUCKNER Symphony no. 7 in E major

Allegro moderato
Adagio: Sehr feierlich und sehr langsam
Scherzo: Sehr schnell – Trio: Etwas langsamer
Finale: Bewegt, doch nicht schnell

INTERMISSION

PROKOFIEV Concerto for piano and orchestra no. 3 in C major op. 26

Andante – allegro
Theme and variations
Finale: allegro ma non troppo

JOHN BROWNING

John Browning plays the Steinway Piano

BALDWIN PIANO
RCA VICTOR RECORDS

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 240,000

NOV 22 1967 New England Newsclip

Browning, Leinsdorf Score With Prokofiev's Third

By McLAREN HARRIS

John Browning and the Boston Symphony went back last night and picked up Prokofiev's Piano Concerto No. 3, Op. 26, dropped from last weekend's programs in favor of the Fourth.

The Third is much the better known, having received its world premiere in Chicago 46 years ago. Its three movements are full of active, friendly rivalry between soloist and ensemble — actually more of a partnership than a pair of competitors. The piano part contains plenty of virtuosic dash from the very beginning — Prokofiev intended it as a good vehicle — with scale passages skittering over the keys and splashes of chordal writing providing either bravura or lightly fleeting accompaniment to the orchestral work. Alternations between Allegro and Andante vary the moods from intense energy and rolling gait to broadly-spoken grandiloquence.

Harmonically the work is a good bit less adventurous than those in the pre-Bolshevik days. It is still rhythmically assertive, but the overall impresion is less of savagery or dramatic impact than a kind of brash humor and mischievous outlook. The Third Concerto is not the sort of piece to indicate a total pianistic gift, but Browning was obviously at home with it, instilling a lusty vigor in the heavier passages and taking amost solemn care with the romantic Andantes.

I must admit to an affinity for this concerto's language, in which neither element is afraid of the other. Because of Browning's straightforward expression and sustained manner plus Erich Leinsdorf's excellent control of his orchestra, not a thing was covered or lost. In their partnership no name came first, unless it was that of Prokofiev.

STANDARD-TIMES (e)
NEW BEDFORD, MASS.
CIRC. 68,850

NOV 22 1967 New England Newsclip

Pianist Browning Solos With Boston Symphony

By EARL J. DIAS
Standard-Times Music Critic

For the third program in the Boston Symphony Orchestra's Tuesday B Series last night in Symphony Hall, conductor Erich Leinsdorf devoted the concert to only two works, — Bruckner's "Symphony No. 7 in E Major" and Prokofiev's "Piano Concerto No. 3 in C Major," with the exciting young American pianist, John Browning as soloist.

Mr. Browning, of course, is, despite his youth, one of the foremost exponents of our time of Prokofiev. Previously, I have heard him perform the First and Second concertos with the orchestra (he has also recorded these two works with the Boston Symphony), and he is currently scheduled to record the "Piano Concerto No. 4 for the Left Hand Only" and the Third with Mr. Leinsdorf and his musicians.

The "Piano Concerto No. 3" is top-notch Prokofiev, displaying nearly all the facets of the composer's creative talent — the often caustic humor, the skill at development, the variety of mood and tempo, the brilliant rhythms. Especially lovely is the slow movement, with its almost archaic dance theme. Mr. Browning has the bravura style and temperament, plus the digital facility, that are requisite to conveying the essence of Prokofiev. His playing last night was crisp, sure, and cleanly-articulated.

As for the Bruckner "Symphony No. 7," it has both the virtues and the defects characteristic of its composer. Like all of Bruckner's symphonies, it runs on for more than an hour and, mingled with its occasional long-windedness, there are passages of remarkable sonority and Wagner-like harmonies.

Of the four movements, the Scherzo is probably the best developed — ranking, certainly, with the scherzi of Beethoven. The Adagio has moments of almost ethereal beauty and is said to be a sort of elegiac homage to Wagner, but its strange mixture of diatonic anc chromatic writing in the main theme somewhat sap its strength.

However, throughout the entire symphony (and I include the impressive beginning and the exciting Finale), there are musical sequences that are assuredly worth waiting for.

Mr. Leinsdorf obviously knows and loves the score. He managed to obtain some glorious sound from his ensemble, and his reading and over-all concept of the work were sensitive and intelligent.

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BALDWIN PIANO
RCA VICTOR RECORDS

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Standard-Times Music Critic

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Mr. Browning, of course, is, despite his youth, one of the foremost exponents of our time of Prokofiev. Previously, I have heard him perform the First and Second concertos with the orchestra (he has also recorded these two works with the Boston Symphony) and he is currently scheduled to record the "Piano Concerto No. 4 for the Left Hand Only" and the Third with Mr. Leinsdorf and his musicians.

The "Piano Concerto No. 3" is top-notch Prokofiev, displaying nearly all the facets of the composer's creative talent — the often caustic humor, the skill at development, the variety of mood and tempo, the brilliant rhythms. Especially lovely is the slow movement, with its almost archaic dance theme. Mr. Browning has the bravura style and temperament, plus the digital facility, that are requisite to conveying the essence of Prokofiev. His playing last night was crisp, sure, and cleanly-articulated.

As for the Bruckner "Symphony No. 7," it has both the virtues and the defects characteristic of its composer. Like all of Bruckner's symphonies, it runs on for more than an hour and, mingled with its occasional long-windedness, there are passages of remarkable sonority and Wagner-like harmonies.

Of the four movements, the Scherzo is probably the best developed — ranking, certainly, with the scherzi of Beethoven. The Adagio has moments of almost ethereal beauty and is said to be a sort of elegiac homage to Wagner, but its strange mixture of diatonic anc chromatic writing in the main theme somewhat sap its strength.

However, throughout the entire symphony (and I include the impressive beginning and the exciting Finale), there are musical sequences that are assuredly worth waiting for.

Mr. Leinsdorf obviously knows and loves the score. He managed to obtain some glorious sound from his ensemble, and his reading and over-all concept of the work were sensitive and intelligent.

20

FRI - SAT - VIII

Eighth Program

Friday afternoon November 24 at 2 o'clock

ERICH LEINSDORF conductor

Traditional — 'The Old Hundredth'

BACH — 'Schafe können sicher weiden' from Cantata no. 208

CHLOE OWEN soprano

In honor of Margaret Ruthven Lang

BEETHOVEN — Concerto for violin and orchestra in D major op. 61

Allegro ma non troppo
Larghetto
Rondo

JOSEPH SILVERSTEIN

INTERMISSION

BEETHOVEN — Symphony no. 5 in C minor op. 67

Allegro con brio
Andante con moto
Allegro – Allegro

The concert will end at about 4 o'clock

BALDWIN PIANO
RCA VICTOR RECORDS

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY CIRC. 26,000

NOV 16 1967 New England Newscip

BSO SOLOIST — Concertmaster Joseph Silverstein will be soloist at the Boston Symphony Orchestra's Thanksgiving weekend concerts. He will be heard on Friday and Saturday, Nov. 24-25, in Beethoven's Overture to Fidelio, and the Friday-Saturday concerts will conclude with Symphony No. 5 by Beethoven. Because of the holiday the only other Orchestra concert this week will take place in Symphony Hall on Tuesday evening, Nov. 21, at 7:30. John Browning will play Prokofiev's Piano Concerto No. 3. Also scheduled will be Mozart's Divertimento, K. 205 and Dvorak's Symphony No. 6.

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BOSTON, MASS.
CIRC. 310,000

NOV 19 1967 New England Newscip

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Further details will be announced at the Friday afternoon concert. Saturday evening's program will open with Beethoven's Overture to "Fidelio," and the Friday-Saturday concerts will conclude with Symphony No. 5 by Beethoven.

Mr. Silverstein joined the Boston Symphony Orchestra in 1955 and was then the youngest member of the orchestra. He received third prize in the 1959 Queen Elisabeth of Belgium Competition and the following year won the Naumburg Foundation Award which included an extensive tour throughout the United States. He became concertmaster of the orchestra in the autumn of 1962.

Though he has been soloist with the Boston Symphony Orchestra on numerous occasions, the concerts next weekend will be his first performances of the Beethoven concerto.

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BACH — 'Schafe können sicher weiden' from Cantata no. 208

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RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 1[illegible]
NOV 25 1967
New England Newspaper

At Symphony

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It has long been regarded as the finest of all modern concerti for that instrument. From the standpoint of balance artistically between violinist and orchestra, teh most striking feature of Beethoven's masterpiece is that there is no conflict between soloist and orchestra for domination of the musical picture.

Virtually every note of the solo part bears some true relevance to the thematic structure of the piece as a whole. The virtuoso is given plenty to do and the orchestra is not relegated to the position of mere accompaniment. This concerto bristles with technical difficulties, especially those relating to good tone production, yet listeners never are conscious of there being any technical display to show off prowess.

The allegro opens with four drum taps, a thematic idea which, it is said, came to the composer from a tapping on a neighbor's door. As for the music itself, the first two movements are Beethoven at his most lyrical tenderness. The opening movement proceeds along spacious lines, after a symphonic prologue in which the principal themes are proclaimed.

In the larghetto the principal melody is carried by the orchestra, while the solo violin provides embellishment. The concluding rondo begins brilliantly, with a dancelike subject, advancing to a second subject more sensitive and sentimental in mood, though it is comparatively weak, due to excessive repetition and lack of distinction in thematic material.

In this performance tradition and a reserved classicism dominated the urge to touch off fiddling fireworks. There was a freshness and youthful exhilaration that even the finer artists no longer can match.

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MORNING GLOBE
BOSTON, MASS.
CIRC. 234,100
NOV 24 1967
New England Newspaper

Birthdays, Bach, and Beethoven

By Roland Nadeau

ARTS
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The players began by performing for her the traditional chorale, "Old Hundredth," followed by Chloe Owen's singing of J. S. Bach's "Sheep May Safely Graze" from the "Birthday" Cantata, No. 208. The conductor, Mr. Leinsdorf, asked Miss Lang to rise and receive the warm congratulatory applause of her fellow listeners. It was her one-hundredth anniversary and she can be certain of a permanent place at the hall in the future, for the trustees have named a seat for her, the one at balcony right, B-1.

The rest of the program represented an homage to the past; the 5th Symphony and the Violin Concerto by Beethoven are two comfortable old favorites.

Precise intonation

Joseph Silverstein, the orchestra's concertmaster, was soloist in the concerto. We cannot imagine a finer violinist for this work. First, the essentials are there: precise intonation, ease and elegance of technique, refined tone—especially in the upper reaches of the violin's range—and a lucid realization of the violin's part in the work's structure.

Beyond this Mr. Silverstein is one of the few soloists who really dares keep his part subsidiary to the orchestra when it is required in the score—and it is often required in this piece. The artist's consummate sense of musical integration and balance surely must be the result of his deep experience as a player of chamber music.

Mr. Leinsdorf was most accommodating in the concerto. His orchestra was reduced in number—for example, only five basses were used. This led to a superb tonal balance. One wished though that the conductor had accommodated the soloist by adjusting the intonation of the horns in rehearsal. In the first and second movements there occurred some shocking gaffs of pitch.

Mr. Leinsdorf's reading of the 5th Symphony was not very exciting or fresh. It was obvious that he was trying unsuccessfully to get the orchestra warmed up. In some of the more dramatic moments he displayed a paroxysm of exhortation. But the players just did not seem to want to go along.

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CIRC. [illegible]
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MORNING GLOBE
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The ARTS

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Contributing Critic

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A musical tribute was most appropriate, for Miss Lang, who acknowledged the audience's applause from her customary first-balcony seat, not only studied composition with Chadwick and MacDowell, but was the first woman to have her music played by the Symphony, this is 1893 when Arthur Nikisch conducted the 26-year-old composer's 'Dramatic Overture.'

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Other Theater News On Page 12

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22

TUES A – IV

EIGHTY-SEVENTH SEASON 1967–1968

Fourth Program

Tuesday evening November 28 at 8.30

ERICH LEINSDORF conductor

MOZART — Symphony no. 36 in C major K. 425 'The Linz'
- Adagio – allegro spiritoso
- Poco adagio
- Menuetto
- Presto

PROKOFIEV — Concerto for piano and orchestra no. 3 in C major op. 26
- Andante – allegro
- Theme and variations
- Finale: allegro ma non troppo

JOHN BROWNING

INTERMISSION

DVOŘÁK — Symphony no. 6 in D major op. 60
- Allegro non tanto
- Adagio
- Scherzo (Furiant): presto – Trio
- Finale: allegro con spirito

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BALDWIN PIANO

RCA VICTOR RECORDS

SUN (e)
LOWELL, MASS.
CIRC. 46,350

NOV 25 1967

New England Newsclip

Music

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By Alfred Burke

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SUNDAY HERALD TRAVELER
BOSTON, MASS.
CIRC. 310,000

NOV 26 1967

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The New York Times
NEW YORK, N. Y.
D. 885,000 SUN. 1,500,000

NOV 30 1967

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Mozart Work Played With a Surprise

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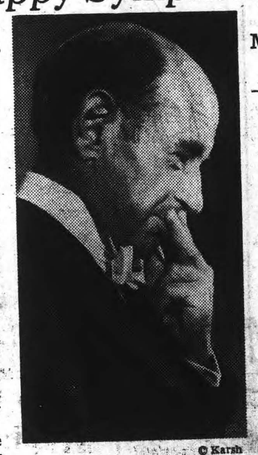

© Karsh

Erich Leinsdorf

The Program

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Symphony No. 36 ..... Mozart
Piano Concerto No. 3 ..... Prokofiev
Symphony No. 6 ..... Dvorak

Erich Leinsdorf and the Boston Symphony brought it to Philharmonic Hall last night. The Dvorak D major is a specialty of Mr. Leinsdorf's, and he is one of the relatively few conductors who has it in his steady repertory. He makes a fine, brave thing out of it, and it is a score that he feels.

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BILLBOARD
CINCINNATI, OHIO
W. 24,000

DEC 6 1967

CONCERT REVIEW

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FRED KIRBY

22

TUES A - IV

EIGHTY-SEVENTH SEASON 1967–1968

Fourth Program
Tuesday evening November 28 at 8.30

ERICH LEINSDORF conductor

MOZART — Symphony no. 36 in C major K. 425 'The Linz'
Adagio – allegro spiritoso
Poco adagio
Menuetto
Presto

PROKOFIEV — Concerto for piano and orchestra no. 3 in C major op. 26
Andante – allegro
Theme and variations
Finale: allegro ma non troppo
JOHN BROWNING

INTERMISSION

DVOŘÁK — Symphony no. 6 in D major op. 60
Allegro non tanto
Adagio
Scherzo (Furiant): presto – Trio
Finale: allegro con spirito

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BALDWIN PIANO
RCA VICTOR RECORDS

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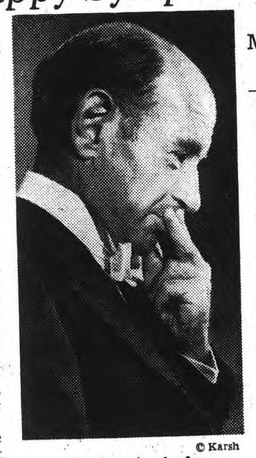
© Karsh
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FRED KIRBY

DECEMBER CAMBRIDGE III / PRI-SAT IX 23

Third Program
Tuesday evening December 5 at 8.30

CHARLES WILSON conducting

BRAHMS — Academic Festival Overture

HENZE — Symphony no. 1
Allegretto, con grazia
Lento (Notturno)
Allegro con moto – Tempo giusto – Piu mosso

INTERMISSION

RIMSKY-KORSAKOV — Sheherazade op. 35
Largo e maestoso – Allegro non troppo
Recitativo lento – Andantino – Vivace scherzando
Andantino quasi allegretto
Allegro molto – Recitativo – Vivo

BALDWIN PIANO
RCA VICTOR RECORDS

SUNDAY HERALD TRAVELER
BOSTON, MASS.
CIRC. 310,000
DEC 10 1967
New England Newsclip

Show Guide | MUSIC

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EIGHTY-SEVENTH SEASON 1967–1968

Ninth Program
Friday afternoon December 8 at 2 o'clock
Saturday evening December 9 at 8.30

STANISLAW SKROWACZEWSKI guest conductor

BERLIOZ — Overture 'Le Corsaire'

LUTOSLAWSKI — Concerto for orchestra
Intrada
Capriccio notturno e arioso
Passacaglia, toccata e corale

First performance in this series

INTERMISSION

BRAHMS — Symphony no. 2 in D major op. 73
Allegro non troppo
Adagio non troppo
Allegretto grazioso, quasi andantino
Allegro con spirito

The concert will end at about 3.45 on Friday
and at about 10.15 on Saturday

BALDWIN PIANO
RCA VICTOR RECORDS

SYMPHONY: Skrowaczewski Has Flair, Discipline

By McLAREN HARRIS

Stanislaw Skrowaczewski's work on the Symphony podium yesterday afternoon bore the marks of veteran assurance, artistic flair and a solid base of discipline. And, on the other end, so did the orchestra's performance.

In his third engagement with the Symphony (one last season, another at Tanglewood 1966) Skrowaczewski had sufficient opportunity to display his wares—Berlioz's dashing "Le Corsaire" Overture, the energetic Concerto for Orchestra by Witold Lutoslawski and Brahms' Second Symphony for stable fare.

Among Berlioz's overtures the "Roman Carnival" is the runaway favorite in popularity, "Le Corsaire" a strong second to place and perhaps "King Lear" taking third for show. The analogy with horse racing is no mistake, for most of his overtures move with a propulsive thrust here and there, occasionally nearly all the way through, as does "Roman Carnival." Where "Carnival" gallops, "Corsaire" soars via twittering woodwinds, bold flashes of brass and string flourishes (salt-spray, if you wish a pictorial reference to the Byron poem).

Skrowaczewski went all out for brash effect, as befits the legend of a brigand, setting off at nearly a lightning tempo and encouraging full-bodied responses from brass and percussion. It's true there was more emphasis upon spirit than finesse, but I suspect Berlioz would have supported his choice.

The Lutoslawski Concerto, its appearance not unexpected (and quite welcome) on this occasion, owes much to Bartok's work of the same title, we are told by the program.

And it seems true that Lutoslawski may be in Bartok's debt for the general harmonic idiom and in Stravinsky's for rhythmic inspiration; there is even a hint of derivation in the last movement's chorale, recalling a similar strain in Bartok's second movement.

Yet the work is superior to whatever the foregoing may imply, certainly deserving of better than the slight tone of

STANISLAW SKROWACZEWSKI

condescension coloring Leonard Marcus' annotations.

The opening movement relies largely on a single melodic configuration, and though much repetition is involved, it avoids tedium by a continued variety of instrumental settings. The initial bass pedal reappears near the end in the opposite register—a static descent of violin harmonics.

The ensuing Capriccio pursues a lightly skittering (good for Marcus) passage in two sections enclosing heavier intonations from the brass, while the finale's passacaglia and toccata work toward a powerful climax through well-engineered counterpoint and a series of accelerating tempos.

The one significant drawback is the concerto's lack of a resting place or contrast in mood. Expecting rare moments all tempos are relatively fast and dynamics often heavy.

Special praise for the orchestra is due here, for it handled the challenging difficulties with complete elan. For a "first," the performance is unsurpassed in my memory.

Skrowaczewski's Brahms was just plain lovely, with much care lavished upon phrase-shaping and bringing out tonal splendor from strings and woodwinds. The tempos were sensible and dynamic balance equisite. But I'm miffed; this was the second time I heard the Second Symphony in two days. Are we yet atoning for that initial awful reception Boston gave it? Please, won't somebody do the Fourth?

Next week's program under Erich Leinsdorf will include Wagner's Prelude to "Tristan," Elgar's "Falstaff," German dances of Mozart, Slavonic dances of Dvorak and Strauss' "Rosenkavalier" suite.

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 240,000
DEC 9 1967
New England Newsclip

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SYMPHONY: Skrowaczewski Has Flair, Discipline

By McLAREN HARRIS

Stanislaw Skrowaczewski's work on the Symphony podium yesterday afternoon bore the marks of veteran assurance, artistic flair and a solid base of discipline. And, on the other end, so did the orchestra's performance.

In his third engagement with the Symphony (one last season, another at Tanglewood 1966) Skrowaczewski had sufficient opportunity to display his wares—Berlioz's dashing "Le Corsaire" Overture, the energetic Concerto for Orchestra by Witold Lutoslawski and Brahms' Second Symphony for stable fare.

Among Berlioz's overtures the "Roman Carnival" is the runaway favorite in popularity, "Le Corsaire" a strong second to place and perhaps "King Lear" taking third for show. The analogy with horse racing is no mistake, for most of his overtures move with a propulsive thrust here and there, occasionally nearly all the way through, as does "Roman Carnival." Where "Carnival" gallops, "Corsaire" soars via twittering woodwinds, bold flashes of brass and string flourishes (salt-spray, if you wish a pictorial reference to the Byron poem).

Skrowaczewski went all out for brash effect, as befits the legend of a brigand, setting off at nearly a lightning tempo and encouraging full-bodied responses from brass and percussion. It's true there was more emphasis upon spirit than finesse, but I suspect Berlioz would have supported his choice.

The Lutoslawski Concerto, its appearance not unexpected (and quite welcome) on this occasion, owes much to Bartok's work of the same title, we are told by the program.

And it seems true that Lutoslawski may be in Bartok's debt for the general harmonic idiom and in Stravinsky's for rhythmic inspiration; there is even a hint of derivation in the last movement's chorale, recalling a similar strain in Bartok's second movement.

Yet the work is superior to whatever the foregoing may imply, certainly deserving of better than the slight tone of

STANISLAW SKROWACZEWSKI

condescension coloring Leonard Marcus' annotations.

The opening movement relies largely on a single melodic configuration, and though much repetition is involved, it avoids tedium by a continued variety of instrumental settings. The initial bass pedal reappears near the end in the opposite register—a static descent of violin harmonics.

The ensuing Capriccio pursues a lightly skittering (good for Marcus) passage in two sections enclosing heavier intonations from the brass, while the finale's passacaglia and toccata work toward a powerful climax through well-engineered counterpoint and a series of accelerating tempos.

The one significant drawback is the concerto's lack of a resting place or contrast in mood. Expecting rare moments all tempos are relatively fast and dynamics often heavy.

Special praise for the orchestra is due here, for it handled the challenging difficulties with complete elan. For a "first," the performance is unsurpassed in my memory.

Skrowaczewski's Brahms was just plain lovely, with much care lavished upon phrase-shaping and bringing out tonal splendor from strings and woodwinds. The tempos were sensible and dynamic balance equisite. But I'm miffed; this was the second time I heard the Second Symphony in two days. Are we yet atoning for that initial awful reception Boston gave it? Please, won't somebody do the Fourth?

Next week's program under Erich Leinsdorf will include Wagner's Prelude to "Tristan," Elgar's "Falstaff," German dances of Mozart, Slavonic dances of Dvorak and Strauss' "Rosenkavalier" suite.

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 240,000
DEC 9 1967
New England Newsclip

24

TUES A – V / THURS A – III

Fifth Program

Tuesday evening December 12 at 8.30

STANISLAW SKROWACZEWSKI guest conductor

BERLIOZ — Overture 'Le Corsaire'

LUTOSLAWSKI — Concerto for orchestra
Intrada
Capriccio notturno e arioso
Passacaglia, toccata e corale

INTERMISSION

BRAHMS — Symphony no. 2 in D major op. 73
Allegro non troppo
Adagio non troppo
Allegretto grazioso, quasi andantino
Allegro con spirito

Tues A – V

BALDWIN PIANO
RCA VICTOR RECORDS

SUNDAY HERALD TRAVELER
BOSTON, MASS.
CIRC. 310,000

DEC 3 1967 New England Newscip

2 Concerts By Symphony This Week

Stanislaw Skrowaczewski, music Director of the Minneapolis Symphony Orchestra, will make his first Boston appearances with the Boston Symphony Orchestra at this week's concerts. He previously appeared as guest conductor of the orchestra at Tanglewood in the summer of 1966.

Mr. Skrowaczewski's program for the Symphony Hall concerts of Friday and Saturday will include the first performances at these concerts of Witold Lutoslawski's Concerto for Orchestra. The weekend concerts will begin with Berlioz "Corsaire" Overture with Brahms' Symphony No. 2 as the concluding work.

Prior to his appointment in 1960 as music director in Minneapolis Mr. Skrowaczewski conducted extensively in his native Poland and in this country was guest conductor of the Cleveland, Pittsburgh, and Cincinnati orchestras.

He studied both composition and conducting in Poland and later continued these studies in Paris with Nadja Boulanger and Paul Kletzki. As a composer he has won several important prizes and his work includes four symphonies, four string quartets, one a winner of the International Concours of Composition in Belgium, and a variety of vocal, stage, and screen music.

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BALDWIN PIANO
RCA VICTOR RECORDS

TIMES (e)
PAWTUCKET-
CENTRAL FALLS, R. I.
CIRC. 38,800

DEC 8 1967 New England

Skrowaczewski Conducts

Boston Symphony Program In Prov. Again A Delight

Conductors come and conductors go, but the Boston Symphony goes on forever with its faultless music. And Stanislaw Skrowaczewski, guest conductor, with the orchestra in Veterans Memorial Auditorium Thursday night will be welcomed when and if, he comes back again.

Welcomed, indeed, by the musicians and the large audience; and he can play again the exciting and ear-pleasing "Concerto For Orchestra" by his fellow countryman Witold Lutoslawski that was played for the first time by the Boston Symphony here.

Skrowaczewski is currently director of the Minneapolis Symphony Orchestra and conducted the Boston Symphony at last year's Berkshire Festival. He has the respect and, apparently the admiration, of this group of artistic musicians.

His program was well chosen. Beginning with the short overture "Le Corsair" by Berlioz (after an embarrassing delay when a patron became ill in the audience just as Skrowaczewski reached the podium) he directed this pleasing number with assurance and intensity.

The Lutoslawski concerto was folksy in theme but symphonic in development; he used discreetly the 12-tone system of harmonics that was surprisingly delightful and rhythmic, and each group of instruments had its opportunity "in the spotlight" including the bass viols and the percussion. The trumpets had some brilliant and sparkling passages, but it was the strings that proved the genius of the composer and the virtuosity of the instrumentalists. The woodwinds, playing alone, were like a bird chorus at nightfall, and the full-orchestra strains were majestically gentle.

Ending the program with the Brahms "Symphony No. 2 in D-Major" with its serene hypnotic and lilting melodies in the allegro non troppo, the oratorio-like adagio, and the happy, sometimes tantalizing allegretto grazioso, that served for a scherzo, the three movements built up to an allegro con spiritoso finale that fairly shouted with joy.

It was one of those programs that made you wish you could take home its recording and play it over and over.

C. H. L.

SUNDAY GLOBE
BOSTON, MASS.
CIRC. 537,050

DEC 3 1967 New England Newscip

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Skrowaczewski's program here consists of Berlioz's "Corsaire" Overture, the first Boston Symphony performance of Concerto for Orchestra by the Polish composer, Witold Lutoslawski, and Brahms' Symphony No. 2. This same program will be done Thursday evening in Providence.

Prior to his appointment in 1960 as music director in Minneapolis, Skrowaczewski conducted extensively in his native Poland and in this country was guest conductor of the Cleveland, Pittsburgh and Cincinnati orchestras. He studied both composition and conducting in Poland and later continued these studies in Paris with Nadia Boulanger and Paul Kletzki. As a composer he has won several important prizes and his work includes four symphonies, four string quartets, one a winner of the International Concours of Composition in Belgium, and a variety of vocal, stage and screen music.

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BALDWIN PIANO
RCA VICTOR RECORDS

SUNDAY HERALD TRAVELER
BOSTON, MASS.
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DEC 3 1967 New England Newspapers

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TIMES (e)
PAWTUCKET-
CENTRAL FALLS, R. I.
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BALDWIN PIANO
RCA VICTOR RECORDS

SUNDAY GLOBE
BOSTON, MASS
CIRC. [illegible]

DEC 3 1967 New England Newspapers

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The Providence Journal
PROVIDENCE, R. I.
D. 66,826 SUN. 200,259

DEC 8 1967

Music Last Night

Boston Symphony, College Units Perform

By RUTH TRIPP

The Boston Symphony Orchestra played its third concert of the Providence series at Veterans Memorial Auditorium last evening. Stanislaw Skrowaczewski, music director of the Minneapolis Symphony Orchestra was guest conductor.

It is fortunate for us that he has recovered from his recent serious eye operation so rapidly. His conducting was musicianly throughout the program and easy to watch. He has exceptionally graceful hands which asked in dozens of different ways for an infinite variety of tone color from this fine orchestra, and he was never disappointed. Nor were we.

The program included Berlioz' Overture to "Le Corsair," a first Providence performance of a Concerto for Orchestra by a contemporary Polish composer, Witold Lutoslawski and Symphony No. 2 in D major by Brahms.

The opening Berlioz work was rhythmic and colorful and it gave the listeners a chance to appraise the conducting of the tall, thin figure on the podium. The first impression was one of interest in the graceful hands and then the delicacy of the pianissimo tone which the orchestra produced for him. The brilliant moments of a tonal climax were all the more powerful for their scarcity.

The Lutoslawski Concerto in its opening pages had an inexorably insistent tympani beat around which the strings played short fragments of phrases in canon. There were wide skips in the thematic material and the awkwardly angular phrases soon melted into a mass of delicate tone. The whole fabric was like a gossamer web.

The insistent rhythmic beat intruded again, and this time from a high pitch on the glockenspiel. It was exotic orchestration.

The second section was the most contemporary in sound and, at times, reminded one of an experimental electronic score. Here also we heard the rare tone of a muted tuba, a device which is hard to conceal, tubas being the giants that they are.

The last movement showed the basses off to perfection and the long passage which they presented was one of the unusual tonal treats. The work was well received and its gentle dissonance, so skillfully shaded by the artistry of direction, made this a contemporary work very easy to hear.

The reading which Skrowaczewski gave to the Brahms Second could not have been more grateful in its depth of meaning. It is a favorite in the repertoire of this orchestra, and the guest conductor demonstrated convincingly that music of the romantic school is his field.

There were several recalls for the conductor, and he shared his Providence triumph gracefully with the musicians. Together they made this concert a high point of the musical season.

By EDWIN SAFFORD

Compensations might have the connotation of second best, things you settle for in place of number one. It is pretty certain no one concerned with last evening's performance by the combined Rhode Island College and Barrington College Community Orchestras, under Rober Currier's direction in RIC's Roberts Hall Auditorium, had any idea of being number one. Yet it is no insult at all to say there were compensations aplenty for what might be lacking by way of sophistication.

The program, put on through aid from Rhode Island State Council on the Arts and Recording Industries Trust Funds grants, had more than enough demands which were met honestly and unhesitatingly. It opened, really rather daringly, with a work for strings, Gustav Holst's St. Paul Suite.

Any band exposing itself in this manner deserves a medal for nerve alone. After all, we are not dealing with the Philadelphian mode of suavity, but with a fledgling organization. So what if absolute and utter cohesion was not a paramount attribute, here any more than in the remainder, Currier led the piece with pace and style and his musicians responded accordingly.

Soloist for the evening was Ikuko Mizuno, a young Japanese violinist presently studying with Roman Totenberg at Boston University, who played the Bruch G minor concerto. Miss Mizuno displayed a nice feeling for legato and lyric passages and eschewed any temptation to make the concerto's well-known lushness overblown.

The concert also included Bartok's Romanian Folk Dances and the Slavonic Dance No. 1 of Dvorak. With the strings placed on an apron in front of the proscenium there was somewhat of an acoustical imbalance with the remainder of the orchestra. However that did not prevent the pleasure of hearing brief solo contributions by violinist Barbara Poularikas, flutist Warren Teixeira, and clarinetist Abraham Schwadron in the Bartok, and Miss Poularikas must be commended for her role in the Holst, too.

Indeed commendation goes to the entire affair. As you may guess, these are college and community staffed orchestras, with some members, in fact, coming from the Youth Orchestra of the Rhode Island Philharmonic. To put this kind of music together this well calls for considerable apprecitaion and thanks. The program will be repeated Sunday afternoon at 3 in the West Barrington Junior High School auditorium, with Barbara Poularikas soloist in the Bruch.

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 415,250

DEC 9 1967 New England Newspaper

Symphony Devotees Hear Magnificent Polish Music

(By ROLFE BOSWELL)—Stanislaw Skrowaczewski, music director of the Minneapolis Symphony Orchestra, was guest conductor of the Boston Symphony Orchestra yesterday afternoon.

He introduced a magnificent piece of contemporary Polish music, Witold Lutoslawski's concerto for orchestra. It was a first BSO performance. May it not be the last!

There are three movements, and all are intriguing. What are particularly entrancing are the gorgeous pedal points, but also notable are the various interludes for the orchestral instruments — strings, woodwinds, brasses and percussion.

Skrowaczewski

Curtain-raiser was the Corsair overture of Berlioz, Op. 21, composed at Rome in 1821, but not performed until Apr. 1, 1855, by the St. Cecilia Society. Yesterdays performance was full of drive and projection of Berlioz "brains and brimstone," with a magnificent orchestral climax.

After the interval came Brahms' second symphony (Op. 72, in D), called his pastoral. Though the heroic first symphony is the popular favorite, the gentler second has its worshipers. It was conceived during the composer's sojourn at Portschach, on the lake of Worth, fairly radiating the friendliness of the Austrian countryside. When Theodor Billroth, a friend of the composer, heard this symphony, he exclaimed: "It is all rippling streams, blue sky, sunshine and cool green shades; how beautiful it must be at Portschach!"

And beautiful it must have been, since Brahms returned there again and again to watch "how the mountains all round snow, while the trees are covthe blue lake are white with eved with delicate green."

The guest conductor gave a reading quite in keeping with such thoughts.

MONITOR (e)
BOSTON, MASS.
CIRC. 191,400

DEC 11 1967 New England Newspaper

Romantic heyday at Symphony Hall

By Clifford Barnes

It was a romantic heyday Friday afternoon at Symphony Hall for the Boston Symphony Orchestra concert. Guest conductor Stanislaw Skrowaczewski selected a program of Berlioz, Brahms, and a work by the contemporary Polish composer Lutoslawski, that sounded very much like early Shostakovitch.

Mr. Skrowaczewski is music director of the Minneapolis Symphony Orchestra, where he has frequently programed 20th-century compositions. It was fitting for his Boston BSO debut to perform something by a fellow countryman who is keeping Polish music on the present-day concert scene.

Lutoslawski's Concerto for Orchestra can only be considered a concerto because of some degree of virtuosity required of the instrumentalists. It doesn't fit the concerto grosso pattern of several other modern works with that title. At the first performance on this series, the concerto showed itself to be a well-constructed if not a notably inspired piece of music.

Modern heroics

A fugal opening over a steady tympani beat immediately established the serious intent of the Intrada. Then the composer began piling tones on top of each other like blocks. Harmonics on the violins over a sustained pedal evoked a quiet mood at the end.

The second movement, Capriccio notturno e arioso, was an effective technical piece of instrumental writing. The Mendelssohnian first part was contrasted with a brassy trio section. The theme of the final movement, Passacaglia, toccata e corale, was first stated pizzicato by the string basses and harp. At one point, a string quartet alternated with the full ensemble.

The modern heroics of Lutoslawski's Concerto for Orchestra were preceded on the program by an ideal picture of the early-19th-century hero, "Le Corsaire," as depicted by Berlioz in his overture of that title. Here is stormy, "impressionistic" music that never fails to rouse the attention of the listener. The orchestra played it full steam ahead.

Tepid romanticism

The Brahms Second Symphony filled the last half of the concert—a perfect expression of full-blown romanticism. At first, Mr. Skrowaczewski kept a tight rein on the expressive qualities. Dynamics were calculated and measured. The musical sweep was tepid and controlled.

But Brahms invites involvement. By the time the conductor, the orchestra, and the audience got into the music, communication was flowing. Everything was just right for the third movement. The expansive final movement let the listener know that the conductor had an understanding of what Brahms is all about.

MORNING GLOBE
BOSTON, MASS.
CIRC. 254,100

DEC 9 1967 New England Newspaper

Model Performance By B.S.O., Visitor

By GEORGE GELLES
Contributing Critic

BOSTON SYMPHONY ORCHESTRA, Stanislaw Skrowaczewski, conductor, performing 'Le Corsair' Overture by Berlioz; Lutoslawski's Concerto for Orchestra; and Brahm's Symphony No. 2. Friday afternoon in Symphony Hall.

If Stanislaw Skrowaczewski, the Boston Symphony's conductor this week-end felt any anxiety about leading the orchestra immediately after the Leinsdorf crisis, this would be understandable. All guest appearances until the appointment of a new permanent conductor will, unhappily, be heard as quasi-auditions. That Skrowaczewski's performances were in no way inferior to the musicianly ones I have heard in the past seems typical of his dependability.

The permanent leader of the Minneapolis orchestra, Skrowaczewski's conducting seems thoroughly reliable and is instructive to watch. There is more going on than Boston audiences are used to, more cues given the players, more gestures of a greater variety, eliciting an immediate change in the orchestra's sound.

Skrowaczewski didn't get the players to play any better than they usually do, which was unfortunate, for the programs novelty, Witold Lutoslawski's 'Concerto for Orchestra,' needs the most virtuosic performance to make us forget its flaws.

The 'Concerto,' begun in 1950 and finished in 1954, has some stunning sections, but is not consistently at its best. It draws heavily on the music of Bartok — his 'Concerto for Orchestra' — and the Stravinsky of the early ballets. Its best movement is the middle one — a scherzo which wastes nothing in making its point and foreshadows the concise, compact style of the composer's latest music.

The reading was a good one, with plently of drive, though, as I mentioned above, lacking in sheer brilliance.

Brahms' Second might have been better if Skrowaczewski had left more alone, particularly transitions between sections. These were almost always fussed with; phrases were over-phrased, for example, and ritards excessively broadened. There were also some not very elegant moments, as when conductor, orchestra and audience stumbled into the last movement development section. But for the most part the Symphony received a model performance, not one that was terribly instructive, but well-played and solidly led. Ditto for Berlioz's 'Corsair' overture, the afternoon's opener.

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FRI - SAT — XX

EIGHTY-SEVENTH SEASON 1967–1968

Tenth Program
Friday afternoon December 15 at 2 o'clock
Saturday evening December 16 at 8.30

ERICH LEINSDORF conductor

WAGNER Tristan und Isolde – Prelude

ELGAR Falstaff – symphonic study for orchestra op. 68
First performance by the Boston Symphony Orchestra

INTERMISSION

MOZART Three German dances K. 605
First performance by the Boston Symphony Orchestra

DVOŘÁK Slavonic dances from op. 72
no. 2 Allegretto grazioso
no. 6 Moderato, quasi menuetto
no. 8 Grazioso e lento, ma non troppo, quasi tempo di valse

STRAUSS Suite from 'Der Rosenkavalier'

The concert will end at about 3.50 on Friday and at about 10.20 on Saturday

BALDWIN PIANO
RCA VICTOR RECORDS

587

MORNING GLOBE
BOSTON, MASS.
CIRC. 234,100

DEC 16 1967 New England Newsclip

Leinsdorf Superb At Symphony Hall

By MICHAEL STEINBERG
Globe Music Critic

Many in Friday afternoon's audience at Symphony Hall stood to greet Erich Leinsdorf when he appeared on stage for his first concert since the announcement of his resignation as music director of the Boston Symphony. Mr. Leinsdorf then went on to earn our gratitude with beautiful performances of two wonderful pieces one hears too rarely—Wagner's "Tristan" Prelude and Elgar's symphonic study, "Falstaff."

I call the "Tristan" Prelude rare because Mr. Leinsdorf conducted not the familiar concert excerpts in which the Prelude goes into the third-act finale (with or without soprano)—the situation is further confused because "Liebestod," the name by which we know that finale, was Wagner's name for the Prelude—but gave us instead a version of the Prelude alone with a concert-ending by Wagner.

The concert version departs from the prelude as it occurs in the opera 10 measures after the climax, and it was Wagner's idea to compose something that would convey the atmosphere and feeling and use the music of the opera's last measures, but adapting the material to the scale, the harmonic order and the texture of the Prelude. This concert-ending of Wagner's is, both as music and as poetry, of an extraordinary compositional and imaginative subtlety, and in its delicate, chamber-musical way, of a remarkable sensuous beauty as well.

Karl Muck used to conduct this version of the Prelude often, and Nikisch and Henschel before him, but, though Mr. Leinsdorf conducted it at Tanglewood in 1964, it has probably not been heard in Boston in 50 years. Its return made a lovely freshening of the program, and, except that like most conductors he hurried over the silences at the beginning a bit, Mr. Leinsdorf conducted a grandly sustained performance, and one with exceptionally fine orchestral playing, too.

"Falstaff" is an acute, delicate, compassionate, unsentimental portrait, and, as such, I think it has its only peer in Strauss's 16 years older "Don Quixote." Elgar is less given to putting real toads into his imaginary garden than Strausss, but to get the most out of "Falstaff," it is worth having the "Henry IV" plays close to the surface of your mind. The musical design is, with that of the A flat Symphony, Elgar's work at its greatest pitch of intellectual vigor and bold fantasy; the orchestral writing, subdued and with the characteristic Elgarian sumptuousness sparingly exploited, is colorful and deliciously virtuosic, mostly in ways that are far from obvious.

Mr. Leinsdorf conducted "Falstaff" with masterful control of direction and shape, with warmth and humor, and with sensitive feeling for the subject of the portrait and for the painter's restrained way with that subject. Some of the playing of this extremely difficult score was a bit rough and unfinished sounding; much more of it, though, was excellent, and I have heard the two interludes—the young Falstaff as the Duke of Norfork's page, and the scene in Shallow's orchard — given with such delicacy.

After intermission things went downhill, rather, except for the fine playing of three touching and quiet Slavonic Dances by Dvorak, all from the less familiar second set, Op. 72. The second half began with limp performances of three German dances by Mozart, K. 605, the set that includes the familiar sleighride piece. It ended with a new suite from Strauss's "Der Rosenkavalier," stitching by assistant conductor Charles Wilson. It was different from, and in some ways an improvement on, the standard "Rosenkavalier" suite, but I still found myself frustrated by the lack of words and action, and by the imposition on the pretty tunes of a sense of pace and form alien to them.

MONITOR (e)
BOSTON, MASS.
CIRC. 192,400

DEC 18 1967 New England Newsclip

Leinsdorf's light-hearted program

By Craig Stinson

Erich Leinsdorf was greeted with a standing ovation at Symphony Hall Friday afternoon—and then went on to earn it. It was both the first concert since the conductor announced his retirement and the last concert before Christmas. If ever there had been ill will between conductor and players, it was not apparent from the performances on this occasion.

The program was the kind in which Mr. Leinsdorf has nearly always done well. He began with a wonderfully lugubrious performance of the Prelude to Wagner's "Tristan und Isolde." Mr. Leinsdorf chose the concert ending to the Prelude, rather than the more customary procedure of tacking on the entire "Liebestod" section.

Elgar's "Falstaff," the large, if not the major work of the day, is a kind of English "Heldenleben." As in the Strauss, specific musical ideas are associated with specific persons and events to depict a personal history. Whether or not Elgar, like Strauss, identifies himself with his hero is not made clear.

Most of the dramatic ideas, in fact, make little sense on first hearing without a scorecard. The work, however, is full of good orchestral fun — complete with snoring bassoons — and might bear further hearing.

New 'Rosenkavalier' suite

The second half of the program consisted of Central European dances of various species, three "Teutsche" by Mozart, K. 605, three numbers from Dvořák's second set of Slavonic dances, and a suite from "Der Rosenkavalier." The latter was a different suite from the one usually performed, omitting the entire third-act trio scene and concluding with the opera's original ending, instead of a rehash of the second-act waltz. The Mozart set included one number appropriate for the season, with sleighbells and posthorns.

None of this music requires any great depth of emotional involvement. But it cannot be performed as charmingly as the Boston Symphony did this weekend without a sure understanding of all its stylistic subtelty.

26

FRI - SAT — X

EIGHTY-SEVENTH SEASON 1967–1968

Tenth Program

Friday afternoon December 15 at 2 o'clock
Saturday evening December 16 at 8.30

ERICH LEINSDORF conductor

WAGNER Tristan und Isolde – Prelude

ELGAR Falstaff – symphonic study for orchestra op. 68
First performance by the Boston Symphony Orchestra

INTERMISSION

MOZART Three German dances K. 605
First performance by the Boston Symphony Orchestra

DVOŘÁK Slavonic dances from op. 72
no. 2 Allegretto grazioso
no. 6 Moderato, quasi menuetto
no. 8 Grazioso e lento, ma non troppo, quasi tempo di valse

STRAUSS Suite from 'Der Rosenkavalier'

The concert will end at about 3.50 on Friday and at about 10.20 on Saturday

BALDWIN PIANO
RCA VICTOR RECORDS

MORNING GLOBE
BOSTON, MASS.
DEC 16 1967
New England Newsclip

Leinsdorf Superb At Symphony Hall

By MICHAEL STEINBERG
Globe Music Critic

Many in Friday afternoon's audience at Symphony Hall stood to greet Erich Leinsdorf when he appeared on stage for his first concert since the announcement of his resignation as music director of the Boston Symphony. Mr. Leinsdorf then went on to earn our gratitude with beautiful performances of two wonderful pieces one hears too rarely—Wagner's "Tristan" Prelude and Elgar's symphonic study, "Falstaff."

I call the "Tristan" Prelude rare because Mr. Leinsdorf conducted not the familiar concert excerpts in which the Prelude goes into the third-act finale (with or without soprano)—the situation is further confused because "Liebestod," the name by which we know that finale, was Wagner's name for the Prelude—but gave us instead a version of the Prelude alone with a concert-ending by Wagner.

The concert version departs from the prelude as it occurs in the opera 10 measures after the climax, and it was Wagner's idea to compose something that would convey the atmosphere and feeling and use the music of the opera's last measures, but adapting the material to the scale, the harmonic order and the texture of the Prelude. This concert-ending of Wagner's is, both as music and as poetry, of an extraordinary compositional and imaginative subtlety, and in its delicate, chamber-musical way, of a remarkable sensuous beauty as well.

Karl Muck used to conduct this version of the Prelude often, and Nikisch and Henschel before him, but, though Mr. Leinsdorf conducted it at Tanglewood in 1964, it has probably not been heard in Boston in 50 years. Its return made a lovely freshening of the program, and, except that like most conductors he hurried over the silences at the beginning a bit, Mr. Leinsdorf conducted a grandly sustained performance, and one with exceptionally fine orchestral playing, too.

"Falstaff" is an acute, delicate, compassionate, unsentimental portrait, and, as such, I think it has its only peer in Strauss's 16 years older "Don Quixote." Elgar is less given to putting real toads into his imaginary garden than Strausss, but to get the most out of "Falstaff," it is worth having the "Henry IV" plays close to the surface of your mind. The musical design is, with that of the A flat Symphony, Elgar's work at its greatest pitch of intellectual vigor and bold fantasy; the orchestral writing, subdued and with the characteristic Elgarian sumptuousness sparingly exploited, is colorful and deliciously virtuosic, mostly in ways that are far from obvious.

Mr. Leinsdorf conducted "Falstaff" with masterful control of direction and shape, with warmth and humor, and with sensitive feeling for the subject of the portrait and for the painter's restrained way with that subject. Some of the playing of this extremely difficult score was a bit rough and unfinished sounding; much more of it, though, was excellent, and I have heard the two interludes—the young Falstaff as the Duke of Norfolk's page, and the scene in Shallow's orchard — given with such delicacy.

After intermission things went downhill, rather, except for the fine playing of three touching and quiet Slavonic Dances by Dvorak, all from the less familiar second set, Op. 72. The second half began with limp performances of three German dances by Mozart, K. 605, the set that includes the familiar sleighride piece. It ended with a new suite from Strauss's "Der Rosenkavalier," stitching by assistant conductor Charles Wilson. It was different from, and in some ways an improvement on, the standard "Rosenkavalier" suite, but I still found myself frustrated by the lack of words and action, and by the imposition on the pretty tunes of a sense of pace and form alien to them.

MONITOR (e)
BOSTON, MASS.
DEC 1 1967
New England Newsclip

Leinsdorf's light-hearted program

By Craig Stinson

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The program was the kind in which Mr. Leinsdorf has nearly always done well. He began with a wonderfully lugubrious performance of the Prelude to Wagner's "Tristan und Isolde." Mr. Leinsdorf chose the concert ending to the Prelude, rather than the more customary procedure of tacking on the entire "Liebestod" section.

Elgar's "Falstaff," the large, if not the major work of the day, is a kind of English "Heldenleben." As in the Strauss, specific musical ideas are associated with specific persons and events to depict a personal history. Whether or not Elgar, like Strauss, identifies himself with his hero is not made clear.

Most of the dramatic ideas, in fact, make little sense on first hearing without a score-card. The work, however, is full of good orchestral fun — complete with snoring bassoons — and might bear further hearing.

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None of this music requires any great depth of emotional involvement. But it cannot be performed as charmingly as the Boston Symphony did this weekend without a sure understanding of all its stylistic subtelty.

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 240,000

DEC 16 1967

New England Newsclip

Symphony

Orchestra, Audience Give Leinsdorf Warm Welcome

By McLAREN HARRIS

After the volleys of quotes, printed information and whispering which followed Erich Leinsdorf's announcement of his impending resignation, many symphony-goers must have been curious to discover what his manner and reception would be upon ascending the podium after an absence of three weeks.

The orchestra answered that question. At Leinsdorf's appearance at the stage door the players stood up in a body. Relieved, happy and applauding warmly, yesterday's audience following suit. On the surface and in the ensuing performances the concert was like a new beginning — freshly spirited and light of heart.

The last works on the program contributed to the mood of approaching holidays: Three German Dances of Mozart's K. 605, cheery affairs concluding with a "sleighride" decorated with bells and posthorn ("Die Schlittenfahrt." the German equivalent, looks better than it sounds); three Slavonic Dances (2, 6 and 8) from Op. 72 of Dvorak, cast in the rhythmic-harmonic style of East European folk dances (inconsequential to us, real money-makers for Dvorak); and a suite from Strauss' "Der Rosenkavalier."

The principal work (in terms of length, anyway) was Edward Elgar's symphonic study, "Falstaff." Elgar's subject of English legend is not the Falstaff of Verdi but of Shakespeare in "Henry IV" — a pathetic though earnest caricature of knighthood, an unrefined jester in both mind and body but not entirel ydevoid of sympathy or nobility.

In its programmatic aspects, Elgar's work resembles "Don Quixot" without the variations or "Till Eulenspiegel" without its wry humor. Opening with the comaraderie of Falstaff and "Prince Hal," it progresses through the revelry at the Boar's Head, confrontation with an unnamed army, news of Henry's coronation, the king's repudiation of Falstaff and the "hero's" subsequent death.

Along the way some of the composer's most dynamic moments are revealed, as well as wit: bassoon and contrabass imitations of Falstaff's snores, the mocking character of Falstaff's march, a "pipe and tabor" episode during his return from battle, the tender dream interlude following the Boar's Head sequence, and the headlong ride to London.

As with many an episodic work it gives impressions of ending long before it actually does. Perhaps it is indeed overlong, but its situational variety, moments of iight substance and pointed orchestration qualify "Falstaff" as among Elgar's best.

Preceding Elgar, the Prelude from Wagner's "Tristan" went exceedingly well, beginning with a quiet consistence in the strings which built into eloquent, laige-period phrases during the crescendo, then expiring in peaceful resignation. Some of us may not appreciate the grafting of "Tristan's" end onto its beginning. But Wagner, like Strauss, had a commercial instinct and was amenable to preparing concert excerpts; the "Liebestod" provided a convenient and suitable conclusion to the ambiguous Prelude.

At any rate it works better than Strauss' "Rosenkavalier" suite which, augmented with some Act III music, still sounds like a simple favorite-theme medley.

Except for some tepid moments in the Dvorak dances, which are lukewarm anyway, the orchestra was excellent all afternoon. The "Falstaff" was as tightly-knit and energetic as one could wish. There was little mistaking the welcome for Leinsdorf.

On Dec. 29-30, after a week of recording and vacation for the musicians, Leinsdorf will conduct Telemann's Flute and Violin Concerto in A, with James Pappoutsakis and Alfred Krips; Bach's Cantata 35, "Geist und Seele wird verwirret," with Beverly Wolff as soloist; and a suite from Handel's "Water Music."

RECORD-AMERICAN (m) (e)
BOSTON, MASS.

DEC 16 1967

New England Newsclip

Elgar's Falstaff Given In Fine BSO Presentation

(By ROLFE BOSWELL) — Sir Edward Elgar's powerful and imaginative symphonic study, Falstaff (Op. 68), was yesterday afternoon's featured presentation in a first performance by the Boston Symphony Orchestra, ~~conducted by~~ Erich Leinsdorf. The titular figure, depicted so magnificently, is, in sooth, Shakespeare's roistering rapscallion, rowdy and jocular, a lusty, beefeating Cyrano de Bergerac.

It is all-out program music whose literary inspiration is not the obese butt of "The Merry Wives of Windsor," but the Falstaff of "Henry IV (1 & 2)" and "Henry V," repudiated by bluff Prince Hal when he became monarcharch of the Lancastrian land - grab. Indeed, the composer flouts the image of Sir John elicited in "The Merr Wives," that caricature which, unluckily, is better known to English and American playgoers that the real Falstaff, who actually existed as Sir John Fastolf. Elgar prefers, instead, to cloak his hero with the virtues implicit in three words—knight, gentleman and soldier.

Sir Edw. Elgar

It is quite obvious, from Elgar's own words, that he himself needed no ideological support of his hero from sources outside his own imagination and understanding an dthough his discussion i sabundantly interspersed with quotations from many writers, the listener may look upon them as additional ancilleries to the comprehension of Elgar's Falstaff.

Dr. Leinsdorf gave a superb account of this score, quite as cogent as one this reporter heard in London towscore years ago, conducted by the composer. Humor, drama, nobility and pathos were evoked from our great orchestra. It is doubtful if future critics will place Elgar's symphonies and concert beside his Falstaff and Enigma Variation, or Vaughan Williams' symphonies beside Flos Campi and Job.

Curtain-raiser was the hypererotic, ultrachromatic prelude to Wagner's "Tristan und Isolde," a non-agitato exposition of the let-Wagner-have-his-head school."

There was no elegiac tenderness, but the presentation made musical sense without undue musical fervor.

After the interval, there was a first BSO performance of Mozart's three German dances (KV-605), sprightly and crisply played by an attenuated orchestra, followedby three of Dvorak's Slavonic dances from Opus 7. These were numbers two, six and eight, the first and last of these being perhaps more familiar to music lovers in the Fritz Kreisler transcriptions. Dr. Leinsdorf and his musicians gave a high-powered account of these dances.

In conclusion came a lively performance of the suite from "Der Rosenkavalier" of Richard Strauss. hTe reading was rather schmaltzy, though the exposition was marked by magnificent elan. Did Dr. Leinsdorf lunch on Wiener schnitzel, Sacher torte and coffee with whipped cream? In any case, the performance was full of Wiener Blut.

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FRI-SAT A XI XI

EIGHTY-SEVENTH SEASON 1967–1968

Eleventh Program

Friday afternoon December 29 at 2 o'clock
Saturday evening December 30 at 8.30

ERICH LEINSDORF conductor

TELEMANN — Concerto in A major for flute and violin
Largo
Allegro
Gratioso
Allegro
JAMES PAPPOUTSAKIS flute
ALFRED KRIPS violin

First performance by the Boston Symphony Orchestra

BACH — Cantata no. 35 'Geist und Seele wird verwirret' for contralto and orchestra with organ obbligato
BEVERLY WOLFF contralto

First performance by the Boston Symphony Orchestra

INTERMISSION

HANDEL — Suite from 'The Water Music'
Ouverture [Largo-Allegro]
Adagio e staccato
[Allegro] – Andante – [Allegro]
Air
Menuet
Bourrée
Hornpipe
[Allegro]
[Allegro]
Alla hornpipe

CHARLES WILSON organ and harpsichord
NEWTON WAYLAND harpsichord
MARTIN HOHERMAN cello
HENRY PORTNOI double bass

The concert will end at about 3.50 on Friday and at about 10.20 on Saturday

BALDWIN PIANO
RCA VICTOR RECORDS

HELLENIC CHRONICLE
BOSTON, MASS.
WEEKLY CIRC. 22,050

DEC 21 1967 New England Newsclip

Pappoutsakis

Pappoutsakis Given Weekend Concerts Role

James Pappoutsakis has been invited by Erich Leinsdorf, music director of the Boston Symphony Orchestra, as one of two associate principals for the New Year's weekend concert at Symphony Hall.

Pappoutsakis and Alfred Krips in Telemann's Concerto in A Major for flute and violin, Friday at 2 p.m. and Saturday at 8:30 p.m. Their performance will launch the concert program, following which the orchestra will offer Handel's "Water Music." Miss Beverly Wolff, soloist, will appear in the Bach cantata No. 35.

SUNDAY HERALD TRAVELER
BOSTON, MASS.
CIRC. 310,000

DEC 24 1967 New England Newsclip

Show Guide | MUSIC

Two Concerts By Symphony

Erich Leinsdorf, music director of the Boston Symphony Orchestra, has chosen a Baroque program for the orchestra's two Symphony Hall concerts prior to the New Year.

For the Friday-Saturday programs Mr. Leinsdorf has invited two associate principals, Alfred Krips and James Pappoutsakis, and mezzo-soprano Beverly Wolff to be soloists.

The weekend concerts will begin with Messrs. Pappoutsakis and Krips performing Telemann's Concerto in A for flute and violin. This will be followed by Handel's Water Music which Mr. Leinsdorf and the orchestra will play in the original form.

SUNDAY GLOBE
BOSTON, MASS.
CIRC. 537,050

DEC 24 1967 New England Newsclip

BSO Baroque

The Boston Symphony's Friday afternoon and Saturday evening concerts this week will be devoted to music of the baroque period. Erich Leinsdorf will conduct.

The A major Telemann Concerto for Flute and Violin will have associate principals James Pappoutsakis and Alfred Krips as soloists. Mezzo - soprano Beverly Wolff will be soloist in the Bach Cantata No. 35, "Geist und Seele wird verwirret." After intermission will come a Suite from Handel's Water Music. There will be an open rehearsal of this program Thursday at 7:30.

Following the orchestra's regular policy, half of the players will be on vacation in the week between the Christmas and New Year's holidays. The balance of the orchestra will be vacationing during a week in mid-February at which time Leinsdorf has scheduled performances of Haydn's "The Creation."

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 250

DEC 30 1967 New England Newsclip

Baroque Music Concert Is Presented by BSO

(By ROLFE BOSWELL) — Beauteous Beverly Wolff was featured vocalist at yesterday afternoon's spectacular all-Baroque concert by the Boston Symphony Orchestra, conducted by Erich Leinsdorf. She sang in the first BSO performance of Bach's 35th cantata, "Geist und Seele wird verwirret" (Spirit and soul are put in turmoil), for contralto and orchestra with organ obbligato.

Beverly Wolff

Hers is a flexible and well-controlled alto voice, as warm as the gorgeous emerald - lake gown which she wore with appropriate aplomb. It is a characteristic Bach cantata, divided into two parts: sinfonia, aria, recitative, aria; sinfonia, recitative, aria.

The first aria is characterized by an extremely flowery organ part, played most capably by Ass't. Conductor Charles Wilson, against which the expressive, more sustained vocal line is contrasted. In the second the might and justic of God is praised, demanding the more confident mood implied by use of a major key and by the vigorous scale and arpeggio configurations in the organ.

It being the holiday season, only a half-sized orchestra was employed.

Curtain-raiser was a concerto (in A) for flute, violin and strings with harpsichord continuo (Newton Wayland) from the pen of Bach's prolific contemporary and rival, Georg-Philipp Telemann. A score of years ago Telemann was only a footnote in musical history and, so far as this annotator is concerned, might just as well have remained so.

His double concerto is an unmitigated bore, lacking in inspiration and musical animation. Admittedly, the fiddling and fluting by Ass't Concertmaster Alfred Krips and James Pappoutsakis calls for the highest superlatives of praise and they were expertly supported by their orchestral colleagues and conductor.

The mellow brilliance of Pappoutsakis' tone, as wel las the magnificant poise and assurance of Krips' artistry, were everywhere apparent even though the music was rather banal. Dr. Leinsdorf led the orchestra with sensitivity.

After the interval excerpts from Handel's 20-movement "Water Music" suite were presented in Dr. Leinsdorf's own arrangement. His re-creation of this extensive masterpiece was imaginative. The score requires flutes, horns and trumpets in addition to the usual oboes and strings and these instruments lend their particular character to the movements in which they are used. This music was not intended to be anything more than light music, but it is light music of the very highest quality.

Dr. Leinsdorf and his attenuated orchestra were bright, vigorous and virile in a sparkling performance, played with finesse.

28

FRI – SAT XI

EIGHTY-SEVENTH SEASON 1967–1968

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Allegro
Gratioso
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[Allegro] – Andante – [Allegro]
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Menuet
Bourrée
Hornpipe
[Allegro]
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BALDWIN PIANO
RCA VICTOR RECORDS

651

HELLENIC CHRONICLE
BOSTON, MASS.
WEEKLY CIRC. 33,050

DEC 21 1967 New England Newsclip

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SUNDAY HERALD TRAVELER
BOSTON, MASS.
CIRC. 310,000

DEC 24 1967 New England Newsclip

Show Guide | MUSIC

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SUNDAY GLOBE
BOSTON, MASS.

DEC 24 1967 New England Newsclip

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RECORD-AMERICAN
BOSTON, MASS

DEC 29 1967 New England Newsclip

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Dr. Leinsdorf and his attenuated orchestra were bright, vigorous and virile in a sparkling performance, played with finesse.

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 80,000

DEC 30 1967 New England

SYMPHONY

Symphony in Fine Performance While Half Its Cast Vacations

By McLAREN HARRIS

Year's end is a time for retrospection, and the Boston Symphony chose this weekend's programs to look back — over 200 years back — to Baroque works by Telemann, Bach and Handel.

There is another reason for the timing. Half the orchestra is on vacation this week and the remainder suits the Baroque nicely (this half will vacation during the "Creation" performances in February). By coincidence or otherwise most of the principals were among the missing, and the musical result, in all cases but one I can think of, was a distinct compliment to the members who make up the body of each section.

Unlike its solo exponents — James Pappoutsakis, flute, and Alfred Krips, violin — Telemann's Concerto in A minor is a variable creation. Telemann often called the Hindemith of his day (how is that for reversal?), was among the most prolific of composers and wrote music for every conceivable occasion. His expertise and craftsmanship were sufficient to fill each measure, but his inspiration was not. Though his slow movements offer sublimity and beauty the quicker sections often lapse into stylistic anonymity, having few distinguishing features besides a lively tempo.

The opening Largo, the Gratioso and the quiescent middle section of the first Allegro are this concerto's saving graces — especially the latter two, which employ a solo cello (Martin Hoberman) on equal terms with flute and violin. The pizzicato accompaniment of the last and the lilt of the Gratioso are fully disarming; but the Allegros proper are of limited interest at the outset and are further despoiled by lengthy da capos.

The soloists, however, were not dulled. Though — Pappoutsakis had some difficulty in the beginning penetrating the ensemble from his seat behind Erich Leinsdorf, the balance improved with time.

The following solo Cantata 35 of Bach, "Geist und Seele wird verwirret," featured contralto Beverly Wolff, but as things turned out more attention appeared focused upon the moderate-size positiv organ on stage which furnished obbligato lines in several movements. Built by Fritz Noack, the organ can furnish a variety of timbres from pointed to mellow at sufficiently low or high volumes, but its greatest advantage in the cantata setting is in its tight, sensitive, no-lag response.

In the opening sinfonia the organ's singular lead, in non-blending, oboe-like tones, seemed almost out of place; but its rippling accompaniment to Miss Wolff's second aria, "Gott hat Alles wohl gemacht," delightfully encouraged forward momentum.

I have no intent to pass over Miss Wolff; her voice has the pleasant lightness of a mezzo, and the complete loss of tonal warmth which occurs when she reaches for the lowest notes convinces me that a mezzo is what she really is. Yet in passages involving no such reaching she proved strong, accurate in pitch and rhythm, clear in diction. Organist-assistant conductor Charles Wilson deservedly shared recognition with Miss Wolff and Leinsdorf, as did harpsichordist Newton Wayland.

Leinsdorf and the Symphony closed the program with a suite encompassing many familiar movements from Handel's Water Music, supposedly utilizing the original orchestration, though the proportion of strings to winds was undoubtedly lesser in Handel's time.

Every conductor has his own ideas about tempos in Handel, as well as how to phrase the opening French overture. There was nothing startling (or exciting, I admit) about Leinsdorf's rendition. The Air enjoyed a walking pace and the Bourree-Hornpipe (with intermittent oboe-playing) was lively, though alternating the instrumentation at repeats instead of after entire sections would be more interesting. The trumpet and horn work was brilliant.

On next week's programs are Haydn's Symphony No. 24 in D, Goffredo Petrassi's Partita for Orchestra and Mendelssohn's "Scottish" Symphony, after which Leinsdorf departs on his midwinter vacation.

SUNDAY REPUBLICAN
SPRINGFIELD, MASS.
CIRC. 115,050

DEC 24 1967 New England Newsclip

Boston Symphony Orchestra Schedules Baroque Music

BOSTON — Erich Leinsdorf, music director of the Boston Symphony Orchestra, has chosen a baroque program for the Orchestra's two Symphony Hall concerts prior to the New Year.

Two Soloists

For the Friday-Saturday programs Leinsdorf has invited two associate principals, Alfred Krips and James Pappoutsakis, and mezzo-soprano Beverly Wolff to be soloists.

The weekend concerts will begin with Pappoutsakis and Krips performing Telemann's Concerto in A for flute and violin. This will be followed by Handel's Water Music which Leinsdorf and the orchestra will play in the original form.

The concluding music on the pre-holiday program consists of Bach's Cantata No. 35 with Miss Wolff as soloist. All three of the weekend soloists have performed on

many past occasions with the Boston Symphony Orchestra.

Haydn Performance

Following the orchestra's regular policy, half of the players will be on vacation in the week between the Christmas and New Year's holidays. The balance of the orchestra will be vacationing during a week in mid-February at which time Leinsdorf has scheduled performances of Haydn's "The Creation."

The third Open Rehearsal of the current season takes place on Thursday evening at 7:30.

The complete programs:

Friday afternoon at 2 and Saturday evening at 8:30.

Telemann, Concerto in A Major for Flute and Violin James Pappoutsakis, Alfred Krips.

Bach, Cantata No. 35 "Geist und Seele wird verwirret" Beverly Wolff, soloist.

Handel, A Suite from "The Water Music."

The Music Bo...

BOSTON GLOBE
DEC 29, 1967

Ex-Trumpet Player Symphony Vocalist

By MICHAEL STEINBERG
Globe Music Critic

I had heard somewhere that mezzo-sopranon Beverly Wolff, soloist with the Boston Symphony this week-end and next Tuesday in Bach's Cantata No. 35, once played trumpet with the Atlanta Symphony Orchestra. That proved only to be someone's inventive marriage of two facts: she comes from Atlanta, which one hears in her speech, and she used to play the trumpet, which she says at least half-seriously can be heard in her singing. "Sometimes I think I'm still trying to sound like a trumpet, and I have to tell myself to relax."

She was born in Atlanta, the 10th of 11 children. "My mother was a nut on the piano, and she had the idea that we should all do something musical and have family music together." A trumpet was brought for an older sister, who rejected it, and the instrument fell to the at

BEVERLY WOLFF
. . . soloist

least then more malleable Beverly. She sees much of her childhood determined by the educational tendencies of her older brothers and sisters — 'let's see what we can teach Beverly today"— and she does not regret the varied and somewhat unstructured form her education took, especially the reading of good books they got her into at a very early age. The trumpet, at any rate, is a thing of the past; she made her farewell to it at 17 when she and some brass-playing friends were to play Bach chorales, discovering, after vigorous rehearsal, that no one had the lip to manage the top line, so that Bach was left all accompaniment and no tune.

She attended the University of Georgia at its Atlanta campus, majoring in literature. Then, feeling the need for better voice teaching than was available at home, she went on to the Academy of Vocal Arts in Philadelphia. Almost as soon as her career had begun, she retired from singing, devoting her energies to her marriage and to her two sons. She recalls during those years singing an incredible number of performances of the Brahms "Alto Rhapsody around the South, wherever there was some sort of an orchestra and somebody had a few boys to sing the choral part. Fortunately, there were freinds, among whom she remembers the Washington conductor and organist Paul Callaway with special gratitude, that would let her not stagnate, insisting that she keep studying and learning new repertory.

The new career, which involves operatic and orchestral arrangements all over the country, dates to the early 60s. To combine professional and home life is always difficult, and Miss Wolff feels that even beyond that being sufficiently aggressive to have a successful career and retaining an essential femininity is a nearly impossible combination. She herself is radiantly and delightfully feminine, and the operatic roles that she feels particularly close to include some of the most intensely womanly ones, Judith in Bartoks "Bluebeards Castle" for example, and Charlotte in Massenets "Werther. She notes, though, that there are more and more good singers all the time, and that the atmosphere daily becomes more dog-eat-dog.

A great aid to survival is having her private life take on an atmosphere removed from the mainstream of musical careerism. She, her husband, who is treasurer of a manufacturing company, and her two boys now 13 and 11, live in Lakeland, Fla., where they recently moved from Sumter, S.C. "It even makes it possible for me to like other mezzos."

The ARTS

Generosity toward colleagues comes easily to Beverly Wolff, and during our conversation she expressed admiration for many other singers, including soprano Berely Sills, a New York City Opera colleague for whom she feels deep personal affection as well; mezzos Jennie Tourel ("she doesn't know it, but she's my teacher really"); Giulietta Simmionato ("the voice that never gets out of control"); Marilyn Horne ("she's really half a soprano, though"); tenor Ernst Haefliter ("I just stand there and am amazed, and he has the greatest rhythm of any singer I know") and bass Ezio Flagello, both of whom were soloists with her in the "Damnation of Faust" with the New York Philharmonic recently. The conductor then was William Steinberg, one of the musicians she most admires.

What she looks for in the conductor is a colleague who both stimulates and restrains—"I get carried away and I do need restraining"— and someone who listens to and responds to the soloist.

"We singers aren't the dumb clucks any more we're made out to be, and there's nothing worse than the conductors who treat us without respect, who just lay down the law, who don't listen to what we're doing." Erich Leinsdorf and Leonard Bernstein are also among the conductors it is a special joy for singers to work with, "and some of the younger ones have it too, Donald Johanos in Dallas, Tomas Dunn in New York and Seymour Lipkin: what it shoud be is, you tell me what you know, and I'll tell you what I know."

MORNING GLOBE
BOSTON, MASS.

DEC 30 1967 New England Newsclip

Beverly Wolff Impresses at Symphony

By GEORGE GELLES
Contributing Critic

The Boston Symphony's final Friday afternoon concert of the year reminds us how, pervasively previous to our own time, music and social functions were mixed with one another. Erich Leinsdorf conducted three Baroque pieces—some music to eat by, music to float up and down the Thames by, and music to pray by.

From this last category we heard Bach's Cantata 35, "Geist und Seele wird verwirret," a large work which divides itself in two parts and which was first played in Leipzig by Bach in 1726. That each part opens with a movement for solo organ and instruments alone suggests that these movements were once part of a planned though never realized concerto. This is entirely credible, since we know that Bach used movements from his E major harpsichord concerto in Cantatas 49 and 169, both roughly contemporaneous with No. 35.

Mezzo - sprano Beverly Wolff is an uncommonly gifted singer; her voice has a beautiful quality and a center of steel; she has a keen sense of the dramatic, and sang the two recitatives with much style. She also, perhaps unfortunately, sings each aria as if it's to be her last one. Things get quickly to a pretty keyed-up pitch, and a bit of relaxation, as we got in the concluding aria, would be welcome more often.

The organ obligato was neatly played by assistant conductor Charles Wilson, though I found his articulation over great stretches of sisteenth-notes pretty monotone. Registration, for the most part satisfactory, didn't help balance problems at all in the first part's closing aria; Wilson's choice here gave a lovely sound, though one far too soft when paired with the solo voice. And speaking of the organ, be sure not to miss the essay by organ builder Fritz Noack in the program notes for an informative introduction to two of Noack's predecessors, Schnitger and Snetzler.

Leinsdorf's 'Suite' from "Water Music" is one that avoids the suite-makers usual problem of which movements to include, by making no choice at all; he starts at the beginning of Handel's Suite One making one small omission and, time running out, stops midway through Suite Two. So much for selectivity.

In the music he led, though, he had some interesting ideas. The Bouree and Hornpipe are connected and played three times through as one piece, rather than repeating the Bouree three times and then moving on to the Hornpipe. There is also some fillling-in by the timpani under the final Hornpipe's trumpet and horn fanfares, which makes good sense. There are lots of little harpsichord cadenzas connecting movements, tastefully played again by Wilson, but if this was really outdoor music, wouldn't violin interludes be more likely?

The performance was very well played, though it never quite made it rhythmically. Leinsdorf is just not jazzy enough to give this music the right kind of snap.

Make adjustment when listening to the brass. The only thing that could have made Handel's trumpets so strident and silken would have been an invasion of French musicians; his horns, too, were less polished in sound.

Telemann's A Major Concerto, from his First Series of Musique de Table, was played by solists Pappoutsakis and Krips not nearly as well as it should have been. The work is a charming one, full of the capriciousness and fancy that so gripped the composer's godson, C.P.E. Bach. With somewhat sloppy intonation, less than certain technical surity, and too slow tempi, Telemann seemed like a great bore, and a bore he is not.

30 JANUARY 1968

TUES A – VI

EIGHTY-SEVENTH SEASON 1967–1968

Sixth Program
Tuesday evening January 2 at 8.30

ERICH LEINSDORF conductor

BACH — Cantata no. 35 'Geist und Seele wird verwirret' for contralto and orchestra with organ obbligato

BEVERLY WOLFF contralto

CHARLES WILSON organ
NEWTON WAYLAND harpsichord
MARTIN HOHERMAN cello
HENRY PORTNOI double bass

INTERMISSION

BRUCKNER — Symphony no. 7 in E major
Allegro moderato
Adagio: Sehr feierlich und sehr langsam
Scherzo: Sehr schnell – Trio: Etwas langsamer
Finale: Bewegt, doch nicht schnell

BALDWIN PIANO
RCA VICTOR RECORDS

PATRIOT-LEDGER (e)
QUINCY, MASS.
CIRC. 58,900
JAN 3 1968
New England Newsclip

The Sound of Music

Symphonic Festivity

By Peter M. Knapp

"Feierlich," the German word for "festive," perhaps best describes the program selected by Erich Leinsdorf to begin the new year with the Boston Symphony.

"Festive," though, does not necessarily mean light-hearted; both of the composers represented on last night's program were deeply religious men: Johann Sebastian Bach and Anton Bruckner. Bach's joyous Cantata No. 35 "Geist und Seele wird verwirret," rejoicing in the miracles of God's creations, and Bruckner's Symphony No. 7 formed the post-holiday concert.

Bruckner's Syphony No. 7 in E was the Austrian composer's first symphony to receive popular acclaim. It has been variously called a hymn to nature and homage to Wagner, the latter thought coming from the profound adagio movement written shortly before the death of Wagner, Bruckner's idol. And indeed, the extraordinary climax of this long and moving section, capped by a cymbal clash and followed by a serene brass chorale (using Wagner tubas) is fit for a Wagnerian entranct into Valhalla.

For this performance, Leinsdorf used the Leopold Nowak edition, generally based on the second version of the composer's manuscript with later alterations apparently authorized by Bruckner. It is a noble, stirring symphony, long of course, but Bruckner at his radiant best.

Leinsdorf's conception is sumptuous in sound, clear in detail and intelligently constructed. The first climax of the adagio, for example, was constructed in controlled tiers of loudness; but the peak here stayed well below the volume of the ground burst of sound of the second climax.

One might also mention the skill with which the contrasting sections of the first movement were presented, and the superbly sung and modeled opening cello theme. The scherzo, however, could have used more of a rhythmic thrust.

In all, it was auspicious Bruckner, firm and meaty, with the Bostonians producing noble sound, except for a few edgy violins in the recapituation of the first movement, and some dubious brass intonation in the finale, Perhaps it's a matter of taste, but the brass to this listener sounded more resplendant at the rear of the risers than in their present position on the level to the right in the Symphony's new seating arrangement.

Happy Bach

Contralto Beverly Wolff was the vocal soloist for the Bach cantata, Charles Wilson the organist and Newton Wayland the harpsichordist, thankfully audible. The opening sinfonia to this cantata is among Bach's most happy moments. The gay theme of the ensemble is enhanced by organ solo, much in the fashion of a Handel organ concerto. It also turns up in a fragment of a Bach harpsichord concerto.

But the performance as a whole lacked much emotional punch, even though Miss Wolff sang capably in her rich-hued contralto. She was at her best in the recitatives and in the florid aria, "Gott hat Alles wohl gemacht!" Otherwise, the reading was pleasant but routine without much inner illumination.

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BALDWIN PIANO
RCA VICTOR RECORDS

PATRIOT-LEDGER (e)
QUINCY, MASS.
CIRC. 58,900

JAN 3 1968

New England Newsclip

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PRI - SAT - XII

31

EIGHTY-SEVENTH SEASON 1967–1968

Twelfth Program

Friday afternoon January 5 at 2 o'clock
Saturday evening January 6 at 8.30

ERICH LEINSDORF conductor

HAYDN — Symphony no. 96 in D major 'The Miracle'
- Adagio – allegro
- Andante
- Menuet and Trio: allegretto
- Vivace assai

PETRASSI — Partita per orchestra (1932)
- Gagliarda
- Ciaccona
- Giga

First performance by the Boston Symphony Orchestra

INTERMISSION

MENDELSSOHN — Symphony no. 3 in A minor 'Scottish' op. 56
- Andante con moto – allegro un poco agitato
- Vivace non troppo
- Adagio
- Allegro vivacissimo – allegro maestoso assai

The concert will end at about 3.50 on Friday and at about 10.20 on Saturday

BALDWIN PIANO
RCA VICTOR RECORDS

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 240,000

JAN 8 1968 New England Newsclip

Blue Plate Special!

To the Herald Traveler Editor:

Boston may still be the intellectual center of the country, but there was slight evidence to corroborate the mayor's assertion at his inaugural when the distinguished string quartet made up of leading members of the Boston Symphony Orchestra played a movement from one of the works of the great composer, Franz Josef Haydn.

As though the location were a restaurant with a weary trio sawing away while the blue plate special is served, the audience, made up of political leaders, exchanged pleasantries—as shown all too clearly on TV—and the radio commentators began to discuss the mayor's address. With air time concluding on the half hour, the music and the scene faded out, leaving a realistic impression of Boston, 1968.

ARLAN R. COOLIDGE
Providence, R. I.

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 240,000

JAN 6 1968 New England Newsclip

047

SYMPHONY

Choice of Mendelssohn Makes for Bland Afternoon

By McLAREN HARRIS

It is difficult for me to be stirred up by Mendelssohn's "Scottish" Symphony, especially when it appears as the principal work on a program begun by Haydn's 96th Symphony in D major; which is why I found this week's Symphony program rather bland, in spite of an attempt by Petrassi's Partita for Orchestra to vary the coloring.

Notwithstanding the progress Mendelssohn made from the slightly inane "Reformation" Symphony through the spirited "Italian" to the comparative maturity of the "Scottish," I have never been able to regard his symphonies as anything other than minor works in the repertoire (even considering No. 3's ample length). On the other hand, Haydn's output — mostly in the familier four-movement mold and none longer than a half hour — always have represented a priceless segment of both music history and regular orchestral fare.

MENDELSSOHN, of course, and in his lighter moments could was a fair to middling melodist weave delicate instrumental fabrics. The "Midsummer Night's Dream" music contains much of this and the "Scottish" second movement does likewise. But he had neither the sense of formal balance Haydn had, nor the wit, and the symphony's finale sinks to such an ebb that the entrance of the mojor Allegro maestoso may appear as a dirge to escort the corpse to its grave. Further, certain of Mendelssohn's thematic strains seem somewhat belabored in getting where they want to go.

The quick movements of Haydn's "Miracle" Symphony, meanwhile, are measures of spontaneity, resting lightly on cadential balance-points; the solo oboe of the third movement's Trio can charm one out of the deepest apathy. Perhaps to be expected, Erich Leinsdorf lent his best efforts to the Mendelssohn as the afternoon's principal work, and his care was not in vain. The Vivace took on a glimmering transparence, the following Adagio's melodic-dynamic contours were caringly shaped and the finale's brass sonorities were almost Brucknerian.

Haydn suffered apparent neglect by comparison — not in specific areas but in a general lack of pinpoint accuracy or excitement through sharp contrast. And this may be heresy, but more strings were needed. Oboist Ralph Gomberg, though, deserves a plaudit.

Separating the foregoing pieces was the Partita for Orchestra of Goffredo Petrassi, a contemporary of Luigi Dallapiccola but much closer to tradition in his early years (the Boston Symphony under Charles Munch introduced his Fifth Concerto for Orchestra in 1955). The Partita is sort of a concerto itself, though in three triple-time dance movements—Italian equivalents to Galliard, Chaconne and Gigue.

The orchestration is absolutely expert and the chromatic harmony is fresh, if not entirely original. Some may find it a precursor to Bartok's Concerto (most of these orchestral-concerto writers seem to have been in league at some point or other); I am inclined to view it as post-Respighi in some harmonic parallelism and brass sonority. Without intense drama, it has the quality of an exercise, even a frolic; but at that it is a lively and resourceful one with a propulsive Gagliarda, the winding-motived Ciaccona and a light-fingered Giga.

The orchestra and Mr. Leinsdorf accorded Petrassi's work a positive introduction at these concerts with viable responses from all sections, save some poor intonation from the horns.

Next week, in Mr. Leinsdorf's absence, Leopold Stokowski will conduct Mozart's overture to "Don Giovanni," Beethoven's Seventh Symphony, Tchaikovsky's Fantasy-Overture, "Hamlet," and excerpts from Mussorgsky's "Boris Godunov."

MONITOR (e)
BOSTON, MASS.
CIRC. 32,400

JAN 8 1968 New England Newsclip

'Triumph for the fresh over the familiar'

By Craig Stinson

The Boston Symphony's first concert of the new year, in Symphony Hall Friday, was a triumph for the fresh over the familiar. The program consisted of the local première of Goffredo Petrassi's Partita per Orchestra, plus two items from the repertory.

A would-be first performance by the Boston Symphony of Haydn's Symphony No. 24 was canceled in favor of the same composer's 96th, the so-called "Miracle" Symphony. The change was regrettable, not for any defect in the latter work, but because the orchestra apparently found it unworthy of serious effort. Under Erich Leinsdorf's time-beating, the players navigated the piece with the ease and accuracy of a sleepwalker in his own house. But this sort of musical somnambulance is what makes obscure composers of men like Haydn.

Attention and care

Mendelssohn's "Scottish" Symphony, No. 3 in A minor, came off with more buoyancy and life, though the performance was less careful. There were balance problems, the orchestra sounding brassy and more bass-heavy than usual. But Mendelssohn survived and the concert ended cheerfully enough.

Petrassi's Partita, by contrast, received the attention and care that Mr. Leinsdorf often brings to newer music. Composed in 1932, the piece is one of Petrassi's first successful large-scale efforts. One hears in it a student's vivid impressions of much that was going on in the non-serial world of the late '20's — quartal harmonies, lots of brass, even a sleezy alto saxophone that sounds like it might have wandered in from a Kurt Weill show.

One also hears why Petrassi won at least two important competitions with this work. Though it reflects other styles (not all 27-year-olds can be revolutionaries), it does not blindly imitate them. There is plenty of original appeal in this piece, especially in its highly polished orchestration. It is obviously the work of a man who knows his craft.

The Boston Symphony performed the Partita with enthusiasm, proving that live Petrassi will take moribund Haydn most any day of the week.

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 418,250

JAN 6 1968 New England Newsclip

Mendelssohn Symphony Is Presented by BSO

(By ROLFE BOSWELL)—Music from three centuries was presented delightfully by the Boston Symphony Orchestra, conducted by Erich Leinsdorf, yesterday afternoon. There were symphonies by Haydn and Mendelssohn and the first BBO presentation of Goffredo Petrassi's partita for orchestra.

Mendelssohn

However, after the interval, it was the featured Mendelssohn third ("Scotny which arou tish") symphony which aroused the most interest. This gifted composer vistied Scotland in 1829 and there found great inspiration not only in the grey landscape but also in reminders of the tragic life of Queen Mary Stuart, but it took almost thirteen years for him to complete this symphonic masterwork.

A peculiarity of this engaging symphony is that though it has four distinct movements, they follow one another without a break and the scherzo is actually linked to the preceding movement by a few modulatory chords.

The first movement is rather melancholic, the theme of the introduction being serious, as is the allegro's main theme. One secondary idea is somewhat livelier, but is supplanted quickly by a plaintive secondary theme. The mood throughout is reserved and expressive of gentle resignation.

The merry theme of the scherzo i san imitation of Scottish folk melodies, without recourse, however, to the favorite effect of bagpipes. The adagio also is effective, with its contrast of a tender song theme and a gloomy, solemn funeral march. The last movement falls into two segments: the allegro guerrio (warlike allegro) building up to a dramatic climax in the allegro maestoso assai. The symphony ends on a note of hymnic grandeur.

What melodies Mendelssohn transformed and ennobled in his "Scottish" symphony is not known, but there is no doubt that they are as authentic as scones with Victoria plum jam at high tea, for he was drawing on his impressions from his trip to the "Land o' Cakes." It was an amazing feat of musical memory, attesting to his almost-Mozartean genius.

George Bernard Shaw thought this a work "which would be great if it were not so confoundedly genteel."

Dr. Leinsdorf directed a beautifully paced, strong performance, in a warm, lyrical and supple reading, sensitively phrased and lithely animated.

Curtain-raiser was Haydn's 96th "Miracle" symphony (in D) in a handsome and stylish performance. Sandwiched between the two symphonies was Goffredo Petrassi's partita for orchestra. Though an adherent of the twelve-tone methodology of composition, Petrassi, it must be conceded, clings to some semblance of tonality, for his lyricism is definitely Italianate. His twelve-note melodies are accompanied by some indications of conventional harmonies and his counterpoint is excellent.

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BALDWIN PIANO
RCA VICTOR RECORDS

HERALD TRAVELER (M)
BOSTON, MASS.
CIR. 53,000
JAN 6 1968
New England Newsclip

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HERALD TRAVELER (M)
BOSTON, MASS.
CIR.
JAN 8 1968
New England Newsclip

Blue Plate Special!

To the Herald Traveler Editor:

Boston may still be the intellectual center of the country, but there was slight evidence to corroborate the mayor's assertion at his inaugural when the distinguished string quartet made up of leading members of the Boston Symphony Orchestra played a movement from one of the works of the great composer, Franz Josef Haydn.

As though the location were a restaurant with a weary trio sawing away while the blue plate special is served, the audience, made up of political leaders, exchanged pleasantries—as shown all too clearly on TV—and the radio commentators began to discuss the mayor's address. With air time concluding on the half hour, the music and the scene faded out, leaving a realistic impression of Boston, 1968.

ARLAN R. COOLIDGE
Providence, R. I.

BOSTON, MASS.
JAN 8 1968
New England Newsclip

'Triumph for the fresh over the familiar'

By Craig Stinson

The Boston Symphony's first concert of the new year, in Symphony Hall Friday, was a triumph for the fresh over the familiar. The program consisted of the local première of Goffredo Petrassi's Partita per Orchestra, plus two items from the repertory.

A would-be first performance by the Boston Symphony of Haydn's Symphony No. 24 was canceled in favor of the same composer's 96th, the so-called "Miracle" Symphony. The change was regrettable, not for any defect in the latter work, but because the orchestra apparently found it unworthy of serious effort. Under Erich Leinsdorf's time-beating, the players navigated the piece with the ease and accuracy of a sleepwalker in his own house. But this sort of musical somnambulance is what makes obscure composers of men like Haydn.

Attention and care

Mendelssohn's "Scottish" Symphony, No. 3 in A minor, came off with more buoyancy and life, though the performance was less careful. There were balance problems, the orchestra sounding brassy and more bass-heavy than usual. But Mendelssohn survived and the concert ended cheerfully enough.

Petrassi's Partita, by contrast, received the attention and care that Mr. Leinsdorf often brings to newer music. Composed in 1932, the piece is one of Petrassi's first successful large-scale efforts. One hears in it a student's vivid impressions of much that was going on in the non-serial world of the late '20's — quartal harmonies, lots of brass, even a sleezy alto saxophone that sounds like it might have wandered in from a Kurt Weill show.

One also hears why Petrassi won at least two important competitions with this work. Though it reflects other styles (not all 27-year-olds can be revolutionaries), it does not blindly imitate them. There is plenty of original appeal in this piece, especially in its highly polished orchestration. It is obviously the work of a man who knows his craft.

The Boston Symphony performed the Partita with enthusiasm, proving that live Petrassi will take moribund Haydn most any day of the week.

RECORD-AMERICAN (M) (E)
BOSTON, MASS.
JAN 6 1968
New England Newsclip

Mendelssohn Symphony Is Presented by BSO

(By ROLFE BOSWELL)—Music from three centuries was presented delightfully by the Boston Symphony Orchestra, conducted by Erich Leinsdorf, yesterday afternoon. There were symphonies by Haydn and Mendelssohn and the first BBO presentation of Goffredo Petrassi's partita for orchestra.

However, after the interval, it was the featured Mendelssohn third ("Scotny which arou tish") symphony which aroused the most interest. This gifted composer visited Scotland in 1829 and there found great inspiration not only in the grey landscape but also in reminders of the tragic life of Queen Mary Stuart, but it took almost thirteen years for him to complete this symphonic masterwork.

Mendelssohn

A peculiarity of this engaging symphony is that though it has four distinct movements, they follow one another without a break and the scherzo is actually linked to the preceding movement by a few modulatory chords.

The first movement is rather melancholic, the theme of the introduction being serious, as is the allegro's main theme. One secondary idea is somewhat livelier, but is supplanted quickly by a plaintive secondary theme. The mood throughout is reserved and expressive of gentle resignation.

The merry theme of the scherzo i san imitation of Scottish folk melodies, without recourse, however, to the favorite effect of bagpipes. The adagio also is effective, with its contrast of a tender song theme and a gloomy, solemn funeral march. The last movement falls into two segments: the allegro guerrio (warlike allegro) building up to a dramatic climax in the allegro maestoso assai. The symphony ends on a note of hymnic grandeur.

What melodies Mendelssohn transformed and ennobled in his "Scottish" symphony is not known, but there is no doubt that they are as authentic as scones with Victoria plum jam at high tea, for he was drawing on his impressions from his trip to the "Land o' Cakes." It was an amazing feat of musical memory, attesting to his almost-Mozartean genius.

George Bernard Shaw thought this a work "which would be great if it were not so confoundedly genteel."

Dr. Leinsdorf directed a beautifully paced, strong performance, in a warm, lyrical and supple reading, sensitively phrased and lithely animated.

Curtain-raiser was Haydn's 96th "Miracle" symphony (in D) in a handsome and stylish performance. Sandwiched between the two symphonies was Goffredo Petrassi's partita for orchestra. Though an adherent of the twelve-tone methodology of composition, Petrassi, it must be conceded, clings to some semblance of tonality, for his lyricism is definitely Italianate. His twelve-note melodies are accompanied by some indications of conventional harmonies and his counterpoint is excellent.

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TUES B - IV

STAR (E)
WASH., D. C.
CIRC. 306,200

FEB 19 1968

New England Newsclip

RADIO PREVIEW

Boston, Cleveland Play Moderns, Haydn

By DONALD MINTZ
Star Staff Critic

The Cleveland Orchestra, Louis Lane, conductor. Soloist: Itzhak Perlman, violin. To be broadcast by WGMS, Wednesday, Feb. 21, at 9 p.m. Symphony No. 90 in C, Haydn (Time: 23'53"); Christmas Music (first performance), Erb (Time: 7'51"); Bachianas Brasileiras No. 2, Villa-Lobos (Time: 19'31"); Violin Concerto No. 1 in D, Op. 6, Paganini (Time: 29'17").

The Boston Symphony Orchestra, Erich Leinsdorf, conductor. To be broadcast by WGMS, Sunday, Feb. 25, at 2 p.m. Symphony No. 96 in D, Haydn (Time: 22'57"); Partita for Orchestra (1932), Petrassi (Time: 18'00"); Symphony No. 3 in A minor (Scotch), Mendelssohn (Time: 38'45").

Two of the delayed, live orchestral concerts that WGMS will broadcast this week seem to call for special attention. I particularly wanted to hear Donald Erb's Christmas Music (The Cleveland Orchestra, Tuesday at 9 p.m.) and Petrassi's Partita (The Boston Symphony, Sunday at 2 p.m.).

The Petrassi turned out to be a grave disappointment. It is a relatively early work (1932) that won an official prize when it was new. The piece is overblown and pretentious — just the thing, I suppose, to have appealed to the Italian government of its time. Another demonstration that old despotisms had better taste in the arts than modern authoritarianisms.

Still, the Boston concert is memorable for other reasons. Both the Haydn Symphony No. 96 and the Mendelssohn Scotch symphony (or Scottish symphony as the proper Bostonian announcer properly calls it) pose very difficult problems. To put it bluntly each is a fine works that sounds frightful more often than not.

Erich Leinsdorf has completely mastered all the difficulties of both. The result is something rare: a genuinely first-class playing of the Haydn, and something that to my knowledge is unique: an equally first-class playing of the Mendelssohn.

Nothing could be further from the Petrassi Partita than Donald Erb's Christmas Music. Erb is a member of the faculty of the Cleveland Institute, the local conservatory. He holds a National Arts Council fellowship and is therefore currently on leave. The piece which was commissioned by the Cleveland Orchestra for its 50th anniversary celebration, is a joyous avant-garde work that does a remarkable job of imitating electronic sounds with a conventional orchestra plus an enormous array of percussion plus some unconventional techniques like the use of a champagne bottle to stroke the strings of the harp. It is marvelously inventive music and as nearly as one can tell, Louis Lane conducts a fine performance.

Lane's Haydn, on the other hand, is routine. The Villa-Lobos is moderately entertaining, and for double-stop harmonic fans Itzhak Perlman is on hand with a splendid performance of a slightly truncated version of the Paganini D major concerto.

The Cleveland recording is good. But Boston seems to have had its troubles. I am prepared to swear that the channels are reversed in the Haydn. Elsewhere on the tape the placement of instruments is subject to vagaries. There is more resonance on track 2 than on track 1 and this seems to play tricks with one's perception of location and distance.

EIGHTY-SEVENTH SEASON 1967–1968

Fourth Program
Tuesday evening January 9 at 7.30

CHARLES WILSON conducting

BRAHMS — Academic Festival Overture op. 80

HENZE — Symphony no. 1
Allegretto, con grazia
Lento (Notturno)
Allegro con moto – Tempo giusto – Piu mosso

INTERMISSION

RIMSKY-KORSAKOV — Sheherazade op. 35
Largo e maestoso – Allegro non troppo
Recitativo lento – Andantino –
Vivace scherzando
Andantino quasi allegretto
Allegro molto – Recitativo – Vivo

BALDWIN PIANO
RCA VICTOR RECORDS

EVENING GLOBE
BOSTON, MASS.
CIRC. 139,700

JAN 6 1968

New England Newsclip

'Clean' Haydn heard again at Symphony Hall

By MICHAEL STEINBERG
Globe Music Critic

Haydn's Symphony No. 96 in D, with which Erich Leinsdorf began Friday afternoon's Boston Symphony concert, was one of the Haydn scores most misrepresented by editorial corruptions that crept in during the 19th century. An errata list published in 1954 by the American Haydn scholar H. C. Robbins Landon showed over 250 mistakes in the best available score of the piece, mistakes affecting something like two out of three measures, and including wrong pitches, wrong rhythmic values, wrong articulations, misplaced pizzicatos and cancellations of them, and, over large stretches, altogether spurious brass and drum parts.

When Mr. Leinsdorf conducted this work here in November, 1962, he must, to his credit, have been one of the first conductors in America to base his performance on the "clean" score; I know his was the first performance of it that I heard. However, he retained then, and repeated this time, one of the most notorious of the later orchestral retouchings, the little Mona - Lisa's - moustache trumpet intervention in the oboe solo of the Trio. Moreover, he introduced a new falsification of his own by cutting a measure of silence out of the first movement, taking the edge off one of Haydn's most beautifully prepared surprises.

The not quite convincingly carried off flirtation with scholarship and the impatience with passages of minimal surface activity, the little emendation and the short-changed silence, have often been disturbing features of Leinsdorf's work. Unfortunately, this performance of Haydn's 96th Symphony missed more than these two points. The dynamic range was compressed in the worst RCA Dynagroove manner, phrasings were undercharacterized, and no light shone through the orchestral polyphony. Deadly, I would call it.

It was a good idea of Mr. Leinsdorf's to program the "Partita" by Goffredo Petrassi, a masterful composer whose work is badly neglected in America. The Partita is an early work, written in 1932, when Petrassi was 27; it is a neoclassic essay, full of high spirits, its three movements —galliard, chaconne, and jig—composed with assurance and scored with finesse. There wasn't much snap to the performance—in fact, in the slow movement, it was rhythmically vague to the point of unintelligibility—and some of the intonation was hair-raising.

I would submit, as well, that it is not good sense for a program editor to give respectively 23 and 16 line-inches of space to notes about familiar pieces by Haydn and Mendelssohn (not counting a further 26 inches to another essay about Mendelssohn), and not quite eight inches to a little-known composer's work in its first performance here.

The concert ended with Mendelssohn's "Scotch" Symphony.

32

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CIRC. 306,200

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BALDWIN PIANO
RCA VICTOR RECORDS

EVENING GLOBE
BOSTON, MASS.
CIRC. 130,700

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FRI - SAT XIII / CAMBRIDGE IV

33

EIGHTY-SEVENTH SEASON 1967–1968

Thirteenth Program

Friday afternoon January 12 at 2 o'clock
Saturday evening January 13 at 8.30

LEOPOLD STOKOWSKI guest conductor

MOZART — Don Giovanni – Overture

BEETHOVEN — Symphony no. 7 in A major op. 92
Poco sostenuto – vivace
Allegretto
Presto – assai meno presto – tempo primo
Allegro con brio

INTERMISSION

TCHAIKOVSKY — Hamlet – Fantasy Overture op. 67a

MUSSORGSKY — Excerpts from Boris Godunov
(transcribed for orchestra by Leopold Stokowski)

First performance in Boston

The concert will end at about 3.50 on Friday
and at about 10.20 on Saturday

BALDWIN PIANO
RCA VICTOR RECORDS

SYMPHONY

Stokowski Stress on Small Effects Damages Rest of Compositions

By McLAREN HARRIS

One must arrive at Symphony Hall on time, I discovered somewhat to my dismay, to savor the highlight of Leopold Stokowski's programs with the Boston Symphony this week — unless, of course, one enjoys distilling the intentions of composers from those of their interpreter.

To leave that statement standing as is may be a little unkind. After all, we are well acquainted with Stokowski's penchant for effect in music, for drawing attention in his individual manner to details which he feels are often overlooked. Anything which accomplishes this he considers fair game — tempo rubato, sudden retards, dynamic shifts, a Luft pause here or there; occasionally the orchestration is altered, but in fairness he usually warns us about this in advance.

HE IS CERTAINLY not alone in his artistic faith or injecting greater or lesser amounts of personality into the music he plays, though few other conductors reman who do so consciously or openly; we must be careful to judge his effects for their contribution to the whole, not by themselves for we may discover ourselves to be farther than he from the primary musical sources.

What, then, went wrong with his program? It was not the small effects themselves which bothered me, blown up out of context though they often were, but what such preoccupation with them did to the rest of the composition.

The opening overture to Mozart's "Don Giovanni" survived relatively intact, receiving a brisk, well-sustained tempo and light-fingered orchestral responses. But that was it. The following Seventh Symphony of Beethoven, which probably has more firepower than anything else in the classic repertoire, fell flat. After Stokowski's dalliance with little woodwind figures in the first movement, the tempo was regained but the dymanic outline was lost. without any contour for the last 30 measures. Anticlimax was the result.

In the Allegretto and gradually expiring final chord left strings hanging after winds were forced to quit; exaggerated retard caused a halting conclusion to the Scherzo; and the full-rolling finale was again without dynamic viability. Part of the trouble was the orchestra's apparent inability to produce what Stokowski wanted. They tried hard, but inner cohesion and strength had largely disappeared by the first notes of the Allegretto.

I WILL NOT attribute the lack of success of Tchaikovsky's fantasy overture, "Hamlet." to Stokowski's doing. It is simply a weak piece of "Hamlet," Tchaikovsky claimed, contained only overall impressions of the Shakespeare play and was not designed to follow its events in the manner his "Romeo and Juliet" overture did. Nevertheless it follows the same general plan — a center of two contesting themes, one tender and one militant, framed by Lento passages of solemn portent.

But the intentions of "Hamlet" are blurred compared to "Romeo;" there is more episodic material, the themes are shorter, the dynamic contrasts less defined. It is an unsettled piece, full of nameless striving. Tchaikovsky's message, to say the least, is unclear.

There is little to say about the concluding Stokowski arrangement of excerpts from Mussorgsky's "Boris Godunov." No matter how strongly the program notes insist that they are practically unadulterated Mussorgsky, they remain so Stokowskified as to be virtually unrecognizable. Someone, after all, had to put this mishmash of operatic clippings together and bridge them with silly one or two-note transitions, and it wasn't Mussorgsky. The sections are severely truncated, the orchestral arrangements pallid and the performance was frankly slipshod.

Okay, so I'm offended.

Next week Charles Munch will make his annual visit to the Symphony for a performance of Berlioz' "Romeo and Juliet," with soloists Rosalind Elias, Jerold Siena, Donald Gramm, and the Chorus pro Musica.

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 240,000

JAN 13 1968

New England Newsclip

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BALDWIN PIANO
RCA VICTOR RECORDS

PRI – SAT XIII / CAMBRIDGE IV

33

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BALDWIN PIANO
RCA VICTOR RECORDS

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R. I. HERALD
PROVIDENCE, R. I.
WEEKLY CIRC. 12,300

JAN 19 1968 New England Newsclip

Stokowski 'Brings Off His Conception Brilliantly' At Boston Symphony Concert

Thursday night in Veteran's Memorial Auditorium, the Boston Symphony Orchestra appeared under the direction of Leopold Stokowski, guest conductor. The program included Mozart's Overture to Don Giovanni, Beethoven's Seventh Symphony, the Hamlet Fantasy-Overture by Tchaikovsky, and excerpts from Mussorgsky's Boris Godunov, arranged by Mr. Stokowski.

The Don Giovanni overture was performed with the last pages of the opera itself as an ending, instead of any of the endings by various composers ordinarily used for concert readings of this piece - a clever idea on Mr. Stokowski's part, and one that made good musical sense. The Beethoven was easily the highlight of the program. The skilfully shaded woodwind playing, the agility and unanimity of the strings, the crisp attacks and pealing high notes of the horns all bespoke an orchestra of the first rank. The traditionally accepted stylistic boundaries for the interpretation of Beethoven gave way before the force and exuberance of Stokowski's personality.

Some of the Stokowski touches were simply too much, such as the schmalzy fermata on the first note of the oboe run which introduces the recapitulation of the first movement, or the romantically swelling crescendos and diminuendos on sustained chords in the middle section of the second movement. As a whole, however, Stokowski managed to bring off his conception brilliantly. The most spectacular of his interpretive coups was his handling of the finale, which he began slightly on the slow side and gradually increased the tempo with such consummate control that one was hardly aware of it, until the coda swept past with a wild, electrifying frenzy. No one but Stokowski could have gotten away with it.

Unfortunately, the remaining half of the program was not on the same level as the first, a fact due more to the music than the orchestra. The Hamlet overture is very rarely heard, and it is easy to see why; the piece is almost like a self-parody, a compendium of all of Tchaikovsky's most tiresome mannerisms - minus the melodic inspiration of his better work. Ralph Gomburg made the most of his long, juicy oboe solo in the middle section, the most interesting spot in the piece.

The principal value of Stokowski's version of Boris Godunov was to point out how thoroughly operatic Mussorgsky's music is, and how it suffers when lifted out of its dramatic setting. Stokowski used a wide variety of colorful percussion effects, including tam-tam, chimes and a large bell of indefinite pitch. In the final climax, with its great gong and pounding bass drum dominating the full orchestra, he may well have succeeded in summoning forth the loudest sound ever heard at Veterans Memorial Auditorium.

At eighty-six, Leopold Stokowski is a marvel of vigor and vitality. The Stokowski treatment may not be to everyone's taste, but there is no denying his tremendous personal magnetism or the infectious zest with which he approaches the task of music-making.

STEVE BROWN

MORNING GLOBE
BOSTON, MASS.
CIRC. 234,100

JAN 13 1968 New England Newsclip

Stokowski leads B.S.O.

By GEORGE GELLES
Contributing Critic

The art of Leopold Stokowski, this week-end's B.S.O. guest conductor, is as foreign to us in temperament as the epoch which formed this art is in time. His heritage comes from Liszt and the superpersonal attitudes towards music which we associate with this wizard and his clan, and in concert we are apt to learn more about Stokowski the man than the music at hand.

So it was Friday afternoon. The only music which was not tampered with was the first half of the Beethoven Seventh, the opening movement of which was especially good. Much of the success is to be found in the understatement and restraint with which Stokowski approached the music, keeping, for instance, the slow introduction a far more sober affair than the more elaborately inflected, more impassioned performance would have had it. The woodwinds were doubled and a good balance was maintained in a lively, well-shaped, if not terribly informative vivace.

After a slow movement which was beat to death by over-detached, hard and heavy eighth-notes, Stokowski went to town. The presto movement was cut in half and went from the first return of the opening music to the coda. Of all the repeats offered by the last movement, Stokowski took only the first and last, ignoring the others which are all structurally and rhetorically essential.

Hamlet, after being operated upon, was in much more trouble than Beethoven. The last of Tchaikovsky's three Overture-Fantasies on Shakespeare, Hamlet is not really a happy one. There are engaging themes which we are tempted to stick on some of the characters. For example, a sweet and singing tune may or may not be Ophelia (or would Hamlet psychologists opt for Gertrude?), but this is not really the point of the piece, nor the source of its discomfort. Tchaikovsky has taken Shakespeare's most written-about and psychologically most complex play and tried, possibly, to pour a precis into the mold of the 'Romeo and Juliet' Overture. But we find here neither specific literary references, as Elgar gives us in his portrait of 'Falstaff,' nor a convincing musical statement.

Stokowski begins 'Hamlet' with the ninth bar and makes two cuts later on. Tchaikovsy is recognizable but maimed.

Stokowski's contribution to the 'opera for orchestra' world is his 'Boris Godunov' pastiche. In taking some of the most remarkable music from six of the most remarkable scenes completely out of its dramatic context, he has reduced Mussorgsky's marvelous score to the bombastic and banal. To sum up the Stokowski-scene with a line stolen from Hamlet's friend Horatio: 'He waxes desperate with imagination'.

BOSTON SYMPHONY ORCHESTRA. Leopold Stokowski, Guest Conductor, performing Mozart's "Don Giovanni" overture; Beethoven's Seventh Symphony; Tchaikocsky's "Hamlet-Fantasy Overture"; and Mussorgsky's Excerpts from "Boris Godunov." Friday afternoon in Symphony Hall.

MONITOR (e)
BOSTON, MASS.
CIRC. 192,400

JAN 15 1968 New England Newsclip MONITOR

Stokowski brilliant as Symphony guest

By Craig Stinson

Leopold Stokowski, visiting maestro at Symphony Hall this week, has given us the pleasure of hearing brilliant orchestral playing again. He has also demonstrated that the Boston Symphony can still sound like the virtuoso ensemble it is reputed to be.

The concert Friday afternoon was just the sort on which a large measure of Stokowski's fame was built. Two of the four numbers were his own arrangements (of the "Don Giovanni" Overture and a suite from "Boris Godunov"); the entire program seemed designed to produce the maestro's renowned symphonic grandiosity.

Part of what is astonishing about Stokowski's conducting style is that he commands so grand a sound spectrum with so few physical gestures. His use of the left hand is sparing. Much of the time he conducts with no more than his right hand and wrist; once in a while an index finger is sufficient.

Fine dynamic levels

With such minimal means he controls the finest gradations of dynamic levels. At the opening of the second movement of the Beethoven Seventh Symphony, for example, he kept the theme's first and second strain at distinct levels of quiet, while building one variation on another in an ideally timed crescendo. Where volume was needed, as at the climax of this movement's fugato, or during the horn calls of the finale, Stokowski drew the last decibel out of the orchestra. Yet somehow in the death scene from "Boris" at the end of the concert, he produced a superfortissimo that made those other climaxes sound like mezzo-forte.

Considering that this mastery of the directorial skills is combined in Stokowski with a natural understanding of what makes music dramatic, the excitement he generated in Beethoven's Dionysian Seventh was not surprising. Where he surpasses many other conductors of dramatic temperament, however, is in his ability to maintain a high degree of classic transparency — to keep things tidy as well as tense.

No radical changes

His two arrangements on this program, though purists may disagree, were not so objectionable as some of his older keyboard transcriptions. His suite from "Boris" embodies a certain amount of tampering with Mussorgsky's orchestration. But what we are used to hearing—the version by Rimsky-Korsakov—is no closer to the original. Stokowski's arrangement, in fact, probably retains more of the earthiness that Mussorgsky had in mind; in any case, it does not involve radical stylistic changes, as the old Bach orchestrations did.

With the Overture to "Don Giovanni" Stokowski has done essentially what Wagner did in preparing a concert version of his prelude to "Tristan und Isolde." In staged performances of both works, the overture is not a "closed" number, but leads directly into Act I. Stokowski followed Wagner's example in closing the overture with music from the last act in order to give it a sense of dramatic completeness.

Obscure Tchaikovsky

The one relatively obscure work on this program was Tchaikovsky's "Hamlet"—Fantasy Overture, Op. 67a. The piece has some appealing moments, particularly a section of Russian folk-like melody, played by the oboe and English horn. But some of the other thematic, and nearly all of the transitional material, is uninspired. It is a work which abounds in Tchaikovskian clichés—especially in its over-dependence on the modulating sequence—and which seems sure to lose what foothold it has had on the symphonic repertory.

Still, Stokowski conducted it as though it were a brand new masterpiece. We may not hear such an enthusiastic and sympathetic performance again for some time. But for that matter, it's not so often that we hear such fulfilling Mozart, Beethoven, or Mussorgsky either.

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIR. 4..259

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He began with Mozart's "Don Giovanni" overture, which overture, which plunges at once into the opera's climax with heavy chords proclaiming the coming of the statue to keep its grim appointment with Don Juan. The scale passages are taken from the ghastly denunciation.

Dr. Stokowski

Rather than using Johann Andre's concert ending, Dr. Stokowski contrived a coda taken from the opera's last act for the final bars of this overture. It was a sturdy performance, the drama being emphasized with finely falculated effect, the orchestra playing splendidly.

Beethoven's seventh symphony (p. 92, in A) rounded out the first half of this select program. The introduction (Poco sostenuto) is the nearest the composer comes to a slow movement in this symphony. By subtle alteration of tempo and rhythm, the principal subject is introduced, a rollicking tune in fast 6/8 time.

The second movement contains another of those Beethovenish themes which are so difficult to classify. Simple in melodic outline, its principal characteristic is a persistently gentle rhythm, resembling taps on a windowpane. The third movement is a very swift and equally exciting scherzo.

The fourth movement, whose thematic material is rudimentary, but characteristic, has a dionysiac quality which has moved literary men, as well as musicians, to rhapsodies. Dr. Stokowski gave a masterful interpretation in romantic style, phrased subtly with affection and understanding and played beautifully by Boston's virtuosi.

After the interval came an impassioned exposition of Tchaikovsky's "Hamlet" fantasy overture (Op. 67a). It is a free treatment, like the "Russian Weeper's" turbulent "Romeo & Juliet" overture, of episodes from Shakespeare's play, but less successful than the earlier work.

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Concluding was a first local performance of Dr. Stokowski's own transscription of excerpts from Musorgski's "Boris Godunov." It is a showpiece rendition of Musorgski's moving, tragedy-drenched score, separate episodes being spliced with expert repairmanship. The Bostonians' playing of this "symphonic synthesis" was superfine.

Philadelphia Inquirer
PHILADELPHIA, PA.
D. 522,941 SUN 956,206

JAN 31 1968

At the Academy

Stokowski Conducts Boston Symphony in Annual Concert Here

By DANIEL WEBSTER
Of The Inquirer Staff

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But if his orchestra was different his orientation was not. His program was flamingly theatrical in the best sense, the orchestra providing an instrument on which th 85-year-old conductor played with characteristic color.

The Boston orchstera has always had winds and brass of th best and Stokowski adapted their free brilliance to the way he wanted his music to sound.

METRICAL WHIMSIES

Three of his selections were of the theater: Mozart's Overture to "Don Giovanni," a suite from Moussorgsky's "Boris Godounov" and Tchaikovsky's "Hamlet" Overture, a tone picture of the play.

The fourth, Beethoven's Symphony No. 7, was also of the theater in this reading.

Stokowski's name was affixed to the Moussorgsky music as its adaptor, but his name might as well be placed with Beethoven's. The conductor led a performance that was full of metrical whimsies and special brass effects, yet the reading was never arbitrary.

RITARD AT END

It was a daring reading in its freedom and it did not always reach the heights he aimed for. The second and fourth movements did, however, and the subtle construction of the climax in the finale brought shouts from the crowd.

The third movement gave the impression of having been tinkered with too much: The enormous ritard at the end weakened his effect rather than strengthened it.

The scenes from "Boris" showed the orchestra in its best form. Stokowski's adaptation was from the original score and avoided the often glossy brilliance of the Rimsky-Korsakov orchestration used in most performances. In its place was a much more subtle version, often brilliantly colored but with a special quality of clarity.

VARIETY OF COLOR

Stokowski had led the first American performances of the original score 30 years ago and his hand on the drama is as sure as ever. His suite contrasts the pagan with the religious, the peasant and the Czar and his effects are titanic.

The variety of color from within the orchestra made the performance a revelation. Beyond the secure realization of the notes was a sense of pent-up excitment, the essence of this opera.

The Tchaikovsky tone poem is a novelty, full of sentimental gestures and virtuoso writing, some of which was blurred.

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SUN (e)
LOWELL, MASS.
CIRC. 46,350

JAN 6 1968 New England Newsclip

Music

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By Alfred Burke

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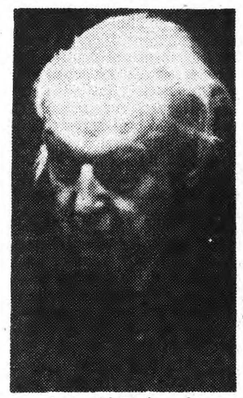
The eminent maestro will be the first of three guest conductors to direct the Orchestra during the current month. His first appearance with the Boston Symphony was in 1964, and he subsequently has been a guest again in 1965 both in Boston and at Tanglewood.



Leopold Stokowski

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Though his accomplishments were unlimited in the musical world, Paul Whiteman produced one thing that to date has never been equalled by any other musician. His styling of "Rhapsody in Blue" has defied the ever changing pattern and the creative experiments of conductors and instrumentalists of this era, as well as those years that immediately followed the mid-twenties when Gershwin made his never to be forgotten contribution.

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RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIR. 4 ...

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Philadelphia Inquirer
PHILADELPHIA, PA.
D. 522,041 SUN 956,209

JAN 31 1968

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Of The Inquirer Staff

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SUN (e)
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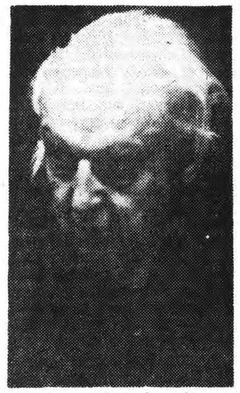

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36

FRI - SAT XIV / TUES A - VIII

Fourteenth Program

Friday afternoon January 19 at 2 o'clock
Saturday evening January 20 at 8.30

CHARLES MUNCH guest conductor

BERLIOZ Roméo et Juliette op. 17
Text by Emile Deschamps

Introduction: Combats – Tumult – Intervention of the Prince

Prologue (choral recitative with contralto solo)

Stanzas (contralto and chorus)

Recitative and scherzetto (tenor and chorus)

Romeo alone – Melancholy – Concert and ball – Festivity at the Capulets

Calm night (with chorus) – The Capulets' garden silent and deserted – Love scene

Scherzo: Queen Mab, or the fairy of dreams

INTERMISSION

Juliet's funeral procession (with chorus)

Romeo in the tomb of the Capulets: Invocation – Juliet's awakening – Delirium of joy – Despair – Pangs of death

Finale: Cemetery throng – Brawl of the Capulets and Montagues – Recitative and aria of Friar Laurence – Oath of reconciliation

ROSALIND ELIAS contralto
JEROLD SIENA tenor
DONALD GRAMM baritone

CHORUS PRO MUSICA
ALFRED NASH PATTERSON conductor

BALDWIN PIANO
RCA VICTOR RECORDS

NEWS (e)
SALEM, MASS.
CIRC. 28,550

JAN 12 1968 New England Newsclip

Charles Munch Returns To Symphony Hall For For Jan. 19-20 Concerts

Charles Munch, retired Music Director of the Boston Symphony Orchestra, returns to Symphony Hall for next week's Friday-Saturday (Jan. 19-20) concerts. His program will be devoted entirely to Hector Berlioz' Romeo and Juliet. As soloists Mr. Munch has invited Rosalind Elias, Jerold Siena, and Donald Gramm with Boston's Chorus pro Musica, Alfred Nash Patterson, Director. The last performances of Romeo and Juliet by the Orchestra were in April 1961 at Symphony Hall and later that year at Tanglewood also under Mr. Munch.

On Tuesday evening, Jan. 16, Leopold Stokowski will conduct

Continued on Page Eight

will be honored at that time. Patrons unable to attend on March 7 must return Dec. 28 tickets for refund to Symphony Hall Box Office prior to March 5.

Seventh Program

Tuesday evening January 23 at 8.30

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ALFRED NASH PATTERSON conductor

BALDWIN PIANO
RCA VICTOR RECORDS

SUNDAY HERALD TRAVELER
BOSTON, MASS.
CIRC. 310,000

DEC 31 1967 New England Newsclip

ROSALIND ELIAS, mezzo-soprano of the Metropolitan Opera, will be a soloist with the Boston Symphony Orchestra in performances of Berlioz' "Romeo and Juliet," conducted by Charles Munch on Jan. 19, 20, 23 and 25.

3 Concerts By Symphony

The first Boston Symphony Orchestra concert of the New Year will be given on Tuesday evening and the twelfth pair of Friday-Saturday concerts is also scheduled this week in Symphony Hall. These concerts will mark the midpoint of the orchestra's 87th season.

For the weekend concerts Erich Leinsdorf has chosen an all-orchestral program which will begin with Haydn's Symphony No. 24. The Partitia for Orchestra by the twentieth century Italian composer Goffredo Petrassi and Mendelssohn's Symphony No. 3, "Scottish" will complete these programs.

On Tuesday evening Mr. Leinsdorf will begin the concert with Bach's Cantata No. 35 with Beverly Wolff as soloist. The remainder of the program consists of Bruckner's Symphony No. 7.

Following the Friday-Saturday concerts Mr. Leinsdorf begins a one-month holiday during which he will conduct the Orchestra National in Paris on Jan. 12 and 17. In his absence Mr. Leinsdorf has invited Leopold Stokowski, Charles Munch, and Seiji Ozawa to conduct the orchestra's concerts during the balance of January.

JOURNAL & PRESS
SOMERVILLE, MASS.
WEEKLY CIRC. 12,600

JAN 11 1968 New England Newsclip

Munch-conducted Symphony Aired On WGBH Jan. 19

Charles Much will return to conduct the Boston Symphony Orchestra in a full-length performance of "Romeo and Juliet", by Berlioz, Friday, Jan. 19, at 2 p.m. on WGBH radio.

Munch will also conduct this work Saturday, Jan. 20, at 8:30 p.m. and Tuesday, Jan. 23, at 8:30 p.m. WGBH-FM will broadcast all three concerts, direct from Symphony Hall. Friday and Tuesday programs will be aired in stereo; the Saturday concert will be in mono.

Joining conductor Munch and the Boston Symphony Orchestra will be soprano Rosalind Elias, tenor Jerold Siena, bass Donald Gramm and the Chorus Pro Musica, Alfred Nash Patterson, director.

MORNING GLOBE
BOSTON, MASS.
CIRC. 234,100

JAN 30 1968 New England Newsclip

'Santa Claus' Munch

Santa Claus came to Symphony Hall, Jan. 23. His name was Charles Munch. The musicians in the once first ranking orchestra made music. This season, in the Boston Symphony Orchestra, there has been no nobility and questionable musicality. The 1640 seats are not filled with musicians. The majority of the musicians are on stage. The audience comes to hear and to feel. If the men in the orchestra play notes only and if they play soullessly, the music lovers have been deprived.

The Tuesday evening program of Berlioz is not on the "best seller" list. The orchestra personnel was the same as it has been all season. But the Boston Symphony Orchestra "gave" to Father Christmas (Charles Munch) and the audience finally this season got to hear and to feel.

BEVERLY ANNE FOX
Boston

36

FRI - SAT XIV / TUES A - VII

Fourteenth Program

Friday afternoon January 19 at 2 o'clock
Saturday evening January 20 at 8.30

CHARLES MUNCH guest conductor

BERLIOZ Roméo et Juliette op. 17
Text by Emile Deschamps

Introduction: Combats – Tumult – Intervention of the Prince

Prologue (choral recitative with contralto solo)

Stanzas (contralto and chorus)

Recitative and scherzetto (tenor and chorus)

Romeo alone – Melancholy – Concert and ball – Festivity at the Capulets

Calm night (with chorus) – The Capulets' garden silent and deserted – Love scene

Scherzo: Queen Mab, or the fairy of dreams

INTERMISSION

Juliet's funeral procession (with chorus)

Romeo in the tomb of the Capulets: Invocation – Juliet's awakening – Delirium of joy – Despair – Pangs of death

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ROSALIND ELIAS contralto
JEROLD SIENA tenor
DONALD GRAMM baritone

CHORUS PRO MUSICA
ALFRED NASH PATTERSON conductor

BALDWIN PIANO
RCA VICTOR RECORDS

NEWS (e)
SALEM, MASS.
CIRC. 28,550

JAN 12 1968 New England Newsclip

Charles Munch Returns To Symphony Hall For For Jan. 19-20 Concerts

Charles Munch, retired Music Director of the Boston Symphony Orchestra, returns to Symphony Hall for next week's Friday-Saturday (Jan. 19-20) concerts. His program will be devoted entirely to Hector Berlioz' Romeo and Juliet. As soloists Mr. Munch has invited Rosalind Elias, Jerold Siena, and Donald Gramm with Boston's Chorus pro Musica, Alfred Nash Patterson, Director. The last performances of Romeo and Juliet by the Orchestra were in April 1961 at Symphony Hall and later that year at Tanglewood also under Mr. Munch.

On Tuesday evening, Jan. 16, Leopold Stokowski will conduct

Continued on Page Eight

will be honored at that time. Patrons unable to attend on March 7 must return Dec. 28 tickets for refund to Symphony Hall Box Office prior to March 5.

Seventh Program

Tuesday evening January 23 at 8.30

CHARLES MUNCH guest conductor

BERLIOZ Roméo et Juliette op. 17
Text by Emile Deschamps

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SUNDAY HERALD TRAVELER
BOSTON, MASS.

DEC 31 1967 New England Newsclip

ROSALIND ELIAS, mezzo-soprano of the Metropolitan Opera, will be a soloist with the Boston Symphony Orchestra in performances of Berlioz' "Romeo and Juliet," conducted by Charles Munch on Jan. 19, 20, 23 and 25.

3 Concerts By Symphony

The first Boston Symphony Orchestra concert of the New Year will be given on Tuesday evening and the twelfth pair of Friday-Saturday concerts is also scheduled this week in Symphony Hall. These concerts will mark the midpoint of the orchestra's 87th season.

For the weekend concerts Erich Leinsdorf has chosen an all-orchestral program which will begin with Haydn's Symphony No. 24. The Partitia for Orchestra by the twentieth century Italian composer Goffredo Petrassi and Mendelssohn's Symphony No. 3, "Scottish" will complete these programs.

On Tuesday evening Mr. Leinsdorf will begin the concert with Bach's Cantata No. 35 with Beverly Wolff as soloist. The remainder of the program consists of Bruckner's Symphony No. 7.

Following the Friday-Saturday concerts Mr. Leinsdorf begins a one-month holiday during which he will conduct the Orchestra National in Paris on Jan. 12 and 17. In his absence Mr. Leinsdorf has invited Leopold Stokowski, Charles Munch, and Seiji Ozawa to conduct the orchestra's concerts during the balance of January.

JOURNAL & PRESS
SOMERVILLE, MASS.
CIRC. 13,600

JAN 11 1968 New England Newsclip

Munch-conducted Symphony Aired On WGBH Jan. 19

Charles Much will return to conduct the Boston Symphony Orchestra in a full-length performance of "Romeo and Juliet" by Berlioz, Friday, Jan. 19, at 2 p.m. on WGBH radio.

Munch will also conduct this work Saturday, Jan. 20, at 8:30 p.m. and Tuesday, Jan. 23, at 8:30 p.m. WGBH-FM will broadcast all three concerts, direct from Symphony Hall. Friday and Tuesday programs will be aired in stereo; the Saturday concert will be in mono.

Joining conductor Munch and the Boston Symphony Orchestra will be soprano Rosalind Elias, tenor Jerold Siena, bass Donald Gramm and the Chorus Pro Musica, Alfred Nash Patterson, director.

MORNING GLOBE
BOSTON, MASS.
CIRC. 234,100

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ALFRED NASH PATTERSON conductor

BALDWIN PIANO
RCA VICTOR RECORDS

Continued from Page One

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An Open Rehearsal will be held Thursday, Jan. 18 at 7:30 p.m. under the direction of Mr. Munch, who initiated the series of Open Rehearsals in 1950. The Rehearsal of Dec. 28, postponed by a snowstorm, will be made up on March 7. Tickets for the Dec. 28 Open Rehearsal will be honored at that time. Patrons unable to attend on March 7 must return Dec. 28 tickets for refund to Symphony Hall Box Office prior to March 5.

EIGHTY-SEVENTH SEASON 1967–1968

Seventh Program

Tuesday evening January 23 at 8.30

CHARLES MUNCH guest conductor

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SUNDAY HERALD
BOSTON, MASS.
DEC 31 1967
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JOURNAL & PRESS
SOMERVILLE, MASS.
CIRC. 33,500
JAN 11 1968
New England Newsclip

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Joining conductor Munch and the Boston Symphony Orchestra will be soprano Rosalind Elias, tenor Jerold Siena, bass Donald Gramm and the Chorus Pro Musica, Alfred Nash Patterson, director.

MORNING GLOBE
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CIRC. 234,100
JAN 30 1968
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BEVERLY ANNE FOX
Boston

THAURS - B II - II

37

EIGHTY-SEVENTH SEASON 1967–1968

Second Program

Thursday evening January 25 at 8.30

CHARLES MUNCH guest conductor

BERLIOZ Roméo et Juliette op. 17
Text by Emile Deschamps

Introduction: Combats – Tumult – Intervention of the Prince

Prologue (choral recitative with contralto solo)

Stanzas (contralto and chorus)

Recitative and scherzetto (tenor and chorus)

Romeo alone – Melancholy – Concert and ball – Festivity at the Capulets

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ALFRED NASH PATTERSON conductor

BALDWIN PIANO
RCA VICTOR RECORDS

PATRIOT-LEDGER (e)
QUINCY, MASS.
CIRC. 58,900

JAN 24 1968 New England Newsclip

The Sound of Music

'Romeo' A La Munch

By Peter M. Knapp

Back at the helm of the Boston Symphony for a guest series, Charles Munch naturally brought with him one of the French scores in which he excels: "Romeo and Juliet," Hector Berlioz' "dramatic symphony."

As Berlioz explained it in a preface to the score, the work is "neither an opera in concert form nor a cantata, but a symphony with chorus," based loosely on Shakespeare's tragedy and using the term "symphony" with equal license. Though the form was novel at the time, Berlioz being one of the major symphonic innovators, the hybrid structure is less problematic today than its content.

Unabashed Ardor

No one today needs to be an apologist for Berlioz; certainly Munch has done as much as anyone to accord him an honored place among composers. Yet there is much in Berlioz that remains an acquired taste. As with Liszt, you have to accept the excess confection with the true tidbits, "Romeo and Juliet" needs an accomplished performance to make its points.

Fortunately, Munch understands Berlioz and presents him with unabashed ardor and that luminous gleam of sound he produces in the Gallic repertoire. A less sympathetic reading could be embarrassing in the score's weaker moments, and even Munch cannot make "Romeo" altogether enthralling. But he does as much as anyone can to make the sprawling canvas coherent and palatable.

In the score's finest moments — the Love Scene; the stanzas for contralto solo, sung with an elegant sheen by Rosalind Elias; the Queen Mab scherzo; the introduction to Part II — Berlioz' gift for atmosphere, his melodic ideas, and his tremendous skill as an orchestrator come to full flower. Yet his garden is also full of weeds; the golden moments are surrounded by stretches of banal composition, and even at his best he is inclined to be prolix.

Gramm Excels

Last night's performance began with boisterous and sloppy string playing in the fugal scramble depicting the Montagues and Capulets busily feuding. Then Munch settled things down and the orchestral texture often took on the integrated hues the conductor achieves at his best. He received a warm welcome from the audience at his arrival, somewhat heavier than when we last saw him.

The Chorus Pro Musica, prepared by Alfred Nash Patterson, contributed excellent choral work, balanced, precise in intonation and diction. Besides Miss Elias, the solo work was accomplished by tenor Jerold Siena, in the brief scherzetto for Mercutio, and bass-baritone Donald Gramm, who brought unusual distinction to Friar Laurence's scene, matching perfect enunciation of the French text to his customary talents for dramatic expression. Final mention must be made of the woodwinds for their unfailing precision and their beauty of sound.

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 418,250

JAN 20 1968 New England Newsclip

Munch Leads Symphony In Solid 'Romeo' Concert

Reunited with Charles Munch in yesterday's concert, the Boston Symphony Orchestra was led by its former director in an exuberant performance of Romeo and Juliette, Hector Berlioz' Third Symphony, (Opus 17).

The two-hour long work, subtitled by the composer Dramatic Symphony resembles an opera in concert form. Berlioz aimed to have it performed in either concert hall or on the operatic stage, though it does not really seem at home in either role.

Romeo and Juliette is divided into 10 parts, instrumental and choral, with three soloists interpolating narrative passages. Contralto Rosalind Elias, who recorded the Symphony in R. C. A. Victor's release with the same orchestra under Dr. Munch has a voice of rich beauty that reminded me of the great Alma Gluck.

Jerold Siena was a smooth tenor; and Donald Gramm, baritone, as Friar Laurence, bringing the feud of Montague and Capulet to an end, used his superb voice with authority and power. Both Miss Elias and Gramm are regular members of the Metropolitan Opera of New York.

The Chorus Pro Musica, Alfred Nash Patterson, conductor, sang with sensitivity and polish, Berlioz, himself, explains the choral interludes: "The purpose of bringing in voices almost at the beginning is to prepare the hearer for the dramatic sense in which the sentiments and passions must be expressed by the orchestra."

The incurably romantic composer never succeeded in opera, but here he comes close to writing one. The emotional build-up is operatic. There are 12 individual numbers, the high points of Shakespear's play being chosen for musical treatment. Berlioz never achieves the singability of Gounod, but his melodies have more spine and individuality.

The choral narratives seem more philosophical than involved but when the orchestra states Romeo's theme there is a glowing dramatic intensity—a spiritual beauty.

Berlioz, at 36, when he composed this work, had a reputation for being widly radical; today his glowing orchestration and incandescent innovations and combinations show him to be one of the most exciting composers of the 19th Century.

Dr. Munch, who, for 13 years was director of the Boston Symphony conducted superbly. More vigorous than ever, he out-Berliozed Berlioz. His warm empathy for Berlioz made him the ideal conductor for the work. The program will be repeated at today's concert.

PATRICIA BOYD WILSON

SUNDAY HERALD TRAVELER
BOSTON, MASS.
CIRC. 310,000

JAN 14 1968 New England Newsclip

Charles Munch to Conduct At Two Symphony Concerts

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His program will be devoted entirely to Hector Berlioz' "Romeo and Juliet." As soloists Mr. Munch has invited Rosalind Elias, Jerold Siena and Donald Gramm with Boston's Chorus Pro Musica, Alfred Nash Patterson, director.

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An open rehearsal will be held Thursday evening at 7:30 under the direction of Mr. Munch, who initiated the series of open rehearsals in 1950.

SUNDAY GLOBE
BOSTON, MASS.
CIRC. 537,050

JAN 14 1968 New England Newsclip

Munch, Berlioz 'Romeo' Return to B.S.O. Series

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THURS - B II

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RECORD-AMERICAN (m) (e)
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CIR. 4[illegible],250

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38

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 240,000

JAN 20 1968 New England Newsclip

SYMPHONY

Munch Brings Continuity, Form to 'Romeo and Juliet'

By McLAREN HARRIS

My entire acquaintance with Berlioz' dramatic symphony "Romeo Juliet" is due largely to Charles Munch, either through live performance during his tenure as conductor here or through his recording with the Boston Symphony. I think I'd just as soon keep things that way.

There seemed to be much in yesterday's performance to suggest that it was in some manner a continuation of an earlier time. Munch's baton form has undergone little change. One sees less of the sudden crouches, then quick leaps with feet leaving the podium which he used to emphasize orchestral attacks, but the arm-work is as before: abrupt, even jerky motions, over-the-shoulder upbeats, elbows setting the tempo while wrists beat double time. It has never been regarded as a clean or precise technique, but it usually seemed to work for him (or he succeeded in spite of it) when he believed strongly in the music at hand.

TENUOUS ALLIANCE

Munch believes in "Romeo and Juliet," and fortunately, for it is a kind of tenuous alliance of absolute and programmatic elements which must be believed to be seen. There are sections, notably the orchestral movements of Part Two (forming the heart of the symphonic plan) which can be appreciated as pure music, but the work as a whole is inextricable from Shakespeare's tragedy.

Excepting the music for the death of the two lovers—rather crudely descriptive—the narrative, choral and solo music succeeds in adding dramatic embellishment, not interference to the symphonic scheme, whose only fault is an over-long choral finale. But it takes a leader with complete empathy to keep these forces in tow, close to the central theme, and from falling into a basically metric, dynamically shallow exercise.

For a short while at the beginning I was afraid Munch would not succeed. The tumult of the Introduction was energetic enough but a missed entrance here or there robbed some of its foreboding; in its recitative the Chorus pro Musica was rhythmically accurate but tonally scattered. But through the contralto and tenor verses the substance jelled and by Romeo's orchestral soliloquy the conductor was in firm control. The Fete crackled with spirit, the Love Scene exuded warmth from cellos and horns, the Queen Mab Scherzo was airy and sparkling without being frail.

The chorus, too, gathered its strengths for the Cemetery Throng and Reconciliation, responding in kind to Donald Gramm's Friar Laurence, a deep-toned, ringingly eloquent and flawless-dictioned portrayal. Rosalind Elias' contralto verses were projected with passion and in dark tones, though her words were covered (she was also challenged by an overly-prominent harp accompaniment). Jerold Siena's tenor, of somewhat earthbound inspiration, held an adequate command.

It was yet Munch's inscrutable baton which hammered form and continuity into "Romeo," which some consider as rambling and unapproachable as Strauss' "Don Quixote." He put attention where it was needed, now and then departing from metric patterns to prod a certain instrumental section or add fire to a fortissimo. As I said before, it worked.

MONITOR (e)
BOSTON, MASS.
CIRC. 192,400

JAN 22 1968 New England Newsclip

ARTS
ENTERTAINMENT

Munch's return acclaimed

By Craig Stinson

Friday afternoon's concert at Symphony Hall was a harmonious homecoming for Charles Munch, and a felicitous occasion for all others concerned: the Boston Symphony, the Chorus Pro Musica, the soloists, and—not least—Hector Berlioz, whose "Romeo et Juliette" was the subject of the day.

The effect of a French conductor and a French score on the Boston Symphony was as beneficial as it was immediately evident. The brass-heavy, bottom-heavy quality that has distorted some of the Symphony's more recent offerings gave way to a texture of greater balance and transparency.

Effective sonorities

Credit for this shift, of course, goes not simply to some abstract "national character" in Mr. Munch, but to his understanding of the kind of sonority that makes Berlioz most effective. Mr. Munch's equally valuable asset is a sense of timing, which gives dramatic continuity even to such a perilously cumbersome piece of music.

The dramatic effect was enhanced greatly by Donald Gramm's portrayal of Friar Laurence. The other soloists, contralto Rosalind Elias and tenor Jerold Siena, sang accurately and pleasingly, but without the vocal power and intensity that characterized Mr. Gramm's performance.

The Chorus Pro Musica, prepared under the direction of Alfred Nash Patterson, provided splendid support, with flawless French diction.

Mr. Munch was greeted by a rising ovation, and at the conclusion his listeners were unusually enthusiastic in their applause.

MORNING GLOBE
BOSTON, MASS.
CIRC. 234,100

JAN 20 1968 New England Newsclip

BSO performs Berlioz classic

By GEORGE GELLES
Contributing Critic

"I must leave off all other work and write a masterpiece on a grand new plan, a splendid work, full of passion and imagination." So wrote Hector Berlioz, ready to enjoy the leisure that Paganini's gift to him of 20,000 francs would allow. Less than a year later "Romeo et Juliette," his Opus 17, was complete.

Berlioz was taken by Shakespeare's play years before his own composition; in 1831 he heard Bellini's operatic setting of the story, and complained that there was "no ball at the Capulets, no Mercutio, no grave . . .; in fact, no Shakespeare, nothing but utter failure."

In his "Dramatic Symphony wth Chorus, Vocal Solos, and Prologue in Choral Recitative," led by Charles Munch at Friday's BSO concert Berlioz included the episodes which he missed in Bellini's piece, though if Opus 17 is Shakespeare, it is so in spirit only. The chorus and alto soloist act as narrators, the chorus doubling as the Montague and Capulet families; Mercutio's Queen Mab speech is set in shortened form; and the bass soloist, acting Friar Laurence, gets to sing the most inflated verses written by librettist Emile Deschamps.

As for Friday afternoon's performance, let me start at the periphery. The break to let in late-comers, made between the orchestral introduction and the vocal prologue, was the most antimusical gesture imaginable. The sections are harmonically welded, and it makes as much sense separating them as it does the slow introduction from the body of a Haydn symphony.

Under Munch, several of the sections were made to sound like the real thing, or pretty close to it. 'Romeo in the Tomb of Capulets' was nicely paced, though string articulation not quite so smooth would, I think, have added more character. The love music, too, was well done. Is there a more beautiful love scene written? Wagner's "Tristan" music certainly works wonders, but then it is out to rape the listener; Berlioz's is not, and the distance we are allowed to keep makes it all the more poignant.

There's a good dose of the mindless, too. When the chorus and orchestra reverse roles at mid-point of Juliet's Dirge, the soprano singing of a long string of eighth-notes sounded like spaghetti being wound. We really can have no idea of the phrase, the line meandered so.

The Chorus Pro Musica was terribly stiff in the prologue, and seems to equate recitative with a wooden, uninvolved delivery, which doesn't work. Donald Gramm, the Friar Laurence, was — one muffed passage aside — first-rate; he sang forcefully, with fine sound and much character. Jerold Siena brings the wrong voice to Mercutio, and strains at that; and Rosalind Elias, in her 'Strophes,' sounded near hysterical.

Orchestral balance in general was lacking in woodwind color which worked most harm in the purely orchestral movements. Among these the 'Mab' scherzo was most sloppily played. Berlioz wrote that the work had to be studied "very nearly as though it were to be played by heart." This performance wasn't.

BOSTON SYMPHONY ORCHESTRA, Charles Munch, Guest Conductor; Rosalind Elias, contralto; Jerold Siena, tenor; Donald Gramm, baritone; with the Chorus Pro Musica, performing "Romeo et Juliette," Opus 17, by Hector Berlioz. Friday afternoon at Symphony Hall.

FRI - SAT XV

39

EIGHTY-SEVENTH SEASON 1967–1968

Fifteenth Program
Friday afternoon January 26 at 2 o'clock
Saturday evening January 27 at 8.30

SEIJI OZAWA guest conductor

GLUCK — Iphigénie en Aulide – Overture

BERNSTEIN — The Age of Anxiety – Symphony no. 2 for piano and orchestra
(after W. H. Auden's poem)

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The masque: extremely fast
The epilogue: adagio – andante – con moto

YUJI TAKAHASHI piano

INTERMISSION

JOACHIM — Contrastes
First performance in Boston

RAVEL — Daphnis et Chloé – Suite no. 2
Lever du jour
Pantomime
Danse générale

The concert will end at about 3.55 on Friday and at about 10.25 on Saturday

BALDWIN PIANO
RCA VICTOR RECORDS

SUNDAY GLOBE
BOSTON, MASS.
CIRC. 537,050

JAN 21 1968 New England Newsclip

Seiji Ozawa to conduct Boston Symphony here

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Ozawa's program lists Gluck's Overture to "Iphigenie en Aulide," Bernstein's Symphony No. 2 "Age of Anxiety," with Yuji Takahashi as piano soloist, Otto Joachim's "Contrastes" and Ravel's "Daphnis et Chloe" Suite No. 2.

Born in Japan, Ozawa studied in 1960 at the B.S.O.'s Berkshire Music Center. He is music director of the Toronto Symphony. In this capacity he commissioned "Contrastes" for the 1967 Canadian Centennial. The German-trained composer is now resident in two other concerts this Canada.

The orchestra will give week, both to be conducted by Charles Munch. Tuesday and Thursday, both at 8:30, he will direct Berlioz' "Romeo et Juliette," with the Chorus pro Musica and soloists mezzo-soprano Rosalind Elias, tenor Jerold Siena and bass-baritone Donald Gramm.

The week of Jan. 29 the orchestra will be on tour, playing in Hartford, Philadelphia and New York.

SUNDAY COURANT
HARTFORD, CONN.
CIRC. 188,450

JAN 28 1968 New England Newsclip

Concert Tonight In New Britain

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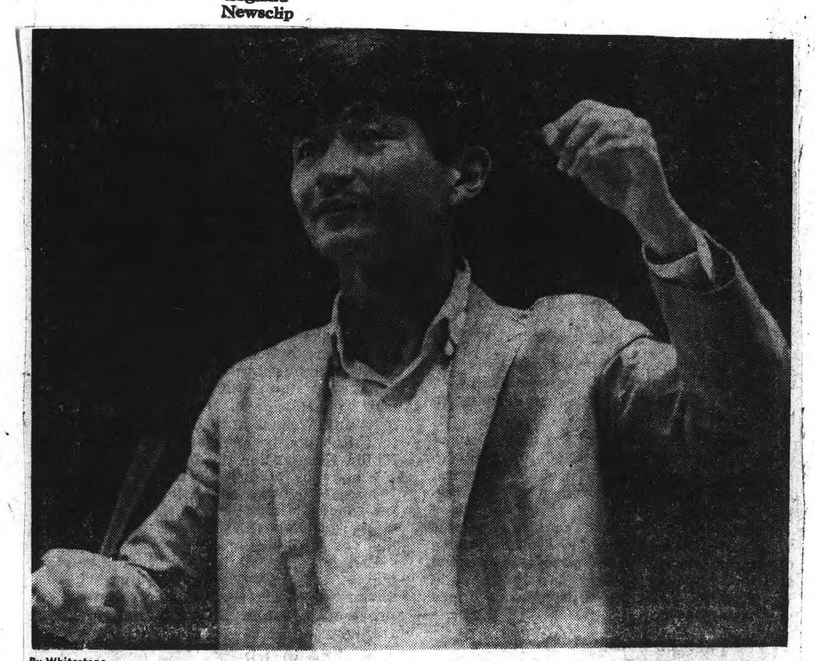
Also on the program, to be conducted by 32-year-old Seiji Ozawa in his first Hartford performance, will be: Gluck's Overture to "Iphigenie in Aulis" and Ravel's Daphnis and Chloe Suite.

MONITOR (e)
BOSTON, MASS.
CIRC. 192,400

JAN 24 1968 New England Newsclip



By Whitestone

Weekend conductor

Seiji Ozawa, music director of the Toronto Symphony, will be guest conductor of the Boston Symphony this Friday afternoon and Saturday evening at Symphony Hall.

PATRIOT-LEDGER (e)
QUINCY, MASS.
CIRC. 58,900

FEB 7 1968 New England Newsclip

The Sound of Music

Ozawa On The Way Up

SEIJI OZAWA
. . . ends Hub guest stint

By Peter M. Knapp

Not too many years ago, Seiji Ozawa was a gifted Tanglewood student. Now, the 32-year-old Japanese conductor is making it big.

Already the music director of the Toronto Symphony and the Ravinia Festival, Ozawa has just been named conductor of the San Francisco Orchestra beginning in 1970 — the first Japanese to head a major American orchestra.

In Boston for guest appearances with the Boston Symphony, Ozawa is showing the qualities that have moved him up the ladder. He's precise and graceful in his motions, easy to follow. Aside from these externals. Ozawa is a musical conductor, one with the ability to draw impressive sounds from an orchestra, maintain discipline, infuse a sturdy underpinning of rhythm, and at times, to elicit excitement.

Weighty Gluck

The dimunitive conductor with a shaggy Beatle-style hairdo chose an interesting program for last night's Symphony Hall concert, the weight of it from the 20th century. The 18th century was represented briefly by Gluck's overture to "Iphigenie en Aulide," curiously performed in the manner one used to hear Mozart and Haydn — with a full house of strings. With the thick overlay of sound this imposed upon Gluck, Ozawa evoked a romantic sound for this dark-hued overture and crisp articulation from his players.

Leonard Bernstein's Symphony No. 2 — the "Age of Anxiety," based on W.H. Auden's 1946 "baroque eclogue" about the encounter of four persons in a bar during World War II and their search for an enduring faith in an age of nightmares — presented Yuji Takahashi as piano soloist.

Takahashi is also Japanese, also studied at Tanglewood, also has a westernized black mane. He played with a good sense of rhythm, a notably pure tone, but at times without much personality, and without the exuberance the jazz of the scherzo (Masque) requires.

Bernstein's music, however, doesn't really give the pianist much to bite into. According to the composer, the pianist "provides an almost autobiographical protagonist set against an orchestral mirror" in this programmatic symphony. Yet the protagonist is not a very interesting one; his music rambles like a pianist improvising his midnight moods for his own pleasure. Bernstein's symphony at any rate is most effective in Part I, notably in the two sets of seven variations each, and least attention-holding in the empty Coplandisms of the finale — a Hollywooden vision of faith.

No Two Alike

Otto Joachim's "Contrastes" moves still further along the musical time-line. It was premiered last May in Montreal by Ozawa, who commissioned it from the German-born composer, a violinist, violist and director of the Montreal Ensemble of ancient instruments.

"Contrastes" is a contemporary mixture of 12-tone and aleatory (chance) techniques, and since it all depends on the interpretation of the conductor and the individual players, no two performances can be the same, the conductor notes. The piece presents a gaggle of contrasting sounds, textures, intensities, with the recurring solo flute seemingly providing a pivotal point. But there seems little new here that similar pieces haven't provided.

Back in familiar territory, Ozawa concluded with an aurally splendid, rhythmically driving reading of the Ravel's "Daphnis et Chloe" Suite No. 2, winding up in a virtuosic climax.

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40 TUES A – VIII / THURS A – IV

Eighth Program

Tuesday evening February 6 at 8.30

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The masque: extremely fast
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YUJI TAKAHASHI piano

INTERMISSION

JOACHIM — Contrastes

RAVEL — Daphnis et Chloé – Suite no. 2
Lever du jour
Pantomime
Danse générale

Tues A – VIII

BALDWIN PIANO
RCA VICTOR RECORDS

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 418,250

JAN 27 1968 New England Newsclip

Seiji Ozawa Leads BSO In Splendid Concert

(By ROLFE BOSWELL)—Seiji Ozawa, spectacular young Japanese conductor of the Toronto Symphony and Ravinia (Chicago) Festival was guest on the Boston Symphony Orchestra's podium yesterday afternoon. His beat is explicit and incisive; his facility for eliciting elegant string tone is exemplary.

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Seiji Ozawa

Leonard Bernstein's second symphony, "Age of Anxiety," (1949, revised 1965), scored for piano and full orchestra, followed, with Yuji Takahashi at the keyboard. As was the W.H. Auden poem, upon which it was based, this quasi-symphony is concerned with man's present insecurity and his need for abiding faith.

The work is in two parts, the first including a prologue, seven ages and seven stages. The second part consists of a dirge, masque and epilogue. Four characters try detaching themselves from their conflicts through alcohol. In the dirge they mourn the loss of their "Colossal Dad," to whom they look for guidance. In the masque they are at a party. In the epilogue each has found finally the faith for which they had been groping. Yesterday's guest conductor, a Bernstein protege, offered a performance quite as resplendent as the composer's own with the New York Philharmonic.

After the intermission there was a first BSO performance of "Contrastes" by Otto Joachim, German-trained composer now living in Canada. With much orchestral improvisation, it was a typical "jam" session—orange marmarade, laced with curdled vinegar, but rare fun.

To conclude was the second orchestral suite from Maurice Ravel's "Daphnis & Chloe" ballet. This cunningly and gorgeously orchestrated music well bears excerption from the complete ballet. The last dance, a final bacchanale, with its dionysiac glow, gleams momentarily with steely incandescence, recalling Paul Dukas' "Peri" or Stravinsky's "Firebird," ending in the disciplined jubilation of every kind of rhythm.

Ozawa almost succeeded in matching Serge Koussevitzky's tonal wizardry, though not quite.

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Thurs A – IV

BALDWIN PIANO
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40 TUES A – VIII / THURS A – IV

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RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 4[illegible]250

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BALDWIN PIANO
RCA VICTOR RECORDS

MONITOR (e)
BOSTON, MASS.
CIRC. 192,400

JAN 29 1968 New England Newsclip

January 29, 1968 THE CHRISTIAN SCIENCE MONITOR

ARTS
ENTERTAINMENT

Ozawa's mod manner stirs Symphony Hall

By Clifford Barnes

"Theatrical" has several shades of meaning. Some of them were explored at Symphony Hall this weekend when Seiji Ozawa was guest conductor of the Boston Symphony Orchestra. Not only does the conductor have a strong personal impact, but his program had a great affinity for the theater.

Mr. Ozawa lives each work he conducts with youthful passion—marked by audible deep breathing. He is authoritative, knowing exactly what he wants. And he gets it, unless appearances are deceiving. The trick is for the audience not to be fooled by his mod manner.

Opening the concert with Gluck's Overture to the French opera, "Iphigénie en Aulide," was the only bow to music before the 20th century. Its 18th-century drama evokes reserved emotions today, but it was a pleasant beginning.

Twin hair styles

Leonard Bernstein admits that every work he writes, for whatever medium, is really theater music in some way. In his own program note for "The Age of Anxiety—Symphony No. 2," the composer concedes that this composition is an excellent example of the fact. To begin with, the music follows rather closely W. H. Auden's poem of the same title. It also served well to stimulate Jerome Robbins's choreographic genius for a ballet in the repertoire of the New York City Ballet.

This symphony uses a solo piano as "an almost autobiographical protagonist" throughout the unfolding of the drama. Yuji Takahashi, pianist and composer presently in New York and Buffalo, moved from moments of quiet introspection to bursts of frenetic energy. Most striking is his close resemblance to Mr. Ozawa—identical hair cuts and the same slight build.

Mr. Bernstein has created a chef d'oeuvre in this symphony by reflecting in sharp images life at the middle of the 20th century. His revision of the finale in 1965 only points this up more clearly. The section in twelve-tone writing is effective, and the jazz sequence which follows is infectious, in spite of its theatricality.

Otto Joachim's "Contrastes" was also a piece of theatrics at its Boston première Friday. Mr. Ozawa commissioned the work and conducted its first performance last year at Expo 67. The programmatic reference made by the composer to the "diversity of this earth and its people" seems to have been an attempt at relating the music to Expo's motto: "La Terre des Hommes."

Finger cues

The piece lasted 15 minutes—the shortest time the conductor allows that it might take, since its aleatoric design leaves duration up to the conductor and the individual musician. The most immediately observable contrasts were in dynamics, tempi, and timbres. Mr. Ozawa dispensed with a baton by simply pointing cues with a finger, a hand, or even a nod of the head.

Ravel, the supreme master of orchestral color, approached the theater best with his ballet music for "Daphnis et Chloé." Even with the omission of the wordless mixed chorus, the score for the Second Suite has an hypnotic effect. From a "sunrise" that was almost matter-of-fact, Mr. Ozawa led the listener through the "pantomime" and "danse générale," building to a tremendous, though calculated, climax.

Soviet violinist

David Oistrakh will give a recital Sunday, Feb. 4, at 3 o'clock in Symphony Hall.

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 240,000

JAN 27 1968 New England Newsclip

SYMPHONY

Ozawa, Former Student of Munch Emerging as a Major Conductor

By McLAREN HARRIS

There should be little doubt in the minds of anyone who attends this week's Symphony concerts that Seiji Ozawa is emerging as one of the major conducting talents on this continent. He has energy, discipline, confidence in his musical convictions and the technique to carry them out.

This is Ozawa's first appearance with the orchestra in Boston, though he has conducted for the past four seasons at Tanglewood. In prior years he was a student there under Charles Munch, and he has contracted some of the latter's flair — slashing strokes at sudden dynamic peaks, pointing — pulling cues at prominent entrances, rhythmic pulse vibrating from the arms, shaking of the head and bouncing from the toes.

But unlike those of his former mentor at times, there is no ambiguity to Ozawa's gestures, no erratic or off-balance deliveries, even at their most flamboyant. He turns toward a particular instrumental section to add emphasis to a musical figure, yet never relinquishes cognizance of the entire substance. And again (may I say?) unlike Munch, he is exacting in his precision.

Perhaps it should be noted that the program he chose is in large measure theatrical: Gluck's Overture to "Iphigenie en Auldie," Bernstein's "The Age of Anxiety" (Symphony No. 2), Otto Joachim's now 12-tone, now aleatoric "Contrastes" and Ravel's "Daphnis et Chloe," second suite. Such works, after all, are good foils for a broad, dramatic baton approach.

The Bernstein and Ravel are especially extrovertive, Bernstein's symphony even waxing to a melodramatic plane. It is based inspirationally (occasionally somewhat literally, admits the composer) on the poem be W. H. Auden about a sort of theosophic search by a girl and three men. Bernstein represents the speculative wrangling through a conventional orchestra with a solo piano as a contrasting ingredient (and an autobiographical symbol).

It is, as someone said, much more Bernstein than Auden. The fluid, vari-colored orchestral episodes sound more akin to accompaniment for a stage or screen drama than to a self-contained musical unit. The symphony is technically expert, to be sure; but it attempts to translate action and follow a plot rather than convey emotion or impression, and from there on it becomes a theater-piece.

Ozawa's countryman, Yuji Takahashi, performed the solo piano and the two were closely in touch throughout. Takahashi eschewed vehemence for a direct, energetic brilliance, wisely choosing not to take on the orchestra single-handed. The warm reception was deserved.

Joachim's "Contrastes," commissioned by Ozawa and the Toronto Symphony for Canada's centennial, alternates between measured, serialist sections and aleatoric, or semi-improvisatory, stretches. I found the approach interesting, though the former were much more rewarding than the latter — which I attribute to the undistinguished material available to the performers, who allowed considerable latitude in presenting it. As an overall study in tone-volume contrasts it gets certain points across, yet never rises above a level of pure exercise.

Ozawa's control here, even in aleatoric passages, was full of assurance, ready with cues, picking up measured strains with smoothness. The orchestra, too, was instantly responsive and fully spirited.

The Gluck overture was expansively toned, moving in the deliberate gait judged appropriate to its dramatic significance — that is, much slower than a classical Allegro. The Wagner concert-ending (certainly not Gluck's!) was given great care, expiring, I must say, beautifully. And Ravel's "Daphnis" suite exploded in the grand Munch tradition — crackling, rippling, roaring, exulting in lush color. The audience loved it.

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MORNING GLOBE
BOSTON, MASS.
CIRC. 234,100

JAN 27 1968 New England Newsclip

Toronto's Ozawa Conducts Boston Symphony

By MICHAEL STEINBERG
Globe Music Critic

Seiji Ozawa has conducted the Boston Symphony at Tanglewood several times, but Friday afternoon's was his first concert with the orchestra in Symphony Hall. There was impressive mastery of the orchestra, but at time an almost complete non-identification with the music.

He began with Gluck's "Iphigenia in Aulis" Overture, and from the first notes it was evident that the orchestra was comfortable with the conductor's rhythmically alive beat, his clarity, his relaxed assurance generally. The playing was beautifully in tune, the sound was luminous, the execution elegant and refined in every way. But of Gluck the pedantically chopped out main theme, the stilted and arbitrary phrasing of the lyric melody, the static conception of the whole, left no trace.

Next came Leonard Bernstein's Symphony No. 2, based on Auden's "Age of Anxiety." Like much of Bernstein's music, it commutes between Broadway and Aaron Copland's country house in Ossining, N.Y. It is obvious and not quiet fresh — that was no different in 1949 when it was new —and it has rather few engaging moments. There is a concertante piano part, in which was played by Yuji Takahashi, who has a beatle hairdo like Mr. Ozawa, but who is even younger and more diminutive, and whose playing was quick-fingered, small-toned, uninflected and boring.

Ozawa's main post now is with the Toronto Symphony, and he brought a score by the German-born Canadian composer Otto Joachim. "Contrasts" is for large orchestra, and it is part aleatory, that is, the general order of events is composed and there are fixed nodes all along, but some of the stuffing is elastic, enough so for the piece to be as short as 15 minutes or as long as 25.

Ozawa conducted a short form of "Contrasts," about 16 minutes. It struck me as a piece in which the gestures are more interesting than the notes themselves, one with a lively, even entrancing surface, but not richly composed in the sense of being replete with abundant associative devices and references. It makes as good a case as any piece I have heard for loosening the compositional process with patches whose detailed configuration is left to chance or to the notion of the moment. "Contrasts" is an effective showcase for individual and ensemble virtuosity. With his liveliness of reaction and the precision of his signals, and in a situation making no demands on a feeling for continuity in the conventional sense, Ozawa was thoroughly in his element here; the orchestra's playing was of an extraordinary brilliance, and much of the solo playing had an unusual, excitingly inflected vividness of contour.

The concert ended with the 2d Suite from Ravel's "Daphnis and Chloe;" this Ozawa rammed through in a rigid, anti-sensual way that completely missed the point.

The New York Times
NEW YORK, N. Y.
D. 885,000 SUN. 1,500,000

FEB 1 1968

Music: Boston Symphony

Seiji Ozawa Conducts at Philharmonic Hall

BY HAROLD C. SCHONBERG

OF the young star conductors currently in action, Seiji Ozawa seems to have the closest identification and alliance with the vanguard. Where most of the others are programing Bach, Brahms, Mahler and Bruckner, Mr. Ozawa is tackling Ives and beyond. Last night in Philharmonic Hall, he was guest conductor of the Boston Symphony, and his program contained two pieces of recent vintage. One was Leonard Bernstein's Second Symphony, "The Age of Anxiety." The other was Otto Joachim's "Contrastes."

In many respects the Bernstein cannot be classified as a "modern" work, being a tepid rehash of Copland, dated jazz and mild dissonance. Even when it was composed it looked back rather than forward, and time has not dealt kindly with it.

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Otto Joachim is a German-born composer currently active in Montreal as first violist of the orchestra there. His "Contrastes" is what the name implies—an investigation of various textures and sonorities in the post-serial idiom. It contains all of the devices—a row, two wildly dissonant aleatoric sections toward the end, some point-illistic Webernisms, disjunct melody and the like.

Yet in some respects the score is a hybrid. Here and there mottoes pop up that are actually tonal. "Contrastes" illustrates the breaking-away of strict serialism or strict anything, a process that has been going on the last few years and recently has become a real force.

In a score like this it is next to impossible to discuss structure and relationships—not unless the score and an accompanying tape are on hand. It is a safe assumption that everything is organized, including the aleatoric sections. But at first hearing the ear and mind can take little of it in.

The Program

BOSTON SYMPHONY ORCHESTRA, Seiji Ozawa conducting, with Yuji Takahashi, pianist. At Philharmonic Hall.

Overture to Iphigenie en Aulide ..... Gluck
Symphony No. 2, "The Age of Anxiety" ... Bernstein
Contrastes ..... Joachim
"Daphnis et Chloe," Suite No. 2 ..... Ravel

But whatever the organization, the materials themselves did not sound distinguished. The impression here was that Mr. Joachim has skillfully put together a score that is modern for the sake of being modern, and he has not ben able to impress his own personality upon the techniques. Everything that was heard last night has previously been heard in one composition or another of this school.

The two pieces where one could get a more accurate index of Mr. Ozawa were the "Iphigenie en Aulide" Overture by Gluck and Ravel's "Daphnis and Chloe" Suite No. 2, that old Boston Symphony warhorse from the days of Monteux and Koussevitzky. Mr. Ozawa led the Gluck at full Boston Symphony strength, and it is hard to understand why. Surely the orchestra should be cut down. This is a classic 18th-century piece and should be presented as such. Mr. Ozawa is a talented conductor, and he has sparkle and rhythm, but not even he could prevent the Gluck from sounding turgid and swollen.

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In the Ravel, he all but marked time until the closing dance. He approached the score in a very objective, late 20th century manner, refusing to let the strings sing out, refusing to enter the sensuous world of the music.

The hall's acoustics had something to do with the general bleakness. Philharmonic Hall is the worst in the world for this kind of music. But when the measures of the "Danse générale" started, Mr. Ozawa was where he belonged. He led the Boston Symphony crispiy and firmly, unerringly building to the big climax. It was vital and exciting, and it was too bad the rest of the conception did not match this.

New York Post
D. 702,000 SUN. 350,000

FEB 1 1968

Words and Music

By Harriett Johnson

Ozawa Leads Bernstein's 'Anxiety'

Seiji Ozawa brought detachment and a brilliant concept of instrumental accent and blend last night to his appearance as guest conductor with the Boston Symphony in Philharmonic Hall.

When he walked on stage, 32 years old, with a mane of jet hair spilling over his collar, his head overpowered the rest of his body. And so was his conducting last night which was immensely impressive. He was calmly controlled, his muscles moving with sensitive premeditation, not jumping wildly from reflexes. He made four dramatically different styles unfold like frescoes each in its proper perspective.

He began with the Overture to Gluck's "Iphigenie en Aulide," and the sensuous, unweighted quality of the sound was almost startling in its beauty. As the piece continued with classic grandeur, it was apparent that the great orchestra was in hands that understood, at least, this piece.

The same authority continued throughout the concert. Leonard Bernstein's "The Age of Anxiety," Symphony No. 2 for Piano and Orchestra, followed the Gluck with the aid of another diminutive man with a mop, and this one with a mustache too—29-year-old Yuji Takahashi. He looked ageless enough to be a boy puppet, but the clipped clear bravura of his technique and his wistful perception of Bernstein's clash of faith and conflict in this music after W. H. Auden's poem, was anything but naive.

Music Matches Poem

Since Bernstein's 1965 revision, which integrates the piano part into the Epilogue, the musical shape is more logical, and its relation to the poem more meaningful. "The Age of Anxiety" varies from jazz, to pounding cacophony, to relative serenity during its 35-minutes, merging with effective theatricality for the composer's purposes. If one follows Bernstein's lucid program notes, the direct expressiveness of the music is vividly apparent, even though it may be too discursive for its content and style.

Otto Joachim's "Contrastes" had eery whispers alternating with blasts which Ozawa led mostly from graphs rather than from conventional notation. Joachim's program notes said that "choice of entrance, dynamics and speed depends mostly on the decision of the conductor." Well, Ozawa made well considered decisions, I should say, and showed superb common sense when he chose to stop at the short end of the piece, 16 minutes. Joachim states that "the duration can be anything from 15 to 25 minutes."

"Lever du jour," movement 1, from "Daphnis et Chloe," Suite No. 2, which closed the program, then floated its sound to the ecstacy of the ear. Ozawa really lifted us from the Joachim stalactite cave with its exploding flash bulbs into Ravel's blessed ether.

The Webster Hall Salon series presented the Centrum Baroque Quartet, Shirley Perregaux, soprano; T. Newton Stewart, flute; Cynthia Treggor Majoni, violin and Philip Treggor, harpsichord in a program containing songs by A. Scarlatti and Purcell, and instrumental music by Corelli, Telemann and Bach.

Miss Perregaux's singing was musically fine in every respect-her sense of style, vocal technique and diction admirable. She sang the Scarlatti song with lightness and the Purcell with the warmth and poignance necessary.

Mr. Stewart played efficiently but the lack of warmth and careful attention to phrasing made for a pedestrian performance of both the Telemann and Bach Sonatas.

Philip Treggor, at the harpsichord, played expert accompaniments and gave ensemble playing of high order, proving once again his versatility.

The Boston Symphony Orchestra, with Seiji Ozawa, guest conductor, came to the Bushnell on Monday night playing an unusual and exciting program. That this young man is exceptional, as musician and conductor, is practically an understatement. The music is transmitted through the conductor to the players.

Leonard Bernstein's "Age of Anxiety", Symphony No. 2, for orchestra and piano, is program music, based on W. H. Auden's poem. Romantic in spirit and utilizing contemporary idioms, it is rather contrived at the beginning. The most convincing section was the "Masque" a scherzo for piano and percussion, in which a kind of fantastic piano jazz was employed most effectively. The climax was intense and stirring.

Tuji Takahashi, the young virtuoso pianist who expertly played the difficult piano part in this symphony displayed rare pianistic skill and exceptional memory.

A 1967 opus, "Contrasts" by Otto Joachim, a Canadian composer, lived up to its title. Fragmentary, with frequent periods of silence, it followed the aleatoric or "chance" style of composition now pursued by many composers. The players were permitted to improvise within periods of 11 seconds, and thematic motives in the score were varied and repeated as indicated by the conductor. It was interesting as an "event", but taxed one's attention and left one with little to remember.

"Daphnis et Chloe", Suite No. 2 by Ravel, was an enjoyable conclusion to this fascinating concert. Its lushness, rich orchestration and rhythmic variety was "modern" a few decades ago, but it seemed relaxing on this occasion. And the performance was excellent.

A program such as this demands much from the listener, and it is necessary for us to stretch our ears to keep abreast of the new music.

The mid-season weeks are very busy ones for the Hartford Symphony Orchestra, in early February two special concerts are scheduled in addition to the regular subscription concert on February 7. Arthur Winograd will conduct a special concert with the singer Eddy Arnold appearing as guest artist on Saturday, February 3 at 8:30 p.m. at the Bushnell.

On Wednesday, February 7 at 8:15 p.m. the Hartford Symphony Orchestra will play one of its regular subscription concerts. The guest conductor-composer will be Lukas Foss who has chosen his own "Parable of Death" for the concluding number.

Mr. Foss' music may be somewhat startling to conservative ears, but it has been acknowledged as significant and representative of the best of today's music.

A special program honoring the Armenian-Russian composer Aram Khachaturian will be given by the Hartford Symphony Orchestra on Feb. 12 at 8:15 p.m. at the Bushnell. Mr. Khachaturian will conduct and the soloist will be Karine Georgian, cellist who will play the Cello Concerto by the guest artist with the orchestra.

This concert is not a part of the regular subscription series and tickets must be obtained at the Symphony Society's office or at the Bushnell box office.

On Feb. 9 two musical events are on the calendar. The Renaissance Quartet will perform at 8 p.m. at Gray Fellowship Hall, South Church in Hartford, this being one of the events sponsored by the Fine Arts Foundation. Tickets may be purchased at the door.

On the same evening, Feb. 9, at 8:15 p.m. at the Bushnell, the Cleveland Symphony Orchestra, conducted by George Szell, will play the fifth and final concert of this season's Bushnell Symphony Series. The program, conservative in character, includes Weber's Overture to "Euryanthe"; Delius' Prelude to "Irmelin"; Walton's Partita for Orchestra and Tchaikowsky's Symphony No. 4. A limited number of tickets for the Cleveland Orchestra concert are available at the Bushnell box office.

NEWS
W. HARTFORD, CONN.
WEEKLY CIRC. 6,300

FEB 1 1968 New England Newsclip

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

BROOKLYN CANARSIE DIGEST
Saturday, February 10, 1968

Underlites

by CHARLES REICHENTHAL

What special words are left to describe this past week at the Brooklyn Academy of Music ?? What can truly capture the incandescence in which the stately old house was bathed ? What praise can be left to herald an institution that brought to B'klyn audiences, in one week, two brilliant evenings of music and dance?

The occasion on Sat. was The Jose Limon Dance Company, an event of the first magnitude for the ballet world, because it marked the first N.Y.C. performance of Limon's recent work, "The Winged."

This latest Limon achievement is his finest, and an enraptured audience greeted its conclusion with a well-earned burst of Bravo's. I stopped counting the curtain calls after the fifth.

"The Winged," first of all, is a ballet almost devoid of a musical score. Most of the time is spent in stunning silence, with only some bird sounds fluttering from the tape recorder. There are a few cool jazz moments of incidental music by Hank Johnson, but they are kept to a minimum.

We see Limon's dancers tracing the many facets of bird mythology, bird character, et al, and they perform their roles with a rare, attuned athletic grace. And the strength and power of each member of the troupe is given a showcase. As one might expect, Louis Falco was the most striking--all muscle and tension, creating deep significance with every sinewy move.

But there were others only slightly less overpowering in appearance and talent: Betty Jones, Clyde Morgan, Daniel Lewis, Diane Mohrmann, Jennifer Muller, and more.

"The Winged" has drama and dynamism. It also has moments of playful humor. In short, the Academy gave to New York a chance to see one of the finest of modern ballets. I found myself remembering the first time I had seen "Billy the Kid" or the debut performance of the Pennsylvania Ballet's "Villon," both at the Academy. It was a superb night for the dance.

* * *

Only days before, however, the Academy had created still another masterful program--The Boston Symphony Orchestra, with Seiji Ozawa as Guest Conductor, and Yuji Takahashi as soloist.

Seldom in my memory have I seen so well balanced a program, so beautifully performed and so stylishly conducted. Gluck's Overture to "Iphigene en Aulide" provided the proper entrance into an evening of the highest quality in modern music.

Leonard Bernstein's "The Age of Anxiety," featuring Takahashi, provided the second section, and, for those of us who love the modern Bernstein idiom, it was easily the best performance of the work we had ever heard. Ozawa and the Orchestra missed nary a nuance of the complicated work. All of the fire, the freight, the romance, and the musical charisma were there.

Joachim's "Contrastes" was the next remarkable section of the evening. This is a rare excursion into the atonal, because the work never loses a silky warmth and familiarity in spite of its ultra-modern tones.

The best was saved for last. Ravel's "Daphnis et Chloe" was given a rarely-equalled showing. The tingle of this exceptional musical moment remained with at least one Academy-goer for some time.

* * *

At the same time as the Limon recital, other Academy visitors watched a program that featured Ossie Davis and Ruby Dee in the Music Hall. It is to Brooklyn's credit that we have a cultural mecca that offers us such a sparkling choice of activities. Plaudits must go to director, Harvey Lichtenstein, and to his most capable staff and advisers for giving to us, in 1967-68, a brilliant year of the arts. The Academy is alive---and well!!!

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY CIRC. 26,000

FEB 1 1969 New England Newsclip

Japanese Pianist and Conductor

By HAROLD C. SPROUL

Editor's Note: Mr. Sproul is retired after a career which included the teaching of English at the University of Minnesota, Amherst and Rollins Colleges and music at Reed College, Columbia University and the City College of New York. A musician himself, he has for fourteen summers been director of the Cummington School of Arts.

On Friday and Saturday last the Japanese invasion of Symphony Hall was welcomed by a delighted audience, and to judge by its response, a convinced orchestra. Both Yuji Takahashi, pianist for the Bernstein Symphony No. 2, and Seiji Ozawa, guest conductor, are in their early thirties, and have come to us by high powered routes of study and performance since graduating from the Toho School of Music in Tokyo. The moody interjections of the piano in the Bernstein did not give Takahashi much room to show his stuff but were sensitively handled. It is good to know that he is joining the adventurous Center for the Creative and Peforming Arts at the New York State University of Buffalo.

The more obvious star was the conductor (and, need I say, an inspired Boston Symphony). He was slight, ~~intense, kinetic~~ but beautifully controlled, like a dancer, for a precise beat and that anticipation which helps to create the musical evolution in the flow of time. His sometimes theatrical motions were no distraction; they were entirely appropriate to the music and the whole program was intelligently built of theatrical material.

Any well educated young musician now realizes that the mainstream of music has always been polarized by drama and the dance (Mozart is a prime example) and Ozawa's program slyly exploited that fact. The Gluck Iphigenie en Aulide overture spelled it out with a warm and clear nobility. The Bernstein Symphony No. 2 for piano and orchestra from Auden's "Age of Anxiety" and presents the pianist (to quote the composer) as a "protagonist set against an orchestral mirror". Two lone and lost clarinets press on each other in melancholy counterpoint and, after effective orchestral vicissitudes, including a jazzy passage, a wow ending — all systems go. Bernstein confesses to theatrical motivation quite frankly, and there is a place for music halfway between Broadway and Lincoln Center. When Bernstein was studying composition with Piston at Harvard he was not a consistent learner, according to his teacher, because he had a finger in too many pies. But he certainly learned how to make music that sounds. Perhaps his retirement from the New York Philharmonic will allow time for deeper intuition.

The Otto Joachim **Contrasts** was a first performance for Boston. There is no need for a listener to unravel his tone row or spot the passages of chance noodling (aleatoric" merely means that certain instruments indulge themselves in a chancy way within limits set by composer and timed by the conductor, beautifully controlled in this case by Ozowa). The result here was like a college of bits and pieces, expressive as decorative, rather static excitements. Joachim has an electronic studio and in **Contrasts** manipulates the live orchestra as if it were in that studio. He is an expert researcher in the realm of sound. The stereophonic effect of instrumental divisions into many parts produces a shimmer of colors punctuated by sudden crescendoes and silences. That **Contrasts** "reflects the diversity of this earth and its people" (to quote Joachim) may be true by motivation but is moonshine to the audience. Why dress up a delightful bunch of surprises with meaning that music cannot express?

All questions was washed away by the concluding Ravel. The Boston Symphony Orchestra can play **Daphnis et Chloe** —Suite No. 2 with their eyes closed, but with Ozawa their eyes were wide open and their playing superb. Without trickery, he revitalized this war horse into a prance that made visual ballet. The music glowed and swirled with inner life and propulsion, climaxes with more brass to blare than usual, but justified by the controlled approach. These young guys want to disturb us — as we should be disturbed, to our greater glory, by all creation.

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FRI - SAT - XVI

EIGHTY-SEVENTH SEASON 1967–1968

Sixteenth Program

Friday afternoon February 9 at 2 o'clock
Saturday evening February 10 at 8.30

ERICH LEINSDORF conductor

GLUCK — Music of the blessed spirits in the Elysian Fields from 'Orpheus and Eurydice'

In memory of Harold Thompson

TCHAIKOVSKY — Le Voyevode, symphonic ballad op. 78

STRAVINSKY — Le baiser de la fée

Scene one – Prologue: the lullaby in the storm
Scene two – A village fête
Scene three – At the mill
Scene four – Epilogue: the lullaby of the land beyond time and place

First complete performance by the Boston Symphony Orchestra

INTERMISSION

BEETHOVEN — Piano concerto no. 5 in E flat 'The Emperor' op. 73

Allegro
Adagio un poco mosso
Rondo: allegro ma non tanto

GRANT JOHANNESEN

Grant Johannesen plays the Steinway piano

The concert will end at about 4 o'clock on Friday and at about 10.30 on Saturday

BALDWIN PIANO
RCA VICTOR RECORDS

971

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY CIRC. 26,000

FEB 15 1968 New England Newsclip

MUSIC IN REVIEW

By GERALD A. BERLIN

BSO: MORE PROMISE THAN FULFILMENT

Mr. Leinsdorf's return to Symphony Hall from a month's vacation carried with it an impression more of fatigue than reinvigoration. Curious, this, for the raw materials of the proceedings suggested a better-than-average concert. They included selections from Gluck's "Orpheus and Eurydice," in memory of Harold Thompson; Tchaikovsky's "Le Voyevode," symphonic ballad; Stravinsky's "Le baiser dela fee," in its first complete performance by the Boston Symphony; and Beethoven's "Emperor" Concerto, with Grant Johanneson as soloist.

The Tchaikovsky represents yet another of those characteristically prodigious Leinsdorfian efforts from time to time to get away from the hackneyed orchestral repertory and air something long retired to the archives if not to the crypt. And as almost invariably has been the case, the judgment of history was proved sound.

The Ballad deals with quite a narrative: A moustachioed general returning from the wars catches his wife in flagrante in the garden and orders his servant to shoot her down. The servant misses and dispatches the general instead. End of the story. Whatever Tchaikovsky's virtues, and they are more considerable than audiences of the sixties are wont to credit them, descriptive writing a la Berlioz, Strauss or Wagner is not among them. Recognizing this, he once conceded, "When I write a program symphony I always feel I am not paying in sterling coin but in worthless paper dollars." In one of his all too rare instances of self-criticism, Tchaikovsky tore up the score of Le Voyevode after the first performance, but it was resurrected from the orchestral parts by the conductor, one Seloti. Thus, did the piece make its way back here after sixty-four years of absence.

Here and there are intimations of Tchaikovsky's melodic gifts, snatches of his Italianate warmth and glimmerings of his piquant genius for orchestration. But for the overwhelming moiety of the work, Tchaikovsky's own estimate of it cannot be faulted. The Ballad's virtue, then, is that it is "interesting."

For Tchaikovsky's music as it should really have been composed, programatically or any other way, one need look no farther than "Le Baiser de le Fee." Stravinsky took some Tchaikovsky piano and vocal music, added some quotations from the quartet, the Fifth and other symphonies, and came out with an undeniable masterpiece. The lithe scoring, the Mozartian ecohomy, the effortless interchanges of his own and borrowed materials make this ballet a consummate exercise in boldness and wit. Or so they are when interpreted by a conductor to their manner born. Mr. Leinsdorf seems not. He produced good orchestral sound (brass always excepted), and by and large got first-class soloist response, but this music is really not his medium. As a consequence, all forty-five minutes seemed every second that long and the witty sometimes bordered on the campy.

The drear did not abate with the Beethoven concerto. Mr. Johannesen is less poetry than fingers, and in this performance the latter tended to forsake him more than is good for an artist still making his way. Nor was his sound any Serkin's. The security and precision in accompanying that Mr. Leinsdorf usually manifests were out of kilter: scales ended and chords sounded disparately. The "Emperor" seemed temporarily deposed by a somewhat unruly democratic mob.

The Gluck which opened the program was, however, deeply felt and beautifully played, and the moment of silence followed was most moving. The assurance and artistry Harold Thompson's contribution to a strong section of the orchestra is going to be missed.

MORNING GLOBE
BOSTON, MASS.
CIRC. 234,100

FEB 10 1968 New England Newsclip

Symphony tribute for a great artist

By MICHAEL STEINBERG
Globe Music Critic

Harold Thompson, the Boston Symphony's percussion player who was killed in a turnpike accident last Monday, was a great artist. He could be terribly funny, but even more, he was supremely gentle and kind. There was about him a quality that made Erich Leinsdorf's choice of the Elysian Fields music from Gluck's "Orpheus" to open Friday's concert far more than a merely formal gesture: It was an appropriate and touching commemoration of a man whose craft I shall miss for as long as I hear the Boston Symphony.

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It is an illustration to something one hardly needs to know to enjoy the piece, a ballad by Mickiewicz about a general who comes home to find his wife in bed—in the garden, actually—with one of the servants. He orders another servant to shoot the lady, but the old codger gets the general instead. Tchaikovksy gets out of this first a splendid gallop which leads to a more melancholic music that is fairly expansively developed, and returns to the gallop, a shot, and some dying shudders, all in a single movement of about 10 minutes.

"Le Voyevode" makes a curious impression of being all a study in development and transition. The material is rather neutral, but the timing is worked out with great skill, and the orchestration is virtuosic, sensitive, and interesting in a way that is characteristic of late Tchaikovsky.

The composer himself didn't care for the piece, and destroyed the score after the premiere, though the conductor managed to save the orchestral parts. One thing that seems to have disgusted him was the miscalculation that made the celesta inaudible. It can't be heard 76 years later, either, but other than that Tchaikovksy would have had some reason to like the performance Friday, and I am grateful to Leinsdorf for having brought back so effective a piece of writing that was a lot of fun to listen to.

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The performance was not bad, but not quite good either. It was well paced, except for the haste with which the final Berceuse was done, and there were details communicating Leinsdorf's enjoyment of the score; on the other hand, rhythms were not always sharp, and neither was the ensemble. Some of the solo playing was beautiful, notably Doriot Anthony Dwyer's on the flute — she had done a lovely job with the Gluck, too — and Ralph Gomberg's on the oboe. On the other hand, there is no good reason why in a major orchestra one should have to put up with the sheer out-of-tune incompetence of Gino Cioffi's clarinet playing, and it's not as though Friday's concert was exceptional in that respect.

After intermission, Grant Johannesen was soloist in Beethoven's Piano Concerto No. 5 in E flat, the one vulgarly known as "The Emperor." Let's rename it "The President." Johannesen and Leinsdorf, working effectively together, played it energetically and tastefully, with a nice sense of joy in the finale, and nowhere very searchingly.

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FRI - SAT - XVI

EIGHTY-SEVENTH SEASON 1967–1968

Sixteenth Program

Friday afternoon February 9 at 2 o'clock
Saturday evening February 10 at 8.30

ERICH LEINSDORF conductor

GLUCK — Music of the blessed spirits in the Elysian Fields from 'Orpheus and Eurydice'

In memory of Harold Thompson

TCHAIKOVSKY — Le Voyevode, symphonic ballad op. 78

STRAVINSKY — Le baiser de la fée

Scene one – Prologue: the lullaby in the storm
Scene two – A village fête
Scene three – At the mill
Scene four – Epilogue: the lullaby of the land beyond time and place

First complete performance by the Boston Symphony Orchestra

INTERMISSION

BEETHOVEN — Piano concerto no. 5 in E flat 'The Emperor' op. 73

Allegro
Adagio un poco mosso
Rondo: allegro ma non tanto

GRANT JOHANNESEN

Grant Johannesen plays the Steinway piano

The concert will end at about 4 o'clock on Friday and at about 10.30 on Saturday

BALDWIN PIANO
RCA VICTOR RECORDS

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY CIRC. 26,000

FEB 15 1968 New England Newsclip

MUSIC IN REVIEW

By GERALD A. BERLIN

BSO: MORE PROMISE THAN FULFILMENT

Mr. Leinsdorf's return to Symphony Hall from a month's vacation carried with it an impression more of fatigue than reinvigoration. Curious, this, for the raw materials of the proceedings suggested a better-than-average concert. They included selections from Gluck's "Orpheus and Eurydice," in memory of Harold Thompson; Tchaikovsky's "Le Voyevode," symphonic ballad; Stravinsky's "Le baiser dela fee," in its first complete performance by the Boston Symphony; and Beethoven's "Emperor" Concerto, with Grant Johanneson as soloist.

The Tchaikovsky represents yet another of those characteristically prodigious Leinsdorfian efforts from time to time to get away from the hackneyed orchestral repertory and air something long retired to the archives if not to the crypt. And as almost invariably has been the case, the judgment of history was proved sound.

The Ballad deals with quite a narrative: A moustachioed general returning from the wars catches his wife in flagrante in the garden and orders his servant to shoot her down. The servant misses and dispatches the general instead. End of the story. Whatever Tchaikovsky's virtues, and they are more considerable than audiences of the sixties are wont to credit them, descriptive writing a la Berlioz, Strauss or Wagner is not among them. Recognizing this, he once conceded, "When I write a program symphony I always feel I am not paying in sterling coin but in worthless paper dollars." In one of his all too rare instances of self-criticism, Tchaikovsky tore up the score of Le Voyevode after the first performance, but it was resurrected from the orchestral parts by the conductor, one Seloti. Thus, did the piece make its way back here after sixty-four years of absence.

Here and there are intimations of Tchaikovsky's melodic gifts, snatches of his Italianate warmth and glimmerings of his piquant genius for orchestration. But for the overwhelming moiety of the work, Tchaikovsky's own estimate of it cannot be faulted. The Ballad's virtue, then, is that it is "interesting."

For Tchaikovsky's music as it should really have been composed, programatically or any other way, one need look no farther than "Le Baiser de le Fee." Stravinsky took some Tchaikovsky piano and vocal music, added some quotations from the quartet, the Fifth and other symphonies, and came out with an undeniable masterpiece. The lithe scoring, the Mozartian ecohomy, the effortless interchanges of his own and borrowed materials make this ballet a consummate exercise in boldness and wit. Or so they are when interpreted by a conductor to their manner born. Mr. Leinsdorf seems not. He produced good orchestral sound (brass always excepted), and by and large got first-class soloist response, but this music is really not his medium. As a consequence, all forty-five minutes seemed every second that long and the witty sometimes bordered on the campy.

The drear did not abate with the Beethoven concerto. Mr. Johannesen is less poetry than fingers, and in this performance the latter tended to forsake him more than is good for an artist still making his way. Nor was his sound any Serkin's. The security and precision in accompanying that Mr. Leinsdorf usually manifests were out of kilter: scales ended and chords sounded disparately. The "Emperor" seemed temporarily deposed by a somewhat unruly democratic mob.

The Gluck which opened the program was, however, derly felt and beautifully played, and the moment of silence followed was most moving. The assurance and artist' Harold Thompson's contribution to a strong section of chestra is going to be missed.

MORNING GLOBE
BOSTON, MASS.
CIRC. 234,100

FEB 10 1968 New England Newsclip

Symphony tribute for a great artist

By MICHAEL STEINBERG
Globe Music Critic

Harold Thompson, the Boston Symphony's percussion player who was killed in a turnpike accident last Monday, was a great artist. He could be terribly funny, but even more, he was supremely gentle and kind. There was about him a quality that made Erich Leinsdorf's choice of the Elysian Fields music from Gluck's "Orpheus" to open Friday's concert far more than a merely formal gesture: It was an appropriate and touching commemoration of a man whose craft I shall miss for as long as I hear the Boston Symphony.

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HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 240,000

FEB 10 1968 New England Newsclip

SYMPHONY

Harold Thompson Memorial Piece Raises Tenor of BSO Concert

By McLAREN HARRIS

The Boston Symphony Orchestra and Erich Leinsdorf, saddened by the death last Monday of Harold Thompson, a percussionist for 15 years, paid tribute to his memory yesterday with a performances of the hushed and ethereally melodic Music of the Blessed Spirits, from Gluck's "Orpheus and Eurydice", preceding the regular program.

As a memorial it should not be considered an integral part of that program, yet it raised the tenor of the concert to a higher level than would have been achieved otherwise.

PURE TCHAIKOVSKY

The two works which followed immediately, Tchaikovsky's "Le Voyevode" and Stravinsky's "The Fairy's Kiss," are both alive and apart: "Le Voyevode" is pure Tchaikovsky and "The Fairy's Kiss" is reconstructed Tchaikovsky, but there the similarity ends.

"Le Voyevode," Op. 78, is one of Tchaikovsky's symphonic fantasies on themes of love and tragedy. It is based on a translation by Alexander Pushkin of Adam Mickiewicz' poem about a returning general who seeks vengeance upon his wife and her former lover but falls victim to the bullet intended for her. According to the program Tchaikovsky was disheartened by Taneyev's reserved appraisal and destroyed the score (the orchestral parts escaped his wrath).

No one should claim that Tchaikovsky should have been presented the parts as well for destruction, but I am inclined to agree with Taneyev. The music begins in modestly stormy fashion, then meanders through lukewarm expressions of love and passages of mild foreboding, then staggers to an abrupt conclusion after the general's shooting, as if expiring at the same moment he does. The pictorialism is weak and the formal balance is upset.

BLAND PASSAGES

As for Stravinsky's "Fairy's Kiss," ballet music in four scenes, it too had an early and unfavorable criticism — by none other than Diaghilev. To accompany a choreographic tale of an infant who received the kiss of a fairy who returns 18 years later to claim him as he enters manhood, Stravinsky reconstructed material from Tchaikovsky's piano pieces and songs, plus snatches of more familiar instrumental works. The degree of assimilation is high; Stravinsky's technique and Tchaikovsky's material work in such fusion that the result is not recognizable as Tchaikovsky, hardly more as Stravinsky, and I had difficulty in identifying most of the sources.

But again I find Diaghilev's evaluation creditable: that the music is often tiresome, lachrymose, drab and lacked vitality. The scene of the village feast was fairly colorful, Scene III at the youth's abduction became rhythmically sharpened and the epilogue contained a keenly melancholic quietitude. The spaces in between, however were filled with bland passages characteristic of neither action nor emotion.

Leinsdorf and the orchestra concluded with Beethoven's "Emperor" Concerto, with Grant Johannesen at the keyboard. It was a strong, straightforward reading with plenty of tonal lustre and thrust. Johannesen was forceful and direct, not in the least hesitant about attacking Beethoven's blazing scale work at full tempo, assisting the aura of brilliance with a little pedal, though not to the point of hindrance.

GOOD DYNAMIC CONTROL

Johannesen may not be the most sensitive pianist-poet around, but he has good dynamic control; if the Adagio was not magic it yet formed effective contrast with the relative bombast of the outer movements. The orchestral work was also favorable, as it had been most of the afternoon (the horns were excellent in the Stravinsky), save for flat intonation from the solo clarinet.

Next week Leinsdorf will conduct Haydn's "The Creation," assisted by soloists Beverly Sills, John McCollum and Ara Berberian and the New England Conservatory Chorus.

The Symphony

The Boston Symphony Orchestra, Erich Leinsdorf conducting, presented the 16th program of the 87th season yesterday at Symphony Hall. Music of the Blessed Spirits, from "Orpheus and Eurydice" — Gluck
Le Voyevode, Op. 78 — Tchaikovsky
Le baiser de la fee — Stravinsky
Piano Concerto No. 5, in E flat, Op. 73, "Emperor" — Beethoven

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 418,250

FEB 10 1968 New England Newsclip

Erich Leinsdorf Back on Podium After Vacation

(By ROLFE BOSWELL) — Erich Leinsdorf returned to the Boston Symphony Orchestra's podium yesterday after his mid-winter vacation. He expounded a somewhat incongruous program of music by Gluck, Tchaikovsky, pseudo-Tchaikovsky (Stravinsky) and Beethoven.

The compositional travesty behind Stravinsky's "Baiser de la Fee" is identical with that behind his pastiches of works of earlier composers. They are not so much music as fabulous personalizing of others' music. In this "Fairy's Kiss," a first complete BSO performance fabrication was openly acknowledged, for in this ballet piece a series of Tchaikovsky's lesser piano sketches undergo protean rather than protein treatment.

Stravinsky

"Le Baiser de la Fee" perhaps is Stravinsky's most surrealist work, combining the nationalistic appeal of "Firebird" with his later neo-classic stance. At the same time, the very fact that the thematic material was derived from the always-fertile Tchaikovsky gives this ballet outstanding charm despite its lack of originality.

Melody after melody from the "Russian Weeper's" prolific pen weaves its way through Stravinsky's ingenious score. Though it was beautifully played, it seemed interminable, for ballet without dancers is like Wagner without godz and goddeshes.

Curtain-raiser was the music of the blessed spirits from Gluck's "Orphous & Eurydice," played in memory of Harold Thompson, percussionist who died last Monday in a tragic traffic accident.

Tchaikovsky's symphonic ballad, "Le Voyevode" (Op. 78) ensued. It had not been performed by the BSO since 1903, but did not suffer from the long passage of years.

After the interval, Grant Johannesen, American pianist, joined the orchestra as soloist in Beethoven's fifth concerto (Op. 73, in E. flat), the so-called "Emperor," by far and away the most popular with concert audiences, yet, in comparison with the less-pretentious but far more musicianly fourth concerto (Op. 58, in G), it is an empty showpiece, precursor of the bravura concerti of the nineteenth century. The only really great segment is the lovely slow movement and transition into the first bars of the finale. The "Emperor" bears some resemblance to the "Eroica" symphony: obviously in the tonality of E flat and in the general outlines of the first movement of the concerto.

Though the middle, slow movement does not have the funereal character of the symphony inspired by Napoleon, it is similarly elegiac. In fact, the concerto's slow movement is among the finer outpourings of that quality which much of Beethoven's music presents so superbly - human compassion. From this mood he proceeds, without pause, to the last movement, a rondo expressing the most Beethovenish exultation.

Johannsen's reading scarcely could be called exciting; it was proficient technically, overly deliberate and rather uninspired.

MONITOR (e)
BOSTON, MASS.
CIRC. 192,400

FEB 12 1968 New England Newsclip

Johannesen soloist at Symphony

The Boston Symphony began its Friday afternoon concert at Symphony Hall by paying respects to its recently deceased percussionist, Harold Thompson. Erich Leinsdorf conducted the Elysian Fields music from Gluck's "Orfeo," following which a moment of silence was observed.

The rest of the concert consisted of two major works and another Tchaikovsky fantasy-overture-tone poem. The latter, entitled "Le Voyevode," symphonic ballad, Op. 78, and last played in Boston during the season of 1903-04, may have been programed for the sake of comparison with the Stravinskified Tchaikovsky that followed.

Coordination and finish

"Le Baiser de la Fée" is a ballet by Stravinsky based (to an indeterminate extent) on the style of Tchaikovsky, and incorporating several of the elder Russian's melodic ideas. The Boston Symphony proved that the work is a greater challenge than much of Tchaikovsky's own music, for whereas "Le Voyevode" was played with a degree of coordination and finish, the Stravinsky performance was a poor approximation of the composer's intentions.

Stravinsky put some pretty tough licks into the piece, and on this occasion the men simply were unable to handle them. The toughest job of all is that of the conductor, and Mr. Leinsdorf proved to be equally unequal to the task. He had some effective moments, particularly in the sustained lyricism of the epilogue; elsewhere the work simply was limp and without the rhythmic vitality that Stravinsky—even in "Le Baiser de la Fée"—demands.

The second half of the program featured Grant Johannesen in the "Emperor" Concerto. The performance, while not a model of piano-orchestral coordination, included some lovely playing by the soloist in the slow movement and the secondary thematic material of the first.

In the more brilliant chordal passages of the first movement, Mr. Johannesen had a tendency to obscure detail. The problem may only have been one of nerves, however, for the finale produced excitement without sacrifce to clarity.

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FRI - SAT - XVII

EIGHTY-SEVENTH SEASON 1967–1968

Seventeenth Program
Friday afternoon February 16 at 2 o'clock
Saturday evening February 17 at 8.30

ERICH LEINSDORF conductor

HAYDN — The Creation
Text prepared by Gottfried van Swieten

Part One

INTERMISSION

Part Two

There will be a short pause between
Part Two and Part Three during which
the audience is asked to remain in their seats

Part Three

Gabriel BEVERLY SILLS
Uriel JOHN McCOLLUM
Raphael ARA BERBERIAN
Eve BEVERLY SILLS
Adam ARA BERBERIAN

NEW ENGLAND CONSERVATORY CHORUS
LORNA COOKE deVARON conductor

MARSHA VLECK sings the part for solo contralto
in the final chorus

First performance by the Boston Symphony Orchestra

These performances are given in honor of the centennial of
the New England Conservatory of Music

The concert will end at about 4.30 on Friday
and at about 11 o'clock on Saturday

BALDWIN PIANO
RCA VICTOR RECORDS

1035

Fri - Sat - XVII

SUNDAY HERALD TRAVELER
BOSTON, MASS.
CIRC. 310,000

FEB 11 1968 New England Newsclip

BSO to Feature Haydn's 'Creation'

The Boston Symphony Orchestra's Friday, Saturday concerts this week will be devoted to performances of Haydn's "The Creation," presented in honor of the 100th anniversary of the New England Conservatory. Music director Erich Leinsdorf has invited Beverly Sills, John McCollum, and Ara Berberian to be the soloists. The New England Conservatory Chorus will take part in these concerts.

The orchestra has performed portions of "The Creation" in the past but the weekend concerts will be the first time the complete work has been given by the Boston Symphony. "The Creation" is the first of two great oratorios by Haydn and was simultaneously published in English and German. The English version will be heard at the Symphony Hall concerts.

An open rehearsal will take place on Thursday evening at 7:30. This will be the fourth scheduled open rehearsal of the season, but holders for the rehearsals are reminded that the open rehearsal of Dec. 28, postponed by a snowstorm, has been rescheduled for March 7.

This afternoon the Boston Symphony Orchestra will give its 143rd Pension Fund concert with Jack Benny as soloist. All tickets for this concert have been sold.

TIMES UNION
ALBANY, N. Y.
D. 71,635 SUN. 122,607

FEB 19 1968

A COMPLETE performance of Haydn's oratorio, "The Creation," played by the Boston Symphony Orchestra in Symphony Hall will be broadcast by WAMC-FM at 7:30 p.m. Tuesday.

The concert will be conducted by Erich Leinsdorf. The New England Conservatory Chorus and soloists, soprano Beverly Sills, tenor John McCollum and bass Ara Barberian will join the orchestra in the performance.

SUNDAY REPUBLICAN
SPRINGFIELD, MASS.
CIRC. 115,950

FEB 11 1968 New England Newsclip

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Complete Work

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Today the Boston Symphony Orchestra will give its 143d pension fund concert with Jack Benny as soloist. The program is sold out.

STANDARD-TIMES (e)
NEW BEDFORD, MASS.
CIRC. 68,850

FEB 22 1968 New England Newsclip

Boston Symphony, Chorus Radiant in Haydn Work

By EARL J. DIAS
Standard-Times Music Critic

Among the world's oratorios, Haydn's "The Creation" ranks in popularity with Handel's "Messiah" and Mendelssohn's "Elijah." In Symphony Hall, in a program of the Tuesday "B" Series, the Boston Symphony Orchestra, under the baton of Erich Leinsdorf, assisted by the New England Conservatory Chorus and competent guest soloists, presented a beautifully conceived performance of the Haydn work.

Originally presented in Vienna in 1798, "The Creation" sets to music texts taken from the Book of Genesis and Milton's "Paradise Lost."

Primarily, the work is an inspiring tribute to the glories created by God. Part I opens, for example, with an overture suggesting chaos; then the spirit of God breathes upon the waters, creation begins, and with the words, "Let there be light" serenity occurs. In this part, there is a lovely aria, "With verdure clad;" a remarkable fugued chorus, "Awake the Harp," in which the angels shout a paean of praise, and the rousing and reverential closing chorus, "The Heavens Are Telling."

Part Two is concerned with the creation of animal life, culminating in man. And the third part, an idyllic one, depicts Adam and Eve in the first happy days in the Garden of Eden; some of the arias in this sequence are overly sweet and rather insipid. However, the final section concludes with a glorious burst of sound, a laudamus of great beauty.

In this performance, in which orchestra, chorus, and the three soloists were admirably integrated, Mr. Leinsdorf had both music and musicians under expert control. The three soloists — soprano Beverly Sills singing both Gabriel and Eve, tenor John McCollum as Uriel, and bass Ara Berberian as both Raphael and Adam gave good accounts of themselves, with Miss Sills' clear, bell-like tone quality perhaps emerging with top honors. The three singers were notably good in the several trios in the work.

As for the New England Conservatory Chorus, prepared by Lorna Cooke deVaron, these young singers came forth with some lovely sound, were well-disciplined, and lucidly phrased.

In the final performance of this Tuesday series on April 16, Julius Rudel, general director of the New York City Opera, will be guest conductor.

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Seventeenth Program
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ERICH LEINSDORF conductor

HAYDN — The Creation
Text prepared by Gottfried van Swieten

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RCA VICTOR RECORDS

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SUNDAY HERALD TRAVELER
BOSTON, MASS.
CIRC. 310,000

FEB 11 1968 New England Newsclip

/12

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BOSTON — The Boston Symphony ~~Orchestra's~~ Friday-Saturday concerts this week will be devoted to performances of Haydn's "The Creation" presented in niversary of the New honor of the 100th an- England Conservatory. Music Director Erich Leinsdorf has invited Beverly Sills, John McCollum, and Ara Berberian to be the soloists. The New England Conservatory Chorus will take part in these concerts.

Complete Work

The orchestra has performed portions of "The Creation" in the past but the weekend concerts will be the first time the complete work has been given by the Boston Symphony Orchestra. "The Creation" is the first of two great oratorios by Haydn and was simultaneously published in English and German. The English version will be heard at the Symphony Hall concerts.

An open rehearsal will take place Thursday night at 7.30. This will be the fourth scheduled open rehearsal of the season, but holders for the rehearsals are reminded Dec. 28, postponed by a snowstorm, has been rescheduled for March 7.

Today the Boston Symphony Orchestra will give its 143d pension fund concert with Jack Benny as soloist. The program is sold out.

STANDARD-TIMES (e)
NEW BEDFORD, MASS.
CIRC. 68,850

FEB 22 1968 New England Newsclip

Boston Symphony, Chorus Radiant in Haydn Work

By EARL J. DIAS
Standard-Times Music Critic

Among the world's oratorios, Haydn's "The Creation" ranks in popularity with Handel's "Messiah" and Mendelssohn's "Elijah." In Symphony Hall, in a program of the Tuesday "B" Series, the Boston Symphony Orchestra, under ~~the baton of~~ Erich Leinsdorf, assisted by the New England Conservatory Chorus and competent guest soloists, presented a beautifully conceived performance of the Haydn work.

Originally presented in Vienna in 1798, "The Creation" sets to music texts taken from the Book of Genesis and Milton's "Paradise Lost."

Primarily, the work is an inspiring tribute to the glories created by God. Part I opens, for example, with an overture suggesting chaos; then the spirit of God breathes upon the waters, creation begins, and with the words, "Let there be light" serenity occurs. In this part, there is a lovely aria, "With verdure clad;" a remarkable fugued chorus, "Awake the Harp," in which the angels shout a paean of praise, and the rousing and reverential closing chorus, "The Heavens Are Telling."

Part Two is concerned with the creation of animal life, culminating in man. And the third part, an idyllic one, depicts Adam and Eve in the first happy days in the Garden of Eden; some of the arias in this sequence are overly sweet and rather insipid. However, the final section concludes with a glorious burst of sound, a laudamus of great beauty.

In this performance, in which orchestra, chorus, and the three soloists were admirably integrated, Mr. Leinsdorf had both music and musicians under expert control. The three soloists — soprano Beverly Sills singing both Gabriel and Eve, tenor John McCollum as Uriel, and bass Ara Berberian as both Raphael and Adam gave good accounts of themselves, with Miss Sills' clear, bell-like tone quality perhaps emerging with top honors. The three singers were notably good in the several trios in the work.

As for the New England Conservatory Chorus, prepared by Lorna Cooke deVaron, these young singers came forth with some lovely sound, were well-disciplined, and lucidly phrased.

In the final performance of this Tuesday series on April 16, Julius Rudel, general director of the New York City Opera, will be guest conductor.

TUES B - V / THURS AA - V

47

EIGHTY-SEVENTH SEASON 1967–1968

Fifth Program

Thursday evening February 22 at 8.30

ERICH LEINSDORF conductor

HAYDN — The Creation
Text prepared by Gottfried van Swieten

Part One

INTERMISSION

Part Two

There will be a short pause between
Part Two and Part Three during which
the audience is asked to remain in their seats

Part Three

Gabriel	BEVERLY SILLS
Uriel	JOHN McCOLLUM
Raphael	ARA BERBERIAN
Eve	BEVERLY SILLS
Adam	ARA BERBERIAN

NEW ENGLAND CONSERVATORY CHORUS
LORNA COOKE deVARON conductor

MARSHA VLECK sings the part for solo contralto
in the final chorus

This performance is given in honor of the centennial of
the New England Conservatory of Music

BALDWIN PIANO
RCA VICTOR RECORDS

Thurs A - V

MONITOR (e)
BOSTON, MASS.
CIRC. 192,400

FEB 19 1968 New England Newsclip

Haydn's 'Creation' at Symphony

By Craig Stinson

Haydn's oratorio, "The Creation," distills the events of six days into two hours of the most inspired descriptive music. For vividness of imagery, for richness of musical invention, the literature has little else to touch it. And though two hours is generally enough music for a symphony concert, one walks away from the "Creation" wishing that Haydn had gone on to depict the entire Book of Genesis.

The Boston Symphony at Symphony Hall, on Friday afternoon, gave its first complete performance of this work. Erich Leinsdorf conducted the orchestra, the New England Conservatory Chorus (prepared by Lorna Cooke deVaron), and soloists Beverly Sills, John McCollum, and Ara Berberian.

Ups and downs

The performance had its unsurprising complement of ups and downs. Mr. Leinsdorf was responsible for some remarkably dramatic moments, particularly in the well-paced choral fugues. He also elicited some agreeably clean string playing.

The problems arose in more transparent numbers, such as the Introduction, where improperly balanced and improperly tuned wind soloists produced a more literal representation of chaos than the composer had intended.

The soloists, too, had their rather clearly defined strengths and weaknesses. Both Mr. Berberian and Mr. McCollum were at their best in the recitatives. Mr. Berberian's large bass voice is effective in its middle to upper regions, where most declamatory music is apt to lie. In the arias, especially those that took him to the bottom of the bass clef, his tone was constricted and unlovely. His diction, fine in the recitatives, was inadequate elsewhere, producing some amusing malaprops—such as "livid brook" for "limpid brook."

Mr. McCollum, like Mr. Berberian, proved to be an adequate musical orator. His words were easy to understand, thought they were not delivered with notable tonal beauty.

Unidiomatic text

Miss Sills has a pretty, if somewhat slight, voice, pleasant to listen to at low dynamic levels, agile, but undependable as to pitch. Haydn's aria about the birds ("On mighty wings uplifted soars") is just the sort of thing for her—and she made it one of the best numbers of the afternoon.

Miss deVaron's well-trained chorus provided a sturdy backbone for the entire performance.

Some enterprising translator ought to work out a new English text for the "Creation." The present text, a retranslation of Gottfried van Swieten's German translation of Milton and Moses, doesn't scan properly and is full of unidiomatic gaucherie.

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Tuesday evening February 20 at 7.30

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Part Three

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BALDWIN PIANO
RCA VICTOR RECORDS

Tues B - V

TUES B - V / THURS A - V

47

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BALDWIN PIANO
RCA VICTOR RECORDS

THURS A - V

MONITOR (e)
BOSTON, MASS.
CIRC. 192,400

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MARSHA VLECK sings the part for solo contralto
in the final chorus

This performance is given in honor of the centennial of
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BALDWIN PIANO
RCA VICTOR RECORDS

11

TUES - V

48

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY CIRC. 26,000

FEB 22 1968 New England Newsclip

MUSIC IN REVIEW

By GERALD A. BERLIN

SYMPHONY: HAYDN'S "CREATION"

"In the end," Robert Schumann once asserted, "you will tell us that you can actually hear the grass growing in Haydn's 'Creation' ".

Schumann's reverential judgment in pretty much in accord with posterity's, which has always regarded this late fruit of Haydn's genius, from its very first performance, as one of the greatest choral masterpieces ever penned. Last week the oratorio finally received its Boston Symphony Orchestra rendition. It was given in honor of the centennial of the New England Conservatory of Music, and joining Mr. Leinsdorf and a reduced orchestra were Beverly Sills, soprano, John McCollum, tenor, and Ara Berberian, baritone. The New England Conservatory Chorus, Lorna Cooke deVaron, conductor, completed the forces.

The origins of the "Creation" are interesting and to a considerable extent help explain a text otherwise difficult to countenance. Haydn, during his English visit, had been greatly impressed by the performance of Handel's religious music and swiftly divined the potential in an obscure poem for music taken from Milton's "Paradise Lost" which Salomon handed him just prior to his departure from London. He showed the poem to his Viennese patron, Baron van Swieten, who translated the test into German and then retranslated the German back into English. All this may help allay some of the stupefaction which arises from such lines as:

"His welcome bids to morn the merry lark,
And cooing calls the tender dove his mate."

But if the devotional text is to poetry as reconstituted orange juice is to authentic fruit, the score is eternal in the freshness of its melody, its invention, radiance, richness of development and orchestration, and utterly expressive treatment of the voices. No matter what Haydn is depicting — the void before there was light, the advent of light itself, of the sea, of land, of animals, and so on through Adam and Eve — he does so with a sureness, naturalness and commitment which both touches every pictorial detail and at the same time invokes a sense of inexorability as the drama of creation unfolds.

A reasonably well rendered performance was bound, then, to make the "Creation" one of the high points of this and a number of other seasons, and indeed that is how it was in this instance. The pity of it is that the performance didn't jell sufficiently to leave one with that sense of one that is felt so unmistakably on those rare occasions of encountering enduring beauty.

Mr. Leinsdorf's direction was sensitive, intelligent and well-paced, and the orchestra performed eloquently for him. However, the catalytic substance that sparks a merely good performance into incandescence never appeared and so the excitement which the noble score can inspire only rarely materialized.

A number of elements besides want of charisma may account for this. The highly musical and well-disciplined New England Conservatory Chorus should have been twice as large for this work. Haydn's orchestral scoring in the "Creation" is sufficiently full to have required the whole complement of strings. As for the soloists, Beverly Sills was marvelously skilled; but John McCollum's personality and resourceful projection do not give him a first-rate voice and Ara Berbarian cannot really deal with the upper register notes and is only adequate otherwise.

Kudos to the management is herewith gratefully recorded. With commendably candid recognition of the rampant philistinism in the audience, the program commanded them at the foot of each page of text to turn the page quietly and to refrain from doing so altogether until the end of the movement.

This week the program will consist of Beethoven's Eighth Symphony, Ginastera's Concerto for piano and orchestra with Joao Carlos Martins as soloist, and Strauss' Also Sprach Zarathustra. Mr. Leinsdorf will again conduct.

MORNING GLOBE
BOSTON, MASS.
CIRC. 234,100

FEB 17 1968 New England Newsclip

'Creation' beautiful, moving

By MICHAEL STEINBERG
Globe Music Critic

Six times, once for each of the days of Creation, Haydn carries us through the pattern of scriptural narrative, poetic comment, and angelic praise. The simplicity of the design is the root of its grandeur, but what makes "The Creation" exciting is Haydn's response to the challenge of doing "the same thing" differently each time.

Later, in the oratorio's third part, there is a problem, but it is not the composer's as much as it is that of the librettist who, as Tovey pointed out, lost sight of the idea that his proper subject was the Creation, and allowed himself, to become too expansive about Adam and Eve.

At that, it is Adam and Eve who inspire Haydn's greatest music. One would hardly believe that the music of the first two parts could be surpassed, but the duet with chorus, "By Thee with bliss," is worked out with an architectural sense at once so spacious and so full of energy that it takes us to a plane of compositional inspiration unprecedented in this work and, I think, unsurpased by Haydn in any other. And if the final hymn of praise, "For ever blessed be His power," is not grander than what goes before, it contains, in the sudden blaze with which the harmonic horizon expands 13 measures before the end, one of the most dramatically thrilling details in "The Creation."

It is characteristic of "The Creation," as it is of Haydn's best music anyway, that its marvels occur both in the manifestations of the large form and in the lovingly applied detail—indeed, the unflagging inventiveness in small things is part of what makes possible the control of the boldest and grandest formal adventures.

The details, as they go by, bring constant joy. There are the delicious, and famous, pictorial ones. There are the harmonic surprises, some of them dramatic, some of them achieving miracles with a barely palpable gesture like the change of chord for the repetition of "a new-created world springs up at God's command." Most astonishing of all are the sounds the orchestra makes, every bar of "The Representation of Chaos," things as simple as the wind chords of "In native worth," the shuddering kettledrums in the first Adam and Eve duet.

And behind all this, there is the mixture of delight and reverence with which the 60-year-old Haydn, his sense of wonder intact, viewed his subject. The expressive range of "The Creation" is vast, something that is projected at once through the contrast between the sophisticated, exploratory "Chaos," and that daring of simplicity for "and there was Light."

To hear all this again at Friday's Boston Symphony concert was beautiful and moving, and the performance was by and large very good. Erich Leinsdorf paced the work well, gathered energy as it went on, but sometimes let the larger rhythmic shapes go slack in slow movements so that they came out a bit shapeless.

The New England Conservatory Chorus sang with clean pitch reasonable diction, a lovely sound in quiet passages, and a somewhat toneless one in the loud. John McCollum, whose tenor has never been a glamorous instrument, did singing of great musical and stylistic distinction, and his handling of English words was a special pleasure. Beverly Sills did some exquisite vocalizing and was unfailingly musical, but projected almost no sense of text. Ara Berberian was a competent bass soloist, quite good with words and rather rough-voiced. The Boston Smphony played well, and there were some finely wrought woodwind solos by Mrs. Dwyer and Messrs. Gomberg and Hadcock. I also thought that cellist Jules Eskin and bass player William Rhein did a notably good job of providing the linear foundation for Charles Wilson's hardsichord accompaniments.

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 230,000

FEB 17 1968 New England Newsclip

SYMPHONY

Conservatory Chorus too Strong For BSO in Haydn's 'Creation'

By McLAREN HARRIS

I sat in Symphony Hall yesterday and listened to the Boston Symphony's performance of Haydn's "Creation" — a performance which was in most respects very well made — and felt rather curiously unmoved.

Such lack of response was due, as far as I can determine, to various minor factors which in league served to blunt the effect of the whole. For one thing, I became annoyed whenever reading that the opening instrumental "Representation of chaos" resembles "Tristan" more than Haydn. It does not. It is Haydn with a few unprepared dissonances and no more. The opening movement of Beethoven's "Eroica" is much more adventurous harmonically and was written barely five years later.

Second, the text borders on the ludicrous at some points and the English version stumbles here and there. Here is Uriel's description of Man:

"In native worth and honour clad, With beauty, courage, strength, adorn'd, Erect, with front serene, he stands. A man, the lord and king of nature all. His large and arched brow sublime of wisdom deep declares the seat; . . . ."

It is a bit too much. As for the English (which version was published simultaneously with the German) it serves up displaced accents all too frequently, causes occasional words to be run together and requires the singer to contend with such an unsingable item as "hierarchy."

Third, my jaundiced ear will not allow me to sit contentedly through Haydn's musical descriptions of animals as they appear. This, of course, is being unfair to the composer; the passages were marveled at for pure originality in Haydn's time. But one can no longer rekindle the same impressions.

Finally, Erich Leinsdorf called for an orchestra too small and a chorus too large. The New England Conservatory Chorus numbered more than one hundred, the orchestra approximately half that. There was, as a result, no such thing as balance; whenever the chorus opened its collective mouth it swallowed everything else.

The chorus, however, sang beautiful of itself, as did the vocal soloists. The Conservatory voices were capable of sublime hushes (rarely called for), sang securely in tune and with internal balance and blend. Also, they were alert in response, save only for the slight splash at "and there was light."

Soprano Beverly Sills fulfilled her roles of Gabriel and Eve with lightness and some vocal virtuosity now and then striking, as in her turns and trills for "On mighty wings"; elsewhere she was a lyric delight. John McCollum's tenor was likewise excellently poised for his airs, especially the transcendentally tender close to "In native worth," as Eve joins Adam.

Ara Berberian sustained strength throughout the bass roles of Raphael and Adam. His robustness in the earlier stages of the Creation, including a slightly jovial cast in the animal section, was tapered to a gentle, eloquent flow for his duets with Miss Sills.

As I say, each soloist or each group seemed to do well indeed, and the truly beauteous sections of Haydn's score shone. But there was an air of inconsistency both in performance and music which seemed to rob its potential. Perhaps on another afternoon . . . .

FRI - SAT - XVIII

49

EIGHTY-SEVENTH SEASON 1967–1968

Eighteenth Program

Friday afternoon February 23 at 2 o'clock
Saturday evening February 24 at 8.30

ERICH LEINSDORF conductor

BEETHOVEN Symphony no. 8 in F major op. 93
Allegro vivace e con brio
Allegretto scherzando
Tempo di menuetto
Allegro vivace

GINASTERA Concerto for piano and orchestra (1961)
Cadenza e varianti
Scherzo allucinante
Adagissimo
Toccata concertata
JOÃO CARLOS MARTINS

First performance in Boston

INTERMISSION

STRAUSS Also sprach Zarathustra, symphonic poem, op. 30

João Carlos Martins plays the Baldwin piano

The concert will end at about 3.55 on Friday and at about 10.25 on Saturday

BALDWIN PIANO
RCA VICTOR RECORDS

XVIII

The Washington Post
WASHINGTON, D. C.
D. 444,396 SUN. 553,012

FEB 28 1968

Postlude

Bostonians Present Strauss Tone Poem

By Paul Hume

There was a wonderful look of just the slightest puzzlement on Erich Leinsdorf's face last night when he walked out to conduct the closing half of the Boston Symphony's Constitution Hall concert. As he stepped onto the podium, he leaned over the railing that guards it, and looking about, framed with his lips the words, "Where's my organist?" Then, spotting the young man in question already seated at the out-of-the-way console of the hall's organ, he smiled and turned to begin the serious business of "Also sprach Zarathustra," by Richard Strauss.

While the Constitution Hall organ is incapable of providing the sound, either in substance or in quantity that Strauss needs in his voluminous score, it is nevertheless able to give an approximation that suffices to permit the vast tone poem to be heard.

And heard it certainly should be. It has in it singular beauties that Strauss did not duplicate in any other work. The string writing, with solo violin over massed violas, gives some of the early pages a radiant texture, while the composer's usual virtuosity is often at its finest in all other choirs. If a conductor yields to the temptation to linger in some of the juiciest passages of the work it can splinter a bit. This temptation Leinsdorf sternly resisted.

He took the brass-intoned sunrise without a trace of that overwhelming stretching process that used to make Koussevitsky's opening one of music's most hair-raising experiences.

Warmth in plenty he gave to the pages of longing and of sorrow. And the murky fugal section was marvelously clarified and enlarged. But the Dance Song was rushed just that touch that kept it from achieving the lovely little expanded moments that make such a difference. And when the rapid tempo continued with good effect in the huge midnight-bell section but failed to slacken for the final page, we lost the true depths of the mystery with which the music closes. The bell, incidentally, swinging too freely on its scaffold, refused to clunk properly until about the seventh of its twelve bops, which rather crabbed up the intended effect.

Zarathustra, however, comes all to rarely to our halls, and it was moving to have once more the reminder of its particular glories in a reading as generous with them as Leinsdorf gave.

Earlier in the evening he brought a complete novelty by, of all people, Tschaikowsky, in the symphonic ballad, Voyevode, or The General. While it is late on the composer's lists, of the era of Sleeping Beauty whose scoring it recalls, it is second-rate Tschaikowsky which not even last night's fine, if restrained account could resuscitate.

Mendelssohn's Scotch Symphony separated the evening's program music, with a lovely sound in the slow movement and a clear, business-like approach in the rest. For those who have wished to hear the Bostonians but could not get tickets, they will return on March 30 for a non-subscription concert, which means that all seats are now on sale.

SUNDAY HERALD TRAVELER
BOSTON, MASS.
CIRC. 310,000

FEB 18 1968

New England Newsclip

Martins Symphony Soloist

Among the three works to be performed at the Boston Symphony Orchestra's Friday-Saturday concerts next weekend is Alberto Ginasterai Piano Concerto. Joao Carlos Martins, who played the permiere of the Ginastera Concerto in 1961, will be the soloist.

Commissioned by the Koussevitzky Foundation in the Library of Congress and dedicated to the memory of Serge and Natalie Koussevitzky, the concerto will be played for the first time by the Boston Symphony Orchestra at the weekend concerts.

Mr. Martins, a Brizilian, will be performing for the first time with the orchestra. He followed his musical studies in Brazil with appearances at the Casals Festival and with various orchestras in this country and Canada.

For these concerts Erich Leinsdorff has also scheduled Beethoven's Symphony No. 8 and Richard Strauss' "Also sprach Zarathustra."

On Tuesday and Thursday evenings the orchestra under Mr. Leinsdorf's direction will present Haydn's "The Creation." The soloists will be Beverly Sills, John McCollum, and Ara Berberian with the New England Conservatory Chorus. Subscribers to the Tuesday evening concert are reminded that the starting hour is 7:30.

THE WASHINGTON DAILY NEWS
WASHINGTON, D. C.
D. 220,629 SAT. 173,407

FEB 28 1968

The Boston Was Brilliant

It was the same conductor and the same orchestra but what a difference one night made.

The concert Erich Leinsdorf and the Boston Symphony Orchestra gave at Constitution Hall Monday night was enjoyable, except for minor lapses, but last night's was nothing short of sensational.

Perhaps it was the fact the musicians had a good night's sleep or that it was a different program. In any event, the second concert made it quite clear why the Boston ranks among the world's greatest orchestras.

The performance of Richard Strauss' "Also sprach Zarathustra," certainly could not be improved upon. Mr. Leinsdorf probed the tone poem with unerring perception and the orchestra responded superbly.

The Mendelssohn Symphony No. 3 in A minor ('Scottish') and the novelty of the evening, the Tchaikowsky symphonic ballad "Le Voyevode," were no less brilliantly performed.

"Le Voyevode" opens dramatically with pulsing string passages that are punctuated by sharp drum beats. After moving to a great forte, the ballad turns romantic, rambles a bit, repeats a not too seductive theme several times and then trails off. But it was well worth hearing, at least once.

M. B.

FRI - SAT - XVIII

49

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He took the brass-intoned sunrise without a trace of that overwhelming stretching process that used to make Koussevitsky's opening one of music's most hair-raising experiences.

Warmth in plenty he gave to the pages of longing and of sorrow. And the murky fugal section was marvelously clarified and enlarged. But the Dance Song was rushed just that touch that kept it from achieving the lovely little expanded moments that make such a difference. And when the rapid tempo continued with good effect in the huge midnight-bell section but failed to slacken for the final page, we lost the true depths of the mystery with which the music closes. The bell, incidentally, swinging too freely on its scaffold, refused to clunk properly until about the seventh of its twelve bops, which rather crabbed up the intended effect.

Zarathustra, however, comes all to rarely to our halls, and it was moving to have once more the reminder of its particular glories in a reading as generous with them as Leinsdorf gave.

Earlier in the evening he brought a complete novelty by, of all people, Tschaikowsky, in the symphonic ballad, Voyevode, or The General. While it is late on the composer's lists, of the era of Sleeping Beauty whose scoring it recalls, it is second-rate Tschaikowsky which not even last night's fine, if restrained account could resuscitate.

Mendelssohn's Scotch Symphony separated the evening's program music, with a lovely sound in the slow movement and a clear, business-like approach in the rest. For those who have wished to hear the Bostonians but could not get tickets, they will return on March 30 for a non-subscription concert, which means that all seats are now on sale.

THE WASHINGTON DAILY NEWS
WASHINGTON, D. C.
D. 220,629 SAT. 173,407

FEB 28 1968

The Boston Was Brilliant

It was the same conductor and the same orchestra but what a difference one night made.

The concert Erich Leinsdorf and the Boston Symphony Orchestra gave at Constitution Hall Monday night was enjoyable, except for minor lapses, but last night's was nothing short of sensational.

Perhaps it was the fact the musicians had a good night's sleep or that it was a different program. In any event, the second concert made it quite clear why the Boston ranks among the world's greatest orchestras.

The performance of Richard Strauss' "Also sprach Zarathustra," certainly could not be improved upon. Mr. Leinsdorf probed the tone poem with unerring perception and the orchestra responded superbly.

The Mendelssohn Symphony No. 3 in A minor ('Scottish') and the novelty of the evening, the Tchaikowsky symphonic ballad "Le Voyevode," were no less brilliantly performed.

"Le Voyevode" opens dramatically with pulsing string passages that are punctuated by sharp drum beats. After moving to a great forte, the ballad turns romantic, rambles a bit, repeats a not too seductive theme several times and then trails off. But it was well worth hearing, at least once.

M. B.

SUNDAY HERALD TRAVELER
BOSTON, MASS.
CIRC. 310,000

FEB 18 1968

New England Newsclip

Martins Symphony Soloist

Among the three works to be performed at the Boston Symphony Orchestra's Friday-Saturday concerts next weekend is Alberto Ginasterai Piano Concerto. Joao Carlos Martins, who played the permiere of the Ginastera Concerto in 1961, will be the soloist.

Commissioned by the Koussevitzky Foundation in the Library of Congress and dedicated to the memory of Serge and Natalie Koussevitzky, the concerto will be played for the first time by the Boston Symphony Orchestra at the weekend concerts.

Mr. Martins, a Brizilian, will be performing for the first time with the orchestra. He followed his musical studies in Brazil with appearances at the Casals Festival and with various orchestras in this country and Canada.

For these concerts Erich Leinsdorff has also scheduled Beethoven's Symphony No. 8 and Richard Strauss' "Also sprach Zarathustra."

On Tuesday and Thursday evenings the orchestra under Mr. Leinsdorf's direction will present Haydn's "The Creation." The soloists will be Beverly Sills, John McCollum, and Ara Berberian with the New England Conservatory Chorus. Subscribers to the Tuesday evening concert are reminded that the starting hour is 7:30.

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RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 418,250

FEB 24 1968

New England Newsclip

Ginastera's Concerto Given Premiere by BSO

(By ROLFE BOSWELL) —. Alberto Ginastera's piano concerto received its first local performance yesterday afternoon from the Boston Symphony Orchestra, conducted by Erich Leinsdorf, with Joao Carlos Martins, Brizilian pianist, at the keyboard. It is a spectacular and expansive example of pianistic writing, owing something to Rachmaninoff and Prokovieff, and superbly orchestrated.

It was commissioned by the Koussevitzky Foundation in the Library of Congress and first played, in 1961, by yesterday's soloist, at Washington, D. C. However, one cannot agree with the Herald Tribune's Alan Rich in describing it "as the most brilliant essay in this genre produced anywhere since the war."

J. C. Martins

Ginastera has jettisoned his folkloristic properties for nonnational material and international techniques. This piano concerto may well be an amalgam, a subjectively intense, Argentine-flavored melange, stemming from his own clever adaptation of the twelve-tone technique.

Curtain-raiser was Bethoven's ebullient eighth symphony (Op. 93, in F) whose brisk opening theme, though unmistakably the composer's own, would not have strained credulity had it turned up in a work by Mozart or Haydn. Indeed, in his favorite "little symphony," Beethoven, in a sense, reverted to his Mozart-Haydn origins, writing a relatively small-scaled work, though Dr. Leinsdorf used a full-sized orchestra.

Unusual touches, abound, such as the odd transition to the second subject of the first movement, which seems about to make its appearance in a remote key before making an orthodox entry at the dominant. There is no slow movement, its place being taken by a merry allegreto scherzando in 2/4 time.

This segment, more hoydenish, stems from a canon Beethoven improvised at a dinner given to the inventive artisan Johann Nepomuk Maelzel, sung to the words: "Ta-ta-ta, ta-ta-ta, lieber Maelzel," to honor the devisor of the musical chronometer. The ticking accompaniment of the first theme of this sprightly movement is notably metronomic.

Here, more than anywhere else in Beethoven's music, is that indefinable Viennese quality, Gemuetlichkeit. Dr. Leinsdorf's reading was properly genial and gracious.

After the interval came "Also Sprach Zarathustra" (Op. 30) of Richard Strauss, marked by flowing cantilena, jagged rhythmic effects and virile brass writing. Here Strauss reverted to the romantic conception, conforming structurally to the principle of transformation of a single theme, announced with hte opening sunrise, proclaimed by a cutting trumpet fanfare. This runs throughout the work, dominating it as a leitmotiv.

There is more of Faust in the character of the principal protagonist than of Nietzsche's Zoroaster. The theme of disgust blared out triumphantly in "Don Juan" reappears in "Zarathustra." In place of the arrogant, triumphant figure conceived and portrayed by Nietzsche we are confronted by a human being tormented by doubts and disillusion seeking relief in religion, passion, science and intellectual ecstasy and finally ending up where he began—in doubt and disillusionment.

Strauss' Zoroaster is, in fact, only an intellectualized Don Juan—the composer himself. An odd-ball superman this; one wonders what Nietzsche would have said about it. Dr. Leinsdorf's performance was strongly integrated, though the orchestral sound was a little luxurious for this so-called philosophical treatise in music.

Music: Leinsdorf and Bostonians Visit

Ginastera, Tchaikovsky and Strauss Offered

By HAROLD C. SCHONBERG

Times 29 Feb 68
NY Times

BY now, João Carlos Martins must feel that he owns the Piano Concerto by Alberto Ginastera. The young Brazilian pianist, now 27 years old, played the world premiere of the work in 1961. Then he introduced it to New York the following year. Then he played it once again in New York in 1966. And last night he did it again, in Philharmonic Hall with the Boston Symphony conducted by Erich Leinsdorf.

He did not play it as though he was frustrated. Mr. Martins—tall and thin, with a beatnik head of hair and something of a defiant glare at the audience — dashed through the difficult work with extraordinary élan. He had everything in hand and everything figured out, including a final flourish that lifted him from the keyboard right into the waiting arms of the conductor. This young man plays a lot of piano, and plays it with exuberance. One of these days we might even be hearing him in a concerto that will tell us more about him.

•

The Ginastera concerto is not the kind of work that can offer a pianist much more than technique and rhythm. It is very, very effective pianistically, but it is also very, very thin musically. It is a highly eclectic score that takes elements of serial technique and attempts a fusion with a more conservative kind of writing. There is nothing wrong in that, and the serial school badly needs a work that will attract performers and a wide public. But the Ginastera Concerto is not the answer.

Its basic fault is that, despite all its skill, the quality of its ideas is second-rate. And there also is a basic inconsistency, what with a serial kind of opening and a Prokofiev-like conclusion. In between is a long section culled from Bartók's "night music." Too many styles jostle. At least the last movement, taken by itself, is a whiz-bank that out-Prokofievs Prokofiev. And Mr. Martins gave it the works. He has brilliance, drive and force, and he also has a great deal of personality. Every cheer he got was deserved.

The composer was present to share in the applause. Mr. Ginastera is in New York supervising rehearsals for his opera "Bomarzo," which the New York City Opera will present March 14.

Tchaikovsky's "Le Voyevode" opened this evening. Anybody ever hear of it? It is a symphonic ballad (which is about the same thing as a symphonic poem), and apparently Tchaikovsky himself was not interested in it. The late Romantic period produced countless works like this, the progenitor being Liszt's "Mazeppa." Tchaikovsky's story tells the story of a general and his faithless wife. It is not top Tchaikovsky, but the score does have its attractive moments and Tchaikovsky's typically rich and inventive orchestration. The ending is peculiar and trails off inconclusively, as though the composer had lost interest. Nevertheless, it is a novelty worth hearing.

Two Strauss works completed the evening. There was that old bore, "Also sprach Zarathustra," and the "Rosenkavalier" Suite. Mr. Leinsdorf announced the "Rosenkavalier" as being played in honor of Lotte Lehmann's 80th birthday.

The "Zarathustra" score pursued its normal course. There was the gorgeous sound of the sunrise, with the organ, as usual, out of tune, and (last night) also the tympani. There was Mr. Leinsdorf's meticulous attention to detail, which somehow seemed to make the music that much more sterile. There was his inability to make the "Tanzlied" dance.

Every conductor seems to latch onto one of the Strauss symphonic poems. Dimitri Mitropoulos used to be the only one to consistently conduct the "Alpine" Symphony. Mr. Leinsdorf has his affair with "Zarathustra," which he conducted a few seasons back. The best that can be said of this overscored monstrosity is that it used to be an effective vehicle for orchestra. But this vehicle has long since run out of gas.

The Program

BOSTON SYMPHONY ORCHESTRA, Erich Leinsdorf conducting, with Joao Carols Martins, pianist. At Philharmonic Hall.
Le Voyevode—Symphonic Ballad (Op. 78) ..... Tchaikovsky
Piano Concerto ..... Ginastera
Also sprach Zarathustra .. Richard Strauss
Suite from Der Rosenkavalier ..... Richard Strauss

Joao Carlos Martins Is the Piano Soloist

MONITOR (e)
BOSTON, MASS.
CIRC. 192,400

FEB 26 1968

New England Newsclip

Boston Symphony

Ginastera triumph

By Craig Stinson

ARTS
ENTERTAINMENT

Alberto Ginastera's Piano Concerto, played locally for the first time Friday afternoon, is the sort of piece that could conceivably become the 20th century's answer to the Tchaikovsky Concerto.

The work is modern, yet by no means offensively so; it sits quite comfortably on the program next to Beethoven and Strauss. Mr. Ginastera composed it in 1961, using serial procedures. But, like many other recent compositions, its musical syntax is recognizably of the 19th century. None of the features that most clearly distinguish our century from the past one—fragmentation, emphasis on horizontal as opposed to vertical sonority, avoidance of psychologically derived climax points, etc.—is present here.

A more important factor in its happy prospects for longevity is the work's utility as a virtuoso display case. Not since Rachmaninoff has there been such a fine vehicle for pianistic pyrotechnics. This puts the Ginastera into a counter-current, working against the contemporaryr trend toward a more baroque style of concerto.

Best of all, the work is not devoid of musical interest. Although much of the percussive solo part seems like pure show, the quieter, cooler passages are often quite appealing.

Balance problems

The young Brazilian pianist, João Carlos Martins, played it Friday to great effect. Mr. Martins stands in about the same relation to this piece as Ruggiero Ricci does to Mr. Ginastera's Violin Concerto (1963); each gave the work its première and has acted as chief evangelist since.

The rest of the Boston Symphony concert consisted of the Beethoven Symphony No. 8 and Strauss' "Also sprach Zarathustra." Erich Leinsdorf's emotionally restrained version of the Beethoven was plagued with balance problems—with the brass repeatedly overpowering the strings. Its one interesting feature was the third movement, which Mr. Leinsdorf, by playing down accents and taking at a leisurely tempo, made sound remarkably more minuet-like than scherzo-like. The movement's tempo marking "di menuetto" suggests that this is the correct approach, but it was unusual nevertheless.

Mr. Leinsdorf's treatment of "Zarathustra," by contrast, was unabashedly full-blown. It was one of those only occasional performances where Mr. Leinsdorf sounded quite at home in what he was doing and the orchestra's playing was beyond censure.

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY CIRC. 26,000

FEB 29 1968 New England Newsclip

With the BSO

Beethoven, Ginastera and Strauss

By HAROLD C. SPROUL

Whenever the Symphony offers a program I would not have chosen I remember Walter Piston's remark to a Harvard student who eyed some free tickets with suspicion, "Well-er-what are they playing?" "My boy", said Walter, "if you could hear the Boston Symphony play a C major scale, you would be lucky." And I felt lucky with the Beethoven No. 8, the Ginasetra Piano Concerto (1961) and the Strauss "Thus spake Zarathustra".

Beethoven came out clean and lyrical, a modest pleasure composed in a time of personal torture and played now with careful grace. The whole symphony found a moment of ultimate loveliness in the sound and phrasing of the French horns, midway in the Minuette, which Leinsdorf took at an appropriate pace. The "lesser" Beethoven Symphonies, like the Opus 18 quartets, might well have been the climax of another composer's production.

Ginastera, of Buenos Aires (of Italian-Spanish extraction), uses piano and orchestra for a kind of tonal impressionism rare today. He really uses the orchestra for magnificent sounds that feel organic and pervasive. The piano, only one voice, sometimes in Lisztian dialogue with the orchestra, is more often an urgent ingredient of the mass. Joan Carlos Martins at the piano, also from Brazil, did a fine job of stroking the orchestra. The Ginastra piece made tonal sense and B.S.O. managed it with subtle color.

That made enough for anyone who listens intently, but I was glad to have stayed for Strauss' "Zarathustra". The Boston Symphony introduced it here in 1897, and it dates, oh how it dates. The feverish Nietzsche poem that programmed the music reads like an L.S.D. trip through a kaleidescope of heaven and hell. But the music stays earthy and one can forget Strauss' idea of conveying "the development of the human race from its origin through various phases of development, religious as well as scientific, up to **Nietzsche's idea of Superman.**" Musically one hears a handsome exploitation of orchestra, from subterranean rumbles on low C in the double bass through grand organ chorales, piercing trumpet announcements and much internal struggle, until we come out of turmoil with a final quiet C in the bass.

On the way there is a passage of Viennese waltz that has the gargantuan effect of Lachaise's buxom bronze wheeling into action — a triumphant hausfrau on the loose. And the profound philosophy towards the end made sentimental goo only to be matched by a double banana split — a glorious wallow because Strauss was a great orchestrator.

Since there are "many mansions in heaven", I hope one will be leased to grandiloquent composers who attempt the expressive impossible and maybe come out with at least, visceral results. Leinsdorf and his virtuoso orchestra remind me that, "all life is animal in its origin and Spiritual in its **Possible** fruits".

MORNING GLOBE
BOSTON, MASS.
CIRC. 234,100

FEB 24 1968 New England Newsclip

Argentinian gumbo mixed at symphony

By MICHAEL STEINBERG
Globe Music Critic

BOSTON SYMPHONY ORCHESTRA Erich Leinsdorf conducting Beethoven's Symphony No. 8; Concerto for Piano and Orchestra by Ginastera, Joao Carlos Martins, soloist; Strauss's "Also sprach Zarathustra." Friday afternoon at Symphony Hall.

There are pieces that achieve a special sort of musical economy by enabling a listener to take in, or at least be reminded of, a large cross-section of repertory all within the time span of a single composition. The Piano Concerto written in 1961 by the Argentine, Alberto Ginastera, and played at Friday's Boston Symphony concert, is an example of the genre. With its rapid traversal of "Wozzeck," "Pictures at an Exhibition," Schuller's Klee Studies the Gershwin Piano Concerto, and various bits of Prokofiev and Bartok, it offered Symphony subscribers the most remarkable bargain since Martinon's performance of Marius Constant's "Preludes" two years ago, or perhaps even since Bernstein's "Kaddish" two years before that.

Ginastera is what the Germans call a "Vielschreiber," literally a much-writer, in other words, a fluent and indiscriminate scribbler. He adopts surface features of various contemporary styles, trivializing them by dissociating them from whatever compositional function they originally projected. It is effect without cause, meretricious, and, to judge from some of the recent critical gaggling about Ginastera, efficient at providing an acceptable simulacrum of contemporary music for persons who hate the real thing.

The young Brazilian pianist, Joao Carlos Martins, made his way through Ginastera's bravura gumbo with energy, using the final chord to catapult himself astonishingly far into the air and thence into Mr. Leinsdorf's arms. While sufficiently visible, his playing was audible only about two-thirds of the time, though I cannot say whether this reflects lacks in his tone or that of his instrument, or an excess either in the scoring of the orchestral part or the execution of it. As much of the playing as I could hear distinctly sounded very good.

This raises questions about the Boston Symphony's program policy. Why is it thought apropriate to play Ginastera, but not as influential and altogether remarkable a work as Stravinsky's "Movements for Piano and Orchestra"? Why Ginastera before more valuable American works like Kirchner's Concerto No. 2 or Wuorinen's? Why, for that matter, Strauss's "Zarathustra" after an interval of only four years, considering what does not get played? And why, indeed, even a great work like Beethoven's Eighth after only three years, when there are, for instance, 76 Haydn symphonies that the orchestra has not played at all, or when as fine and famous a work as No. 82, "The Bear," has not been done in 71 years, or as a great a one as "The Drumroll" not in 18?

In the event, neither "Zarathustra" nor the Beethoven, both of which Mr. Leinsdorf has done excellently on past occasions, went particularly well this time. The Strauss was a bit stiff, also rather casual and underplayed in ways exemplified by the almost indecently hasty sunrise and the ignoring of the composer's directions for the coda to become progressively slower. There was occasion for some fine playing—Sherman Walt's bassoon solo with its flight to the high B exquisitely done—but there was a fair lot of sloppy and untransparent execution too.

In the Beethoven, Mr. Leinsdorf used the full orchestra with double wind, but used it to play nothing above mezzoforte. No Beethoven fortissimo will be as big as one by Strauss, but however delicate the dynamic scale is within which a piece is composed, it is important to give the impression in fortissimo that the instrument is being maximally exploited. What we had here sounded thick but not strong, and the limp dynamics had their analogue in the skidded-over cadences and other tokens of rhythmic inattention.

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 210,000

FEB 24 1968 New England Newsclip

The Symphony

Orchestra, Pianist Brilliant

By McLAREN HARRIS

On paper a symphonic program of Beethoven, Ginastera and Strauss holds definite promise with perhaps an uncertain prospect for delivery. In yesterday's actual performance, however, the Boston Symphony, Erich Leinsdorf and pianist Joao Carlos Martins delivered.

Alberto Ginastera is a remarkable man. He is a native Argentine of Spanish and Italian descent, and he is a composer par excellence. It is difficult to decide where to begin a description of his Piano Concerto; it embraces a range of expression, instrumental technique and formal structure so far-flung as to lead us to marvel at his invention. And yet there occurs nothing which seems incongruous.

12-Tone Approach

Ginastera's 12-tone approach is voiced through four movements of differing stance, each possessing an introduction and a coda. The opening movement's bombastic cadenza and coda encompass variations of lighter color; an ethereal Scherzo skips along with hushed, fingertip agility; the Adagissimo is languid and full-toned; and the final Toccata concertata develops a sustained rhythmic impulse, exciting and absolutely compelling, which nearly lifted the Symphony Hall audience out of the seats.

The piano and orchestra act as true protagonists in a friendly, often serious rivalry, asserting their strengths at the opening, complementing each other's role in the Scherzo, finally becoming drawn together into a single force as the Toccata approaches its close. By itself the orchestra brings out brute force, lush roundness or the sparkling transparence of some luminous spiderweb. The Toccata's substance is totally virtuosic, through never unidiomatic.

The piano part is not an easy one for it requires great strength and stamina as well as technical brilliance. Martins furnished all three, staying abreast of Leinsdorf and the orchestra until near the end, when the two elements seemed to become a single compound. The composer accompanied both soloist and conductor to the stage for much-deserved applause.

I cannot recall having heard Leinsdorf conduct Strauss' "Also sprach Zarathustra" before, and so yesterday's performance was somthing which I looked forward to. It was, in a word, illuminating. His vision of "Zarathustra" is finely detailed, unhurried yet not lagging. The overall shape was as much built by tempo control and transition as it was by the various dynamic peaks—which, after all, are almost capable of building themselves. The tempos were on the conservative side, without the jerkiness of frequent rubatos, and seemed to give the structure a solid foundation. Perhaps there are more glamourous versions around with greater vertical sweep and more abandon to the shattering climaxes, but Leinsdorf's reading seemed etched in sharp-relief majesty.

Beethoven's Eighth Symphony, as well, approached what one may be tempted to call a Germanic reading—that is, they fullfilled the composer's ideals about tempo; the Allegretto and Minuet true to the letters, the outer movements providing the dash. Beethoven's taste for timpani in the finale is a little beyond mine, but this remains one of my favorite symphonies, and Leinsdorf and his players did it justice.

Next week the orchestra goes on tour, and the following weekend Sixten Ehrling will conduct Berlioz' Benvenuto Cellini Overture, Nielsen's Symphony No. 3 Paul Creston's Cthonic Ode and Respighi's "Feste Romane."

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JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY CIRC. 26,000

FEB 29 1968

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Alberto Ginastera is a remarkable man. He is a native Argentine of Spanish and Italian descent, and he is a composer par excellence. It is difficult to decide where to begin a description of his Piano Concerto; it embraces a range of expression, instrumental technique and formal structure so far-flung as to lead us to marvel at his invention. And yet there occurs nothing which seems incongruous.

12-Tone Approach

Ginastera's 12-tone approach is voiced through four movements of differing stance, each possessing an introduction and a coda. The opening movement's bombastic cadenza and coda encompass variations of lighter color: an ethereal Scherzo skips along with hushed, fingertip agility; the Adagissimo is languid and full-toned; and the final Toccata concertata develops a sustained rhythmic impulse, exciting and absolutely compelling, which nearly lifted the Symphony Hall audience out of the seats.

The piano and orchestra act as true protagonists in a friendly, often serious rivalry, asserting their strengths at the opening, complementing each other's role in the Scherzo, finally becoming drawn together into a single force as the Toccata approaches its close. By itself the orchestra brings out brute force, lush roundness or the sparkling transparence of some luminous spiderweb. The Toccata's substance is totally virtuosic, through never unidiomatic.

The piano part is not an easy one for it requires great strength and stamina as well as technical brilliance. Martins furnished all three, staying abreast of Leinsdorf and the orchestra until near the end, when the two elements seemed to become a single compound. The composer accompanied both soloist and conductor to the stage for much-deserved applause.

I cannot recall having heard Leinsdorf conduct Strauss' "Also sprach Zarathustra" before, and so yesterday's performance was somthing which I looked forward to. It was, in a word, illuminating. His vision of "Zarathustra" is finely detailed, unhurried yet not lagging. The overall shape was as much built by tempo control and transition as it was by the various dynamic peaks—which, after all, are almost capable of building themselves. The tempos were on the conservative side, without the jerkiness of frequent rubatos, and seemed to give the structure a solid foundation. Perhaps there are more glamourous versions around with greater vertical sweep and more abandon to the shattering climaxes, but Leinsdorf's reading seemed etched in sharp-relief majesty.

Beethoven's Eighth Symphony, as well, approached what one may be tempted to call a Germanic reading—that is, they fullfilled the composer's ideals about tempo; the Allegretto and Minuet true to the letters, the outer movements providing the dash. Beethoven's taste for timpani in the finale is a little beyond mine, but this remains one of my favorite symphonies, and Leinsdorf and his players did it justice.

Next week the orchestra goes on tour, and the following weekend Sixten Ehrling will conduct Berlioz' Benvenuto Cellini Overture, Nielsen's Symphony No. 3 Paul Creston's Cthonic Ode and Respighi's "Feste Romane."

52 MARCH

FRI - SAT - XIX / TUES A - IX

EIGHTY-SEVENTH SEASON 1967–1968

Nineteenth Program

Friday afternoon March 8 at 2 o'clock
Saturday evening March 9 at 8.30

SIXTEN EHRLING guest conductor

BERLIOZ Benvenuto Cellini – Overture op. 23

NIELSEN Symphony no. 5 op. 50
Tempo giusto – adagio non troppo
Allegro – presto – andante un poco tranquillo – allegro

INTERMISSION

CRESTON Chthonic Ode (Homage to Henry Moore) op. 90
First performance in Boston

RESPIGHI Feste Romane
Circenses (Circus maximus)
The jubilee
The October festival
Epiphany

The concert will end at about 3.50 on Friday
and at about 10.20 on Saturday

BALDWIN PIANO
RCA VICTOR RECORDS

Fri - sat XIX

ITEM (e)
LYNN, MASS.
CIRC. 34,100

MAR 8 1968 New England Newsclip

* * *

Sixten Ehrling, music director and conductor of the Detroit Symphony Orchestra, will be guest conductor for the Boston Symphony Orchestra tonight and tomorrow night. He has previously conducted the orchestra at the 1966 Berkshire Festival at Tanglewood. The concerts will mark his debut with the Boston orchestra.

Mr. Ehrling has chosen to begin his program with the "Overture to Benvenuto Cellini" by Berlioz followed by a performance of Nielson's "Symphony No. 5". Also to be heard are Paul Creston's "Cthonic ode" and "Feste Romane" by Respighi.

* * *

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 240,000

MAR 9 1968 New England Newsclip

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EIGHTY-SEVENTH SEASON 1967–1968

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Tuesday evening March 12 at 8.30

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BALDWIN PIANO
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Tues - IX

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RCA VICTOR RECORDS

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 240,000
MAR 9 1968
New England Newsclip

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GAZETTE (e)
WORCESTER, MASS.
CIRC. 94,350

MAR 9 1968 New England Newsclip

First Time in Hub

Ehrling Conducts Boston Symphony

By JOHN F. KYES
Gazette Music Critic

BOSTON — Sixten Ehrling, conductor of the Detroit Symphony Orchestra at many Worcester Music Festival concerts, made his debut with the Boston Symphony Orchestra yesterday, having previously conducted it at Tanglewood in 1966.

He will repeat the program tonight and next Tuesday at Symphony Hall. It includes 19th century French music of Berlioz and 20th century Danish, American and Italian works of Nielsen, Creston and Respighi.

Gazette Review

Ehrling won friendly and respectful applause in the early part of the afternoon, increasing in volume and warmth for the Creston and reaching excited proportions after the final work.

Crisp Beginning

The guest conductor revealed confident command of the Boston players from the crisp beginning of the "Benvenuto Cellini" Overture. Here and even more in the later works, the famous percussion section had a field-day.

Nielsen's Third Symphony was heard at the 1967 Worcester Festival. The Fifth, programmed yesterday, ranges in its two immense movements from the gentle beauties of nature to the stern and often-repeated clatter of snare drum and eloquent use of solo clarinet. Between the loud and sometimes grim episodes are climaxes of ecstatic tonal quality.

Ehrling, conducting the Nielsen, Berlioz and Respighi from memory, gave every indication of enjoying the many rhythmic problems.

Best Remembered

Paul Creston is best remembered in Worcester for his "Three Mysteries" Symphony, commissioned by the Festival some years ago, with funds provided in memory of Aldus C. Higgins. His "Chthonic Ode" (Homage to the sculptor Henry Moore) Opus 90 had its first Boston performance yesterday. Commissioned by Ehrling and given its premiere at Detroit in April, 1967, it suggests seven qualities felt by the composer in Moore's sculpture: vitality, restraint, primitiveness, humanism, womanhood, monumentality and universality. Most of the materials range from sonority to thunder.

Respighi's "Feste Romane" found a willing advocate in Ehrling. The highly pictorial episodes of the bloody Circus Maximus of ancient times, the joy of the pilgrims spying Rome, the country festivals and rowdy pleasures of the street throngs at Epiphany, all reached glowing delineation.

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 418,250

MAR 9 1968 New England Newsclip

Detroiter Leads BSO in Fine Concert

(By ROLFE BOSWELL)—Carl Nielsen's spectacular fifth symphony (Op. 50) was yesterday afternoon's Boston Symphony Orchestra featured presentation under the guest conductorship of Sixten Ehrling, talented music director of the Detroit Symphony. It is a massive and muscular orchestral exposition in two long movements, solid, reasonably melodious and eminently professional.

Curiously, but not inexplicably, this symphony bears no subtitle, unlike other Nielsen works except the first. This is rather odd, because this work is, in a sense the most programmatic symphony this eminent Danish composer ever wrote and probably, for that very reason, he avoided putting a label on it.

Sixten Ehrling

The fifth is, in itself, so eloquent that the composer must have felt a sub-title would have limited its scope of suggestion, for it appears to have been a musical protest against the horrible holocaust of the first world war (it was begun 20 months after the signing of the Versailles Treaty.)

It is full of conflict, brilliantly expressed in the first movement, where a long, lyrical passase battles for supremacy over the rataplan of a bellicose snare-drum which would have enthralled Bill Duncliffe. It is a powerful, deeply affecting work and it came across extremely well, thank to the conviction of Ehrling's leadership, the virtuosic playing of the Bostonians, who brought to their exposition unusual depth, width and overall spaciousness.

Curtain-raiser was the rollicking overture to Hector Berlioz' notable flopera, "Benvenuto Cellini" (Op. 23), based on themes from the opera, though not so thrilling as the intermezzo from the same ill-fated work, better known as the "Roman Carnival overture. Ehrling's reading was exemplary, with an ear for detail and a beautifully impulsive sweep to the melodious themes.

After the interval came Paul Creston's "Chthonic Ode" in memory of Henry Moore (Op. 90) in a first local performance. The Greek adjective appertains to the dwellers beneath the earth. Here Creston eschews blatant contemporary mannerisms, though present were impresionistic dabs and rhapsodical plus mystical ramifications.

Although he chooses to be eclectic, he shapes his materials so as to make tem hold together. He has unfailing melodic gifts and an assured hand at interveawing instrumental voices. His flair for scoring is surefire, well-sounding came Ottorino Aespighi's "Feste Romane" (Roman Festivals), third an concluding piece of this Italian composer's evanescent rtilogy dealing with Roman life, manners and customs. There are four connected segments, designed to create "visions and evocations of Roman fetes."

Doubtless the composer conceived this as another in his series of tributes to the imperial city he loved to portray, but what grips the attention throughout some rather blatant orchestral craftsmanship is the gaudy abandon of its colors, the amazing lights and shadows made evident. There was amplitude, boldness and realism in the orchestral presentation.

MORNING GLOBE
BOSTON, MASS.
CIRC. 234,100

MAR 9 1968 New England Newsclip

Conductor Ehrling makes Boston debut

By GEORGE GELLES
Contributing Critic

Sixten Ehrling, who made his Boston debut with the Symphony on Friday afternoon, commissioned, premiered, and brought with him from Detroit, the 'Chthonic Ode" of Paul Creston. The piece, which was first played about a year ago, was written in homage to Henry Moore: Creston's title is borrowed from Sir Herbert Read's critical writing on the sculptor, and his game is to portray in music seven qualities he finds in Moore's work—Vitality, Restraint, Primitiveness, Humanism, Womanhood, Monumentality, and Universality.

Clearly, these are all Good Things that I'm sure every red-blooded American composer supports; but to claim to have captured these qualities in tone is the height of pretension. The piece divided in four sections, never escapes from a bland and monotonous chromaticism and deadeningly unimaginative rhythms. At its best the scoring is routine, at its worst pure high school band.

A more problematic composer is Carl Nielsen; his Fifth Symphony, which Ehrling also led, can be in parts terrifying. I'm thinking of the ending of the first movement when the snare drum has its insistent and crazy improvisation. Tremendous conflict and tension are possible here, and when I first heard the piece live I thought the hall might collapse. Friday's performance wasn't nearly as scary, but good enough to give a very decent idea of what the piece is all about.

What it's about is how this extraordinary Danish composer saw a couple of German Romantics—Brahms and Bruckner. Harmonically we never get past the former, and there are parts of the second movement so close to being stolen that they are embarrassing. But Nielsen's sense of time, his metabolism, was much closer to Bruckner. They go about making symphonies in different ways, but both need long stretches of time to work out the simplest of ideas. (For example the opening section of the Nielsen 5th). They both love lines, and take a special delight in contrapuntal writing. The fugal part of the second of Nielsen's two movements take us right to Bruckner's world. It's very convincing, sincere writing, demanding of the listener, and worth the effort.

If the Nielsen made the most positive impression, its probably because it was the best piece programmed, and not that the conducting varied wildly in quality. Ehrling's work was consistently clean, business-like, not terribly perceptive, and untouched by Eros.

And only the most burning love, I imagine, can make the "Feste Romane" bearable. This last number of Respighi's technicolor trilogy is vulgar stuff. What ideas there are are hopelessly banal; the orchestration is routine in Hollywood. People have been banished from the Eternal City for less. I left the hall during the "October Festival." it's not my idea of a good time.

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 240,000

MAR 9 1968 New England Newsclip

SYMPHONY

Carl Nielsen's No. 5 Intrigues With Sixten Ehrling Conducting

ByMcLAREN HARRIS

With one possible exception, the collection of works which Detroit music director Sixten Ehrlin conducted at Symphony yesterday, following the opening "Benvenuto Cellini" overture of Berlioz, was like a stale stream from the backwaters of the 20th century.

The exception is Carl Nielsen's Symphony No. 5, for though its degree of so-called modernism appears timid to the present generation and may even have appeared so at its advent in 1922, Nielsen's writing is no more, probably less anachronistic than that of Sibelius, who outlived him by 26 years.

Whereas Sibelius draws heavily upon orchestral color, notably string lushness and darker woodwind timbres, and seems to trace dynamic outlines around images of landscape, Nielsen resembles mucn more the absolutist: he works with sharper colors of the brass, with distinctive rhythmic patterns, delineated forms and contrapuntal devices. He, too, has emotion and lyricism; the Fifth Symphony begins with quiet, winding themes over a rippling, quasi-mysterious string background, and there are recurring moments of tranquillity in each of the two movements.

But Nielsen adds elements of increasing tension by insistent rhythm, beat out in a tattoo on a lone snare drum, by incisive combinations of harmonic thirds and an orchestration tinged heavily with brass, reaching its climax in the first movement as the snare drum cracks out its own improvised cadence in opposition, even disregard, to the rest. It is as if Nielsen were clawing at the boundaries of his own expression, and these are perhaps the work's most brilliant measures.

Even the forthright, positive and (to quote the notes) "virile" passages of the second movement do not equal the impact of the first, though the second contains successive feelings of a Scherzo, slow movement and finale along its path. Nielsen's energy, however, never forsakes him, and to the final triumphal bars the listerner is never bored.

The program's newest work was Paul Creston's Chthonic Ode, Op. 90, composed in 1966 as an homage piece to sculptor Henry Moore. "Chthonic," according to Webster, relates to spirits of the underworld, especially gods of the Greeks. What bearing this has to Henry Moore, his sculpture of Creston's music escapes me.

Creston has based his four-sectioned Ode on qualities which he sees in Moore's work: Vitality, Restraint, Primitiveness, Humanism, Womanhood, Monumentality and Universality. Again, the only relation I preceive between the music and these philosophic abstracts is Creston's statement that they are what his music represents. His idom is, if you will, like up-dated Nielsen, though no longer with the rhythmic identity or formal coherence. Technically, it is challenging, and an orchestra may enjoy playing it; on the listener's end, doubts arise.

Then there was Respighi's "Feste Romane." What can one say? It is a gigantic piece of horseplay designed to evoke the revelry of ancient Rome, and what I found most amusing were the looks of increasing disbelief on the faces of those not familiar with it as the score heaped banality upon absurdity. From a serious-music standpoint it is a monstrously-orchestrated orgy of comedy.

So much for the 20th century. Berlioz' "Benvenuto Cellini" overture, though not his best, was propelled in winning motion by Ehrling and the orchestra. Ehrling is a conductor of straightforward gesture, and he encouraged the afternoon's works to live on their metric energy, but he had some difficulty getting dynamic climaxes to build spontaneously, emotionally, rather than by the sheer weight of numbers. They had sufficient edge, yet remained largely hollow underneath.

The orchestral work was capable in the main, though the horns made more than the customary number of missed attacks.

The Symphony

The Boston Symphony Orchestra, Sixten Ehrling conducting, presented the 19th program of the 87th season yesterday at Symphony Hall.

Benvenuto Cellini overture, Op. 23	Berlioz
Symphony No. 5, Op. 50	Nielsen
Chthonic Ode, Op. 90	Creston
Feste Romane	Respighi

54

CAMBRIDGE - V / FRI-SAT XXX

EIGHTY-SEVENTH SEASON 1967–1968

Fifth Program

Tuesday evening March 19 at 8.30

ERICH LEINSDORF conductor

MOZART — Symphony no. 38 in D major K. 504 'The Prague'
Adagio – allegro
Andante
Finale: presto

PROKOFIEV — Symphony no. 2 op. 40 (1924)
Allegro ben articolato
Theme and variations
Theme: andante
Variations: listesso tempo – allegro non troppo – allegro – larghetto – allegro con brio – allegro moderato
Theme: andante molto

INTERMISSION

MENDELSSOHN — Capriccio brillante for piano and orchestra op. 22
GARY GRAFFMAN

LEES — Piano concerto no. 2
Allegro enfatico
Adagio, vago
Allegro tempestoso
GARY GRAFFMAN

Gary Graffman plays the Steinway piano

BALDWIN PIANO
RCA VICTOR RECORDS

Cambridge - I

EIGHTY-SEVENTH SEASON 1967–1968

Twentieth Program

Friday afternoon March 15 at 2 o'clock
Saturday evening March 16 at 8.30

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First performance by the Boston Symphony Orchestra

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GARY GRAFFMAN

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Allegro enfatico
Adagio, vago
Allegro tempestoso
GARY GRAFFMAN

World première

The concert will end at about 4.05 on Friday and at about 10.35 on Saturday

Gary Graffman plays the Steinway piano

BALDWIN PIANO
RCA VICTOR RECORDS

Fri - Sat XX

SUNDAY GLOBE
BOSTON, MASS.
CIRC. 537,050

MAR 10 1968 New England Newsclip

Concerto here World debut of Lees Piano

The world premiere of the Benjamin Lees Piano Concerto No. 2 will take place at the Boston Symphony's Friday afternoon and Saturday evening concerts. Gary Graffman, for whom the concerto was written, will be soloist, and Erich Leinsdorf will conduct. Five years ago Leinsdorf and the B.S.O. played the first performances of the Lees Violin Concerto, with Henryk Szeryng as soloist.

The Friday-Saturday program also will include Mozart's "Prague" Symphony and Prokofiev's Symphony No. 2, Before the Lees premiere, Graffman will be heard in the Mendelssohn Capriccio brilliante.

The orchestra's Tuesday concert will be under the direction of guest conductor Sixten Ehrling of the Detroit Symphony. The program, a repeat of last week's Friday-Saturday concert, will be made up of the Berlioz "Benvenuto Cellini" Overture, Carl Nielsen's Symphony No. 5, Paul Creston's Cthonic Ode and Respighi's "Feste Romane."

This Thursday, the Boston Symphony will play in Providence.

The New York Times
NEW YORK, N. Y.
D. 885,000 SUN. 1,500,000

APR 4 1968

Graffman Heard in a New Concerto

By DONAL HENAHAN

Composers who look at where music is heading these days and decide not to follow are faced with a serious problem: At what point should they try to arrest the flow of musical change? If the decision is to return to an earlier period in sound and esthetics, as Stravinsky and others did in a famous neoclassical about-face of the twenties, and as other composers are now gingerly beginning to do again, how can theold sounds be related to the emotional lives of contemporary listeners?

Benjamin Lees, whose Piano Concerto No. 2 had its first New York performance last night at Philharmonic Hall by the Boston Symphony, took us back to Bartók and Prokofiev of 40 years ago. This particular time was one of tremendous excitement and ferment in music, and the nostalgia of composers who love the great works of the period is understandable. It is certainly possible that excursions into that past may produce new discoveries.

The Lees concerto, at any rate, did not prove to be such a discovery. Although it was played with awsesome facility and faceless modesty by Gary Graffman (who commissioned the concerto and gave its first performance in Boston last month), the work impressed one chiefly with its flashy surfaces.

A straightforward, neoclassically oriented composition in three movements, complete with a long, busy first-movement cadenza, the Lees went down in three smooth swallows, presenting few problems to anyone who knew the Bartók First or Prokofiev Third concertos. The slow movement contained some imaginative patches, opening and closing with duets for the piano and timpani. But, unless Mr. Lees was pulling our leg, what was that almost literal quotation from Bartók's Concerto for Orchestra doing in there?

The piece, not surprisingly, sounded extremely professional and playable, but it generated no atmosphere of its own, and not even any fresh sonorities to occupy the attention in place of better things. Erich Leinsdorf also conducted the justly neglected Prokofiev Symphony No. 2 in D minor, which was having its first New York performance, and the Beethoven Fifth, which was not.

61

54

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RCA VICTOR RECORDS

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RCA VICTOR RECORDS

SUNDAY GLOBE
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CIRC. 537,050

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New England Newsclip

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Music Review

Graffman Featured With Symphony

By RAYMOND MORIN
Telegram Music Critic

BOSTON — High hopes were held for the merit of Benjamin Lees' new Piano Concerto No. 2 that was world premiered yesterday in Symphony Hall.

The Boston Symphony Orchestra was conducted by Erich Leinsdorf. Soloist was Gary Graffman for whom the concerto was written.

Its indelible impression and only precarious bid for survival is technical difficulty that approaches the ridiculous.

There can be no doubt that Lees set out to write a "razzle-dazzle" for Graffman. The young pianist has a pyrotechnique that he usually uses with discernment.

Couldn't Do Much

He couldn't do much else with the Lees' Concerto but pull out all the stops and let loose with everything he has in his equipment.

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Orchestral part of the program was the first performance by the Boston Symphony of Prokofieff's Symphony No. 2, Opus 40.

Already a Master

Coincidentally, it was composed the year of Lees' birth. Which proves only that Prokofieff was already a master of cacophony and tonal sensationalism.

The Prokofieff is a blatant, screaming piece of boastful and defiant character. Through the din, one hears rhythms that the composer was to use to much better advantage later on, as in the fifth symphony.

It's a virtuoso vehicle for orchestra and the Boston Symphony was not found wanting in resources. One might feel justified in believing that much skill was squandered on the performance.

The two movements (including variations) repeatedly reverted to snarls, clatter and open hostility. As if to make amends, Prokofieff ended the work with an episode of such docility and politeness that it could be attributed to Debussy or Ravel.

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TELEGRAM (m)
WORCESTER, MASS.
CIRC. 62,350
MAR 16 1968
New England Newsclip

EVENING GLOBE
BOSTON, MASS.
CIRC. 139,700
MAR 16 1968
New England Newsclip

Debut for Lees concerto

By MICHAEL STEINBERG
Globe Music Critic

The Piano Concerto No. 2 by Banjamin Lees, which was given its world premiere at Friday's Boston Symphony concert, is honest, responsible, competent work, something to command respect.

There are three movements — fast, slow, fast — and they take about 23 minutes. Though stimulatingly dissonant, the music is tonal, E minor being home. The writing is traditional also with respect to the treatment of instruments. Each movement has a constant metrical unit as point of reference, but these units are all the time deployed into patterns of varying lengths, the peppery seasoning of irregular bars being analogous to the dissonance in the harmony.

It is "traditional" composing with a "modern" surface, but there is none of the disjunction between surface and content that characterizes the Ginastera concerto that was played at Symphony recently. In Lees's work, the outside is a coherent articulation of the inside.

Lees's skill at composing in the literal sense, at articulating and ordering his material, is considerable. The three movements are clearly and effectively shaped. The sense of direction is strong, and the composer's resourcefulness at extending his material and finding new developments and combinations of its elements produces something that holds the interest.

The music is not often rich or highly varied in other respects. Much of the piano writing is in octaves, which is a surface manifestation of a compositional approach that is characteristically "single-line." The language is that of middle-to-late Bartok, and in the Adagio, the sonority of the piano percussion dialogue and the night music in the middle come a bit close for comfort to the Sonata for two pianos and percussion. Lee's music is neither original nor personal, but everything else about it is good, and I do admire the intelligence and professionalism in it.

Gary Graffman's mechanical and charmless rattling off of Mendelssohn's pretty Capriccio brillante was no joy, but his style was more suited to the percussive toccatalike requirements of the Lees Concerto. The orchestra was not quite secure with the shifting meters at quick tempo — the strain on players' concentration in such music is great — and the performance was, I would say, good, though no more than that.

The revival of Prokofiev's Symphony No. 2, introduced to Boston five years ago at one of the Prausnitz concerts at the New England Conservatory, was very worthwhile. The piece was written in 1924. It was disliked by almost everyone at its Paris premiere that year, including even Koussevitzky, who, at any rate, never brought it to Boston, nor conducted it again anywhere. It is, in Roger Newhall's phrase, "the most advanced, the most 'far-out' piece he ever wrote," and it represents the road not taken by Prokofiev, much as the extraordinary 4th Symphony does in Shostakovich's career.

There are two movements, a relentless allergro, and a set of six variations on an andante theme that returns to end the work. Its polyphony is boldly dissonant, and the writing is dense and concentrated vertically in texture and harmony, and horizontally, as it were, in the expressive concentration and drive. The sounds all this makes in the orchestra are of effortless and fascinating originality.

I enjoyed hearing the Lees Concerto, I think it likely I would enjoy anything of his once, but I am not curious to hear it again. With the Prokofiev Symphony I feel I have only begun. It seems to me one of the strongest pieces in the 20th Century repertory, and I hope it will be around more than it has been.

Two 'firsts' at the Symphony

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The Boston Symphony added two items to its repertory Friday afternoon: a new piano concerto by Benjamin Lees and a relatively old (1924), but neglected symphony of Prokofiev.

The première of Prokofiev's Second Symphony, conducted in Paris by Serge Koussevitzky, met with almost unanimous disfavor. Twenty-five of 28 critics shot it down; Prokofiev went through agonies of reappraisal, and Koussevitzky, to whom the score was dedicated, never played it again.

It appears now that whatever other problems the symphony may have had (it is not an evenly inspired piece), it owes a thing or two to Stravinsky's "Sacre du Printemps," and couldn't help living, for a time at least, under that giant shadow. The most impressive element of the first movement, for example, is its throbbing pulse, the relentless beating-out of what sounds like march music with a sardonic twist. Clusters of brass instruments enter periodically, playing sharp dissonances in parallel motion—a "technique" to be found on almost every page of the "Rite of Spring."

Reflections of 'Sacre'

But although the manners of early Stravinsky show up here and there in this symphony, they show up as reflections rather than imitation. One sees as well the bitter eloquence, quite original to Prokofiev, that one misses in many of his later Soviet works.

The other movement, moreover, reveals Prokofiev's considerable melodic and contrapuntal gifts. Like Beethoven's last piano sonata, this symphony has two movements, the second of which is a theme with variations. Prokofiev's theme is a simple, singable melody, built on typically Russian chord progressions. The variations range from sparse cantus-firmus treatment to textures that are virtually opaque, with thematic elements tossed around amidst complex and fascinating contrapuntal chatter.

The power to fascinate—to grip the attention—was one of many things the Lees Concerto lacked. It was complex, rhythmically and as to texture, and provided a good showcase for the pianistic talents of Gary Graffman.

Melodic paucity

But the concerto suffers from a grave paucity of melodic ideas. Its most notable thematic element is a mordant figure (like the first three notes of Bach's Toccata in D minor) repeated with tedious predictability. Repetition also robs the work of rhythmic interest, there being scarcely a bar in the outer movements that is not somehow syncopated.

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MONITOR (e)
BOSTON, MASS.
CIRC. 192,400
MAR 18 1968
New England Newsclip

55

Music Review

Graffman Featured With Symphony

By RAYMOND MORIN
Telegram Music Critic

BOSTON — High hopes were held for the merit of Benjamin Lees' new Piano Concerto No. 2 that was world premiered yesterday in Symphony Hall.

The Boston Symphony Orchestra was conducted by Erich Leinsdorf. Soloist was Gary Graffman for whom the concerto was written.

Its indelible impression and only precarious bid for survival is technical difficulty that approaches the ridiculous.

There can be no doubt that Lees set out to write a "razzle-dazzle" for Graffman. The young pianist has a pyrotechnique that he usually uses with discernment.

Couldn't Do Much

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CIRC. 52,350
MAR 16 1968
New England Newsclip

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MONITOR (e)
BOSTON, MASS.
CIRC. 192,400
MAR 18 1968
New England Newsclip

911

56

THURS B - III - III

EIGHTY-SEVENTH SEASON 1967–1968

Third Program

Thursday evening March 21 at 8.30

ERICH LEINSDORF conductor

MOZART — Symphony no. 38 in D major K. 504 'The Prague'
Adagio – allegro
Andante
Finale: presto

MENDELSSOHN — Capriccio brillante for piano and orchestra op. 22
GARY GRAFFMAN

LEES — Piano concerto no. 2
Allegro enfatico
Adagio, vago
Allegro tempestoso
GARY GRAFFMAN

INTERMISSION

BEETHOVEN — Symphony no. 5 in C minor op. 67
Allegro con brio
Andante con moto
Allegro – allegro

Gary Graffman plays the Steinway piano

BALDWIN PIANO
RCA VICTOR RECORDS

Hall B - III

511

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 240,000

MAR 16 1968

New England Newsclip

SYMPHONY

Lees Piano Concerto Premiered On BSO Program Lacks Identity

By McLAREN HARRIS

Yesterday's Boston Symphony program offered the world premiere of a piano concerto, the first BSO performance of a Prokofiev symphony, a revival after eight years of a Mendelssohn piano-orchestra miniature and Mozart's "Prague" Symphony. Which work made the most lasting impression? The "Prague," of course.

Garry Graffman presented the premiere of Benjamin Lees' Piano Concerto No. 2, commissioned by the pianist. Graffman is a powerful exponent for such a work — strong-willed and technically gifted. But even a Graffman can wrest no more personality from a composition than it bears intrinsically and in the case of the Lees concerto there is rather little.

The concerto exhibits such lack of identity that the first movement, Allegro enfatico, and the finale, Allegro tempestoso, could be switched with little apparent alteration in the effect. Both are propulsive, metrically irregular, rhythmically marked and both moved along at a consistent, somewhat heavy dynamic level. Only the Presto coda concluding the finale convinces us that this must be the end, as neither pianist nor orchestra would seem to have the strength to continue.

For all the abundant energy Lees serves, his expression is unclear, for the contest consists of fragmented statements in endless alteration between soloists and ensemble. The keyboard part seems to revolve around small pitch-centers, thus being almost entirely dependent upon rhythm, not tonal succession, for interest; the vertical concept is a sort of nonharmony, neither functional nor incidental. There is, as Lees explains in detail in the program, definite form here: sonata for the first movement, rondo for the finale. Yet even with these notes before me I had trouble following his intents.

The intervening Adagio provides relief on the dynamic scale, anyway, being considerably lighter, but again the back-and-forth exchanges between the piano and various orchestral elements recall a like expression, only slower in tempo, to the outer sections. The composer was present to acknowledge a cordial reception.

Prokofiev's Symphony No. 2, Op. 40, was far more impressive and, perhaps surprisingly, more modern in its tonal combinations. Prokofiev was mindful of harmonic function, yet not the least timid about dissonances (and harsh ones at that), whereas the previous work appeared to tread a path someplace in between. There is a sort of unbridled quality about Prokofiev's dissonances here, some of which run parallel for several notes, reflecting something less than full maturity. The first movement (there are two) contains pages of stern, almost savage impact, though not to the point of complete abandon or fierce monotony.

In contrast the Theme and Variations possess passages of restful beauty and organized counterpoint, wending its way simultaneously through several tonal schemes, culminating in a contrapuntal swirl which becomes nearly opaque. The symphony is not entirely consistent in its inspiration, yet displays enough exterior features to excite some attraction.

Mendelssohn's Capriccio brillante was the program's smallest work, and Graffman disposed of it in now sympathetic, now muscular fashion. The Capriccio has melodic appeal — more than his concertos, at any rate — but the substance is practically hollow: the orchestra is like a fifth wheel while the piano has but three.

All of which left Mozart's Symphony No. 38 as the enduring creation, even in its role as the opener. Erich Leinsdorf's conception was a classic ideal from lusty dynamic contrasts to observing repeats, and the orchestral tone was like pure crystal. The players were particularly commendable in the difficult Prokofiev, with the only touchy situations of coordination occuring during brief moments in the Lees.

Next week Mr. Leinsdorf will conduct Haydn's Symphony No 24, Luigi Dallapiccola's "Tartiniana," with Joseph Silverstein as soloist, and Mahler's Symphony No. 1.

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RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 418,250

MAR 16 1968

New England Newsclip

Lees' 2d Concerto World Premiere

(By ROLFE BOSWELL)—Gary Gaffman, distinguished young American pianist, was soloist with the Boston Symphony Orchestra, conducted by Erich Leinsdorf, yesterday afternoon, introducing, at the concert's conclusion, Benjamin Lees' second piano concerto. It is an eclectic work, borrowing heavily from Shostakovitch, Khatchaturian and the late George Antheil (in orchestration), but a notable contribution, nevertheless.

It is notably suited to the pianist's ultrapercussive style and the slow movement (Adagio, vago) was beautifully wrought. However, it is doubtful that it is destined to be included in the repertory.

Gary Graffman

Before that, he was soloist in Mendelssohn's "Capriccio Brilliante" (Op. 22, in B) for piano and orchestra, colorful and brilliantly orchestrated, though, as always in this composer's music, it lacks the contrast of two sonata themes. There is a soft introduction in B major, followed by an allegro con fuoco in B minor. The piece is full of pathos, coquetry, gaiety; it plays with arabesques and march rhythms. For years it was Clara Schumann's favorite bravura piece by a composer other then her husband.

The pianisti needs of this engaging, little known work were neatly supplied by Graffman and Dr. Leinsdorf's direction was, on the whole, apt for this music.

A lively and brightly delineated exposition of Mozart's 38th symphony (KV-504, in D) opened the concert. There is very little trace of that "sunny gaiety of the darling of the gods" which sentimental Mozarteans often regard as the sole significant characteristic of his genius.

What would Mozart be were the enchantment of his melodies not filled with profound sensibilities and passionate feeling and if the demonic strength of his genius did not also pursue the most secret impulses and sufferings of the heart* In this symphony there is a trace of more suffering sensibility than the abundance of divine sensibility than of the abundance of divine gaiety that animated his earlier symphonies.

Also programmed was Proovieff's second symphony (Op. 40), weakest of his seven works in that form. The composer thought so little of it that he set it aside for rewriting, but of the plans for revision there were no more than a few jottings on paper. It was sordid completion of Dr. Leinsdorf's traversal of the seven symphonies.

GAZETTE (e)
WORCESTER, MASS.
CIRC. 94,350

MAR 16 1968

New England Newsclip

57

Graffman Is Soloist

The Evening Gazette

Lees' Concerto Is Premiered

By JOHN F. KYES
Gazette Music Critic

BOSTON — Yesterday the Boston Symphony Orchestra offered the world premiere of the Second Piano Concerto of Benjamin Lees, who shared the applause with Gary Graffman, Boston and Tanglewood favorite, for whom the exciting piece was written.

Gazette Review

Erich Leinsdorf's adroit program also included the first BSO performance of Prokofiev's Symphony No. 2, Op. 40, composed in 1924, and which Koussevitzky abandoned after he led its first performance in Paris in 1925. (Critics raved against the work).

Soothed and Pleased

Leinsdorf balanced Mozart against Prokofiev, and Mendelssohn against Lees. These contrasts, which undoubtedly soothed and pleased certain Boston listeners, by no means hurt the modern cause.

The Lees Concerto deserves more eloquent reactions when it is repeated tonight, next Tuesday and Thursday, and is sure to arouse better demonstrations at Philharmonic Hall, New York, on the BSO's forthcoming tour.

Leinsdorf's Mozart (the "Prague" Symphony No. 38) was painstaking, sometimes to the point of fussiness, in the sober first movement and the second's lingering richness. The fleet pace chosen for the finale seemed to tax the woodwinds' agility.

Form and Sense

The Prokofiev Second has few things to daunt us. Its initial tumult of brasses and percussion is tremendous, but the work abounds in form and sense. Its beautiful second movement (theme and variations) offers brooding mystery, static suspense and great climaxes. The symphony ends softly.

Graffman played first a Mendelssohn showpiece, "Capriccio brillante for piano and orchestra," Op. 22. His crisp handling of details helped to offset the basic overdose of romanticism.

The Lees work intentionally posed great problems for the brilliant and equally important participants, soloist, conductor and orchestra. Sonorities required tremendous assets of speed, power and endurance. There were fascinating rhythmic structures. The solo cadenza was vitally written and something to hear.

In this initial performance, Graffman used a score, but turned his own pages.

CAPITAL CITY NEWS BUREAU
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ALBANY TIMES UNION
Sunday, March 24, 1968

When the New Music Harks Back to the Old

By JOAN SIMMONS
Times-Union Music Critic

BOSTON — If Benjamin Lees' Piano Concerto No. 2, premiered last week by the Boston Symphony Orchestra here, has any real value, it is in demonstrating to the audience at large that not all modern music is experimental, unlistenable and unmelodic.

This particular work had an effect attributable to a combination of Sousa and Mendelssohn, a formula for instant popular appeal.

Lees' Piano Concerto No. 2 has done modern music one large favor — it has erased some of the black mark against contemporary composition in the opinion of the routine concert-goer.

Number a Compromise

Any orchestra worth its title schedules a certain number of premieres for each season. The number can usually best be described as a compromise between that dictated by its musical conscience and that tolerated by its subscription audience.

The Philadelphia Orchestra had no sooner settled into the Saratoga Performing Arts Center when the question arose of when the first premiere would take place: the answer is with the opening of the third season next August 1 when Ginastera's setting for Psalm 150 will be offered for the first time in North America.

The presentation of the Lees Concerto by the Boston Symphony was a rather curious event. It was premiered in the 20th program of the season on Friday afternoon and Saturday night. This was routine.

But it occupied fourth and last place on the program. This is not so usual, especially when the earlier portion of the concert consists of two symphonies and another piano piece, Mendelssohn's Capriccio Brillante for Piano and Orchestra.

The scheduling seems to have been by design, for Symphony Hall was filled for the performance, and yet in the pause between the Mendelssohn work and the Piano Concerto a noticeable portion of the audience left, the premiere obviously not being the major drawing card of the program.

'At Least One Good Piece'

At the close of intermission an elderly lady, a Friday afternoon subscriber of long standing, was asked by an acquaintance if she looked forward to more good music. "At least one good piece," she replied with an inflection that made it obvious she meant the Mendelssohn.

The surprise to the audience was that they were surprised by the Piano Concerto. They liked it and the response was actually quite boisterous. And this was primarily a ladies' concert.

The point is that the role of new compositions is quite precarious and undefined in the actuality of the concert hall. Of course the orchestra and conductor are interested in them if only for the sake of the reputation of their musical integrity . . . but this is only the first reason.

The audience generally isn't interested in new works, at least not categorically. There are exceptions like Ginastera's opera "Bomarzo" now being done by the New York City Opera at Lincoln Center. All performances were sold out almost as fast as the presentation was announced.

The reason in Ginastera's case is easily ascertained. This is merely the New York premiere. The world premiere was last May in Washington where the work was greeted with exclamations of shock and declared to possess large doses of sex and violence. Its reputation was made.

It would be hard to make any such claims for a piano concerto even if such an effect were describable.

Telltale Sign . . .

The Second Piano Concerto was composed by Benjamin Lees for Gary Graffman as the result of previous collaboration in a sonata. Its performance by the Boston Symphony was based on its success a few years ago with Lees' Violin Concerto. The telltale sign is in the program reference to the work, "which was well received by audiences in Boston and New York."

This line is common in promotions for any type of work. The alternative is "well received by critics." Seldom are the two used in reference to the same work. The classic example is in the movie "Sound of Music," but it holds true in music as well.

Incidentally the piano concerto will also be given its New York premiere by the Boston Symphony in the near future.

A year ago the Boston Symphony premiered Elliot Carter's Piano Concerto which had been commissioned by pianist Jacob Lateiner. The recording of that performance has just been released by RCA and was greeted in The New York Times last Sunday with the attitude "excellent, but will anybody listen?"

Chances are they won't.

"They didn't like it at its premiere and it will take longer than a year for "them" to accept this product by one of the leading contemporary-experimental composers.

Even the musicians exhibited a "credibility gap" in their approach to the performance of that particular work. (Musicians on stage are often noted for their conservatism in a vein similar to audiences.)

There was no such skepticism on the part of the orchestra in the performance of Lees' Concerto which the author himself describes as being in a ". . . modified clasical form."

The program notes on the concerto were written by Lees and conclude with his description of the conclusion of the work: "It is short, wild and completely unbridled, hurtling onward in its final sweep to the conclusion of the concerto."

A similar statement could be made about the ending of Tchaikowsky's "1812" Overture.

This is not to undermine the work, or to say that if it is popular it can't be good. What it does say is that the work is reminiscent rather than experimental in sound. It imitates rather than creates in technique. And it lulls rather than challenges in listening.

The orchestra, the concert hall and the composer could not hold out for long without popular support and large scale popular support is not coming in response to the work of Carter and his like. If there is a ready place for each type of composition it could be assumed that there might be a need for both.

It may be argued that there are enough such works already produced by Mendelssohn, Strauss, Tchakowsky, and we don't need more. Maybe we don't.

But if this is what people still want to listen to, maybe it doesn't hurt to give it to them sometimes in modern dress rather than always as an artifact. It just might lead them to listening to something they don't like —and maybe even liking that.

And in the meantime it keeps the field and funds fertile for the encouragement and nurturing of all types of composers, which is the real point at any cost and from any corner.

PIANIST GARY GRAFFMAN
Reminiscent, not experimental

58

PRI - SAT XXXI

EIGHTY-SEVENTH SEASON 1967–1968

Twenty-first Program
Friday afternoon March 22 at 2 o'clock
Saturday evening March 23 at 8.30

ERICH LEINSDORF conductor

HAYDN — Symphony no. 24 in D major
[Allegro]
Adagio
Menuet & trio
Finale: allegro

First performance by the Boston Symphony Orchestra

DALLAPICCOLA — Tartiniana, divertimento for violin and orchestra (1951)
Larghetto; molto espressivo, ma semplice – allegro misurato – molto sostenuto – allegro assai, ma non precipitato
JOSEPH SILVERSTEIN

First performance in Boston

INTERMISSION

MAHLER — Symphony no. 1 in D major (1888)
Langsam: schleppend, wie ein Naturlaut
Kräftig bewegt, doch nicht zu schnell
Feierlich und gemessen, ohne zu schleppen
Stürmisch bewegt

The concert will end at about 3.55 on Friday and at about 10.25 on Saturday

BALDWIN PIANO
RCA VICTOR RECORDS

1291

Fri - Sat XXI

SUNDAY HERALD TRAVELER
BOSTON, MASS.
CIRC. 310,000

MAR 17 1968 New England Newsclip

Silverstein Violin Soloist With Boston Symphony

The Boston Symphony Orchestra's concertmaster, Joseph Silverstein, will be soloist for the Friday-Saturday concerts next weekend. Music director Erich Leinsdorf has invited Mr. Silverstein to perform Luigi Dallapiccola's "Tartiniana."

The Dallapiccola piece is new to the orchestra's repertoire, as is Haydn's Symphony No. 24, which begins these concerts. The second half of the weekend program will be devoted to Mahler's Symphony No. 1.

On Tuesday evening at 8:30 the fifth program of the "Cambridge" series takes place in Symphony Hall with Gary Graffman as soloist in a performance of Benjamin Lees new Piano Concerto, first performed by the orchestra on March 15. Also scheduled for this concert are Mozart's Symphony No. 38 and Symphony No. 2 by Prokofiev.

The Mozart Symphony and the Lees Concerto will also be heard on Thursday evening, the final program of this season's three-concert Thursday series. Mr. Leinsdorf will conclude the concert with a performance of Beethoven's Symphony No. 5.

E11

Christian Science Monitor March 25 1968.

Vienna— from Haydn to Mahler

By Craig Stinson

Haydn's Symphony No. 24 and Mahler's Symphony No. 1 make an interesting program combination, because together they constitute a kind of before-and-after shot of a great musical tradition. Haydn, who as we all know was father of the symphony, was still in the throes of labor when he composed his 24th; the work combines baroque and classical elements in utter defiance of category, and offers a fascinating pre-natal glimpse of what textbooks would later call the "symphony."

Mahler, on the other hand, had as much as anyone to do with that final surge of symphonic writing that brought the form to unanswerable conclusions. His first symphony may be seen as a beginning of the end for symphonic writing. (There are, of course, symphonies after Mahler, but with few exceptions they are not amplifications of established forms and styles, but reversions to earlier models.)

When Haydn and Mahler are played with as complete comprehension of the Viennese tradition as Erich Leinsdorf showed on Friday afternoon, the result is not only an integrated concert, but a highly illuminating one as well.

Convincing Mahler

Mr. Leinsdorf and the Boston Symphony made the Mahler First as convincing a piece of music as it is ever likely to be. He did this with an approach that is rather atypical, in that it emphasized what is most Viennese about the work and played down its more bombastic, superheroic aspects.

There was, to be sure, abundant orchestral pizazz; the trumpet fanfares were brilliantly played (the entire brass section was at its very best) and the tuttis of the final movement were shatteringly effective.

But Mr. Leinsdorf took slower tempos than usual. And surprisingly enough, by making the "schleppend" episodes even more schleppend than ever, kept them from sounding banal. That takes some genuine musical insight.

Viennese Mahler

It was a Viennese Mahler, in the best sense of that term—not simply light-hearted in the stereotypical Strauss manner, but with a kind of inner relaxation. "Philosophical," as the word is popularly used, might be one way of describing it.

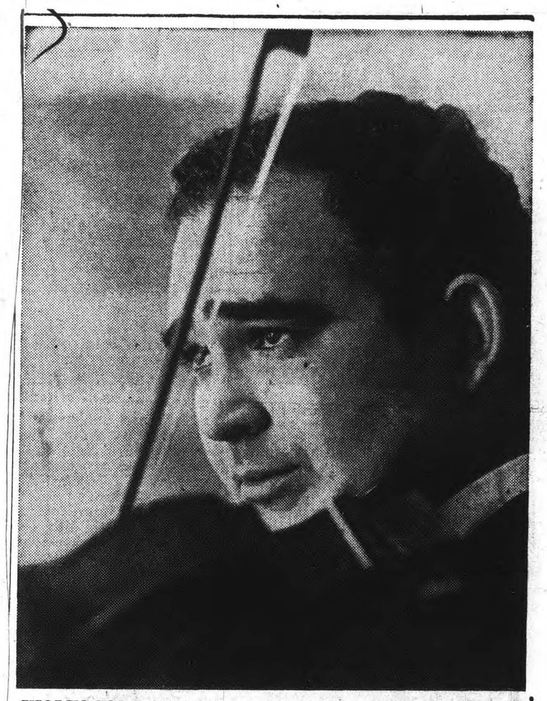
Mr. Leinsdorf, by taking his time, by a judicious use of portamento phrasing, but most of all through proper pacing, showed that he understood what the work was about. If he was unable to make its programmatic content meaningful, that at least was not his fault. For most of three movements, the symphony can be understood as absolute music; and the finale, in Mr. Leinsdorf's performance, almost sounded like continuous musical substance, rather than a succession of programmatic happenings.

The Haydn symphony, which opened the concert, got loving treatment from all concerned, especially from Doriot Anthony Dwyer, flutist, and Charles Wilson, the orchestra's assistant conductor and keyboard utility man. The two of them had the second movement — a solo for flute with continuo accompaniment — almost entirely to themselves.

As a non-chronological interlude, the orchestra offered the Boston première of "Tartiniana," a divertimento for violin and chamber orchestra by Dallapiccola, based, with free harmonic transformations, on a few themes of Tartini. Joseph Silverstein, as violin soloist, evoked pleasant recollections about that 18th century genius.

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY CIRC. 26,000

MAR 21 1968 New England Newsclip



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JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY CIRC. 26,000

MAR 21 1968 — New England Newsclip

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SUNDAY HERALD TRAVELER.
BOSTON, MASS.
CIRC. 310,000

MAR 23 1968 New England Newsclip

SYMPHONY

A Truly Eloquent Program

By McLAREN HARRIS

There is, I believe, nothing equivocal or of partial conviction to say about yesterday's Symphony program under Erich Leinsdorf. It was musical to the bone, both in material and execution — unstartling but masterfully eloquent.

One could get an idea from the above that it was a program of old favorites. Not entirely. The first local performance was given of "Tartiniana," a divertimento for violin and chamber orchestra by Italian serialist Luigi Dallapiccola, with Joseph Silverstein as soloist.

Every new experience with Dallapiccola seems to become a revelation. On the surface at least, his music is the most humanly poetic of the serial compositions with which we are most familiar. His lines eschew extreme angularity, often emerging in diatonic phrases; he alludes to conventional harmony though rarely adopts it outright, preserving his flexible position among all key-centers; and his contrapuntal elements, frequently in dissimilar meter and delineated by separate timbres, slip together marvelously.

VIOLIN WORK BRILLIANT

The "Tartiniana," based upon material from Giuseppe Tartini's violin sonatas, transfigures the 18th-century melodic-harmonic idiom into one of exciting metric and rhythmic variety and, if anything, even greater contrapuntal ingenuity. The violin work, via Silverstein, was brilliant, balancing (not dominating) the overall texture. Canonic writing and short-motived imitation is enhanced by transparent orchestration, with its discreet combinations of wind and string (surprisingly, one will notice, like Mahler, also represented on the program).

The orchestra was delicately, yet fully responsive, while Silverstein poured forth virtuosity. Dallapiccola's homage-piece glittered.

Preceding this was Haydn's Symphony in D, No. 24, another expression of Leinsdorf's desire to perform all early Haydn symphonies eventually (if he were to remain long enough). The cheer and polish of the Allegros, the metric decisiveness of the minuet, the sheer dash of the finale are all familiar, welcome characteristics; but the symphony's centerpiece is the Adagio, a delicious cantilena for solo flute, phrased tenderly by Doriot Anthony Dwyer.

LYRIC POETRY

Leinsdorf's utter belief in the music of Mahler is no secret and his ability to communicate it allows for no dispute. The Symphony No. 1 induces an emotional allegiance rather than requiring an analytical understanding. It is even said that Mahler relinquished logic and rhetoric entirely for effect in the finale. But rhetoric, though not ignored, was never the salient feature of his art; his appeal is through lyric poetry, tonal color, harmonic pungence, dynamic climax.

The Symphony's reading bespoke preparation and rewarding willingness on everyone's part. From a premonition-bearing beginning the music moved through a full-throated Scherzo with its languid "Trio," a hauntingly spelled-out funeral march and the cataclysmic finale. Only an anti-Mahlerite would not have had difficulty keeping from coming apart at the seams with latent nervous energy during the final bars.

After two weeks on tour, the orchestra returns on April 12 under Julius Rudel's baton with Mozart's Symphony No. 32 in G, Ginastera's Estudios sinfonicos, the Symphony No. 1 of Sibelius and Wagner's overture to "Rienzi."

The Symphony

The Boston Symphony Orchestra, Erich Leinsdorf conducting presented the 21st program of the 87th season yesterday at Symphony Hall. Concertmaster Joseph Silverstein was soloist for the Dallapiccola work.

Symphony No. 24 in D major Haydn
Tartiniana (1951) Dallapiccola
Symphony No. 1 in D major Mahler

SUNDAY GLOBE
BOSTON, MASS.
CIRC. 537,050

MAR 17 1968 New England Newsclip

Concertmaster soloist with the B.S.O.

Two works new to the Boston Symphony will be on the orchestra's program Friday at 2 and Saturday at 8:30. Erich Leinsdorf will conduct.

Concertmaster Joseph Silverstein will be soloist in Dallapiccola's "Tartiniana." This will be preceded by Haydn's Symphony No. 24. After intermission will come Mahler's Symphony No. 1.

In concerts Tuesday and Thursday at 8:30, Gary Graffman willl play the new Lees Piano Concerto No. 2 and Mendelssohn's Capriccio brilliante. Both programs will begin with Mozart's "Prague" Symphony. Tuesday's concert will include the Prokofiev Symphony No. 2 and Thursday's Beethoven's Fifth.

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 418,250

MAR 23 1968 New England Newsclip

Mahler's 1st Symphony Is Presentation of BSO

(By ROLFE BOSWELL)—Gustav Mahler's first simphony ("The Titan," in D) concluded yesterday afternoon's Boston Symphony Orchestra concert, with Erich Leinsdorf conducting, a sturdy and forward-thrusting performance, uncovering a richness of sentiment, drama and tonal beauty.

None of Mahler's symphonies conform to the classical pattern, though the first, written when the composer was 28, manages to do so for the first three movements; even the finale is revolutionary in the manner of its length. It is definitely programmatic and its poetic inspiration came from a pastoral romance by Jean-Paul Richter called "Titan."

Mahler

Mahler's rather obscure work is divided into two main segments. The first, called "Days of Youth," contains three movements: "Spring Without End," "A Chapter of Flowers" and "Under Full Sail." The second part, under the general title of "Commedia Umana," covers the fourth and fifth movements: "Hunter's Funeral March" and "Dall' Inferno al Paradiso."

SPIRIT OF YOUTH

The whole symphony breathes the love of nature and spirit of youth, with birdsongs and even the familiar cuckoo-call (in fourths rather than thirds). The scherzo contains the German folk-tune "Bruder Martin" (Frere Jacques) in a minor key.

The led off with Haydn's 24th symphony (inD), which places the development b an intense concentration upon one rhythmic and dynamic idea which modulates at a fortissimo level directly into the recapitulation. The same movement, however, decentralizes the power of development by an intense concentration upon one rhythmic and dynamic idea which modulates at a fortissimo level directly into the recapitulation. The same movement, however, decentralizes the power of development by beginning in the recapitulation by fusing development and recapitulation into one, though Haydn still preserves the concept of a binary sonata form.

TARTINI THEMES

Between the two symphomies, Concertmaster Joseph Silverstein played Luigi Dallapiccola's "Tartiniana," a divertimento for violin and small orchestra,, composed in 1952 on short themes by the 18th-Century violinist-composer Giuseppe Tartini and commissioned by the Koussevitsky Music Foundation. Tartini's thematic material is combined with harmonic and contrapuntal developments drawn and orchestrally colored to scale and perfect fit by Dallapiccola.

Serial methods are used for tonal materials, enhancing the 18th-Century melodicim. The solost played with an eloquent, Elmanesque tone, ably supported by Dr. Leinsdorf and his orchestral colleagues.

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY CIRC. 26,000

MAR 28 1968 New England Newsclip

MUSIC IN REVIEW

By GERALD A. BERLIN

BSO: A SEASONAL HIGHPOINT

The combination of elements necessary to take hold of a performance and send it soaring right up into the sun is an elusive entity. Whatever it may be, it was certainly manifest in Mr. Leinsdorf's rendition of the First Symphony of Mahler, which made last week-end's concert one of the more memorable experiences in some seasons.

For many years I for one had been content to view this piece as just a very good first symphony—a fresh, early declaration that Mahler had arrived or was about to arrive as a major figure in the great line of symphonists but had yet some distance to go. This, of course, was a condescending perception, and it seems perfectly plain now that the First, along perhaps with the Fourth and "Das Lied von der Erde," represents the very pinnacle of Mahler's genius, the full bloom of practically every notion that was subsequently wrought into his symphonies. A top-drawer performance, therefore, was bound to be an experience.

And so it was. Mr. Leinsdorf's affinity for Mahler will turn out to be one of the great legacies of his sojourn here. The hallmark of his approach is now familiar: clarity, proportion, meticulousness of phrasing, strength of line, demonstrated commitment to the score without being perfervid. In this performance he managed to catch just the magical balance between that deliberation required to make the phrases breathe and the spontaneity of release the symphony's enormous vitality.

This was achieved at some risk, for the sentimental second subjects in the slow movement, the scherzo and the finale, respectively, were taken at remarkably slow tempi. Yet they emerged not mawkish but meditative and wholly lovely. The symphony concluded with immense force and grandeur, generating a kind of excitement and emotion that carried over with the audience from the hall right out with them into the streets afterwards.

The Mahler performance tended to overshadow an event with plenty of standing in its own right. This was the first Boston performance of Dallapiccola's Tartiniana, divertimento for violin and orchestra, composed at Tanglewood in 1951. The soloist was concertmaster Joseph Silverstein. The composition consists of themes from four Tartini Sonata movements spliced together with a delicate canonical filegree of twentieth century serial materials. It is scored for a richly orchestrated chamber group. The contrast between the 18th century melodies and the contemporary lacings, together with the instrumental backdrop against the solo violin, made for more than merely effective writing. It was, rather, a composition of considerable inspiration approaching minor genius. Mr. Silverstein handled his assignment with great suavity and aplomb in mediating between the sounds and styles of the two centuries in question.

Opening the concert was yet another first performance here of a Haydn Symphony, this time the 24th in D major. It is a winning little work, with a fine flute concerto adagio for its slow movement. But as with the several other early Haydn symphonies that have been introduced to Boston in recent years, the piquancy of the musical line—usually advanced by one woodwind, was assaulted by the three lower string sections thumping in umpa-pa-pa unison. With all deference, surely there must be some way whereby our symphony string players might achieve some apprehension of the 18th century galante style. Perpetual pianissimos would make for a good beginning.

The orchestra is on tour this week and returns next week, when Julius Rudel, as guest conductor, will present a program of Mozart, Ginastera, Sibelius and Wagner.

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Every new experience with Dallapiccola seems to become a revelation. On the surface at least, his music is the most humanly poetic of the serial compositions with which we are most familiar. His lines eschew extreme angularity, often emerging in diatonic phrases; he alludes to conventional harmony though rarely adopts it outright, preserving his flexible position among all key-centers; and his contrapuntal elements, frequently in dissimilar meter and delineated by separate timbres, slip together marvelously.

VIOLIN WORK BRILLIANT

The "Tartiniana," based upon material from Giuseppe Tartini's violin sonatas, transfigures the 18th-century melodic-harmonic idiom into one of exciting metric and rhythmic variety and, if anything, even greater contrapuntal ingenuity. The violin work, via Silverstein, was brilliant, balancing (not dominating) the overall texture. Canonic writing and short-motived imitation is enhanced by transparent orchestration, with its discreet combinations of wind and string (surprisingly, one will notice, like Mahler, also represented on the program).

The orchestra was delicately, yet fully responsive, while Silverstein poured forth virtuosity. Dallapiccola's homage-piece glittered.

Preceding this was Haydn's Symphony in D, No. 24, another expression of Leinsdorf's desire to perform all early Haydn symphonies eventually (if he were to remain long enough). The cheer and polish of the Allegros, the metric decisiveness of the minuet, the sheer dash of the finale are all familiar, welcome characteristics; but the symphony's centerpiece is the Adagio, a delicious cantilena for solo flute, phrased tenderly by Doriot Anthony Dwyer.

LYRIC POETRY

Leinsdorf's utter belief in the music of Mahler is no secret and his ability to communicate it allows for no dispute. The Symphony No. 1 induces an emotional allegiance rather than requiring an analytical understanding. It is even said that Mahler relinquished logic and rhetoric entirely for effect in the finale. But rhetoric, though not ignored, was never the salient feature of his art; his appeal is through lyric poetry, tonal color, harmonic pungence, dynamic climax.

The Symphony's reading bespoke preparation and rewarding willingness on everyone's part. From a premonition-bearing beginning the music moved through a full-throated Scherzo with its languid "Trio," a hauntingly spelled-out funeral march and the cataclysmic finale. Only an anti-Mahlerite would not have had difficulty keeping from coming apart at the seams with latent nervous energy during the final bars.

After two weeks on tour, the orchestra returns on April 12 under Julius Rudel's baton with Mozart's Symphony No. 32 in G, Ginastera's Estudios sinfonicos, the Symphony No. 1 of Sibelius and Wagner's overture to "Rienzi."

The Symphony

The Boston Symphony Orchestra, Erich Leinsdorf conducting presented the 21st program of the 87th season yesterday at Symphony Hall. Concertmaster Joseph Silverstein was soloist for the Dallapiccola work.

Symphony No. 24 in D major — Haydn
Tartiniana (1951) — Dallapiccola
Symphony No. 1 in D major — Mahler

SUNDAY GLOBE
BOSTON, MASS.
CIRC. 537,050

MAR 17 1968 New England Newsclip

Concertmaster soloist with the B.S.O.

Two works new to the Boston Symphony will be on the orchestra's program Friday at 2 and Saturday at 8:30. Erich Leinsdorf will conduct.

Concertmaster Joseph Silverstein will be soloist in Dallapiccola's "Tartiniana." This will be preceded by Haydn's Symphony No. 24. After intermission will come Mahler's Symphony No. 1.

In concerts Tuesday and Thursday at 8:30, Gary Graffman will play the new Lees Piano Concerto No. 2 and Mendelssohn's Capriccio brilliante. Both programs will begin with Mozart's "Prague" Symphony. Tuesday's concert will include the Prokofiev Symphony No. 2 and Thursday's Beethoven's Fifth.

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 138,250

MAR 23 1968 New England Newsclip

Mahler's 1st Symphony Is Presentation of BSO

(By ROLFE BOSWELL)—Gustav Mahler's first simphony ("The Titan," in D) concluded yesterday afternoon's Boston Symphony Orchestra concert, with Erich Leinsdorf conducting a sturdy and forward-thrusting performance, uncovering a richness of sentiment, drama and total beauty.

None of Mahler's symphonies conform to the classical pattern, though the first, written when the composer was 28, manages to do so for the first three movements; even the finale is revolutionary in the manner of its length. It is definitely programmatic and its poetic inspiration came from a pastoral romance by Jean-Paul Richter called "Titan."

Mahler

Mahler's rather obscure work is divided into two main segments. The first, called "Days of Youth," contains three movements: "Spring Without End," "A Chapter of Flowers" and "Under Full Sail." The second part, under the general title of "Commedia Umana," covers the fourth and fifth movements: "Hunter's Funeral March" and "Dall' Inferno al Paradiso."

SPIRIT OF YOUTH

The whole symphony breathes the love of nature and spirit of youth, with birdsongs and even the familiar cuckoo-call (in fourths rather than thirds). The scherzo contains the German folk-tune "Bruder Martin" (Frere Jacques) in a minor key.

The led off with Haydn's 24th symphony (inD), which places the development b an intense concentration upon one rhythmic and dynamic idea which modulates at a fortissimo level directly into the recapitulation. The same movement, however, decentralizes the power of development by an intense concentration upon one rhythmic and dynamic idea which modulates at a fortissimo level directly into the recapitulation. The same movement, however, decentralizes the power of development by beginning in the recapitulation by fusing development and recapitulation into one, though Haydn still preserves the concept of a binary sonata form.

TARTINI THEMES

Between the two symphomies, Concertmaster Joseph Silverstein played Luigi Dallapiccola's "Tartiniana," a divertimento for violin and small orchestra, composed in 1952 on short themes by the 18th-Century violinist-composer Giuseppe Tartini and commissioned by the Koussevitsky Music Foundation. Tartini's thematic material is combined with harmonic and contrapuntal developments drawn and orchestrally colored to scale and perfect fit by Dallapiccola.

Serial methods are used for tonal materials, enhancing the 18th-Century melodicim. The solost played with an eloquent, Elmanesque tone, ably supported by Dr. Leinsdorf and his orchestral colleagues.

JEWISH ADVOCATE
BOSTON, MASS.
CIRC. 26,000

MAR 28 1968 New England Newsclip

MUSIC IN REVIEW

By GERALD A. BERLIN

BSO: A SEASONAL HIGHPOINT

The combination of elements necessary to take hold of a performance and send it soaring right up into the sun is an elusive entity. Whatever it may be, it was certainly manifest in Mr. Leinsdorf's rendition of the First Symphony of Mahler, which made last week-end's concert one of the more memorable experiences in some seasons.

For many years I for one had been content to view this piece as just a very good first symphony—a fresh, early declaration that Mahler had arrived or was about to arrive as a major figure in the great line of symphonists but had yet some distance to go. This, of course, was a condescending perception, and it seems perfectly plain now that the First, along perhaps with the Fourth and "Das Lied von der Erde," represents the very pinnacle of Mahler's genius, the full bloom of practically every notion that was subsequently wrought into his symphonies. A top-drawer performance, therefore, was bound to be an experience.

And so it was. Mr. Leinsdorf's affinity for Mahler will turn out to be one of the great legacies of his sojourn here. The hallmark of his approach is now familiar: clarity, proportion, meticulousness of phrasing, strength of line, demonstrated commitment to the score without being perfervid. In this performance he managed to catch just the magical balance between that deliberation required to make the phrases breathe and the spontaneity of release the symphony's enormous vitality.

This was achieved at some risk, for the sentimental second subjects in the slow movement, the scherzo and the finale, respectively, were taken at remarkably slow tempi. Yet they emerged not mawkish but meditative and wholly lovely. The symphony concluded with immense force and grandeur, generating a kind of excitement and emotion that carried over with the audience from the hall right out with them into the streets afterwards.

The Mahler performance tended to overshadow an event with plenty of standing in its own right. This was the first Boston performance of Dallapiccola's Tartiniana, divertimento for violin and orchestra, composed at Tanglewood in 1951. The soloist was concertmaster Joseph Silverstein. The composition consists of themes from four Tartini Sonata movements spliced together with a delicate canonical filegree of twentieth century serial materials. It is scored for a richly orchestrated chamber group. The contrast between the 18th century melodies and the contemporary lacings, together with the instrumental backdrop against the solo violin, made for more than merely effective writing. It was, rather, a composition of considerable inspiration approaching minor genius. Mr. Silverstein handled his assignment with great suavity and aplomb in mediating between the sounds and styles of the two centuries in question.

Opening the concert was yet another first performance here of a Haydn Symphony, this time the 24th in D major. It is a winning little work, with a fine flute concerto adagio for its slow movement. But as with the several other early Haydn symphonies that have been introduced to Boston in recent years, the piquancy of the musical line—usually advanced by one woodwind, was assaulted by the three lower string sections thumping in umpa-pa-pa unison. With all deference, surely there must be some way whereby our symphony string players might achieve some apprehension of the 18th century galante style. Perpetual pianissimos would make for a good beginning.

The orchestra is on tour this week and returns next week, when Julius Rudel, as guest conductor, will present a program of Mozart, Ginastera, Sibelius and Wagner.

211

60 APRIL CAMBRIDGE — VI

EIGHTY-SEVENTH SEASON 1967–1968

Sixth Program
Tuesday evening April 9 at 8.30

ERICH LEINSDORF conductor

REVISED PROGRAM

GLUCK — Music of the blessed spirits in the Elysian Fields from 'Orpheus and Eurydice'

In memory of Dr Martin Luther King Jr

MOZART — Concerto for piano and orchestra no. 14 in E flat K. 449
Allegro vivace
Andantino
Allegro ma non troppo
LILIAN KALLIR

INTERMISSION

MAHLER — Symphony no. 1 in D major (1888)
Langsam: schleppend, wie ein Naturlaut
Kräftig bewegt, doch nicht zu schnell
Feierlich und gemessen, ohne zu schleppen
Stürmisch bewegt

Lilian Kallir plays the Steinway piano

BALDWIN PIANO
RCA VICTOR RECORDS

The Washington Post
WASHINGTON, D. C.
D. 444,396 SUN. 553,012

APR 1 1968

Leinsdorf Conducts Boston Symphony

By Alan M. Kriegsman

The ovation that followed the performance of Mahler's First Symphony by the Boston Symphony Orchestra at Constitution Hall Saturday night was overwhelming. Conductor Erich Leinsdorf was recalled to the stage again and again as bravos ricocheted around the hall.

It is disconcerting to feel out in the cold in the face of such a storm of enthusiasm, but in all honesty I was unable to join in the uproar. The music, of course, was glorious, and moving enough on its own account. The sound of the Boston orchestra performing a score of this dimension is irresistibly thrilling. These things got to me. It was Leinsdorf's interpretation to which I couldn't respond. For the most part, it struck me as thick, ponderous and earthbound.

To be sure, there is a thick and even ponderous side to Mahler's symphonic conceptions. But there is more to them than that, certainly in this work, with its song-drenched themes and its buoyant changes of mood and tempo. It was these aspects which I thought Leinsdorf ignored. The lilting Landler of the second movement, for example, just didn't swing. When it came to the lugubrious dirge of the following movement, the conductor seemed to take it at face value, completely overlooking its sardonic leer.

The thundering peroration of the final movement, however, acted like a shot of adrenalin. It spurred Leinsdorf into the most astonishing physical exertions. He gave fierce, lunging cues, shot his arms around in great global sweeps, and all but hurled himself off the podium.

Earlier in the program came a performance of Mozart's Piano Concerto No. 14 in E Flat, K. 449, an extraordinary work that is heard not nearly often enough. The same might be said of the evening's soloist, Lillian Kallir, a pianist whose probing artistry warrants a wider fame than she now enjoys. It is rare to hear Mozart's rhythms projected with such precision and spirit. Just as rare are Miss Kallir's flawlessly even runs and fluent, singing tone.

Leinsdorf, using a sensibly reduced string section, plus the horns and oboes for which the concerto is scored, provided accompaniment that was more respectful than inspired.

The performance of Wagner's "Meistersinger" Prelude that began the concert passed over some interior details, but was notable for its melodic sweep.

MORNING GLOBE
BOSTON, MASS.
CIRC. 234,100

APR 8 1968 New England Newsclip

BSO changes its program

In observance of the death of Dr. Martin Luther King, Erich Leinsdorf has changed the program for the Boston Symphony concert, Tuesday night. The first work will be the Dance of the Blessed Spirits from Gluck's "Orpheus," followed by Mozart's Piano Concerto in E flat, K.449, Lilian Kallir, soloist, and the Mahler Symphony No. 1 in D major.

DAY (e)
NEW LONDON, CONN.
CIRC. 34,750

APR 10 1968 New England Newsclip

Dr. King Honored

BOSTON (AP) — The Boston Symphony Orchestra and 2,600 concert patrons bowed their heads and stood silent for one minute Tuesday at the conclusion of a section in tribute to Dr. Martin Luther King Jr. 047

THE OHIO NEWS BUREAU COMPANY
Cleveland, Ohio 44115
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YOUNGSTOWN, VINDICATOR
YOUNGSTOWN, O. 44501
P.M. CIRC. 101,812
SUN. CIRC. 161,859

APR-10-68

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FRI-SAT XXIII

61

EIGHTY-SEVENTH SEASON 1967–1968

Twenty-second Program
Friday afternoon April 12 at 2 o'clock
Saturday evening April 13 at 8.30

JULIUS RUDEL guest conductor

MOZART — Symphony no. 32 in G major K. 318
Allegro spiritoso – andante – allegro spiritoso

First performance by the Boston Symphony Orchestra

GINASTERA — Estudios sinfónicos op. 35
1. For the festive mood (fanfare for the Centennial year)
2. For winged motions
3. For densities
4. On a single note
5. For aleatory structures
6. For microtonal complexes
7. For the elegiac mood
8. For strange sonorities
9. For the virtuoso orchestra

First performance in the United States

INTERMISSION

SIBELIUS — Symphony no. 1 in E minor op. 39
Andante ma non troppo – allegro energico
Andante ma non troppo lento
Allegro
Finale (quasi una fantasia): andante – allegro molto

WAGNER — Rienzi – Overture

The concert will end at about 3.45 on Friday
and at about 10.15 on Saturday

BALDWIN PIANO
RCA VICTOR RECORDS

1355

Fri-Sat-XXII

MONITOR (e)
BOSTON, MASS.
CIRC. 192,400
APR 15 1968
New England Newsclip

BSO plays Ginastera's 'Estudios Sinfónicos'

By Clifford Barnes

Julius Rudel introduced Alberto Ginastera's "Estudios Sinfónicos" to Boston at Symphony Hall over the weekend—only two weeks after its world première in Toronto. The guest conductor in his first appearance with the Boston Symphony Orchestra wisely chose to present another work by this Argentine composer whose operas ("Don Rodrigo" and "Bomarzo") have put him very much in the musical spotlight during the last two years.

At their first performance in the United States, these Symphonic Etudes proved to be the most interesting contemporary composition for orchestra played this season. Not only are they successful experiments in the compositional techniques specified by the titles of the nine "studies," more importantly they communicate worthwhile musical expressions.

Space Odyssey

Interest is piqued by fascinating orchestral timbres, changing dynamic levels, and uncommon rhythmic combinations. Clever bits of orchestration evoked chuckles from the audience. The mechanics of conducting and playing the score kept the listener's eyes fastened on the stage. As usual in music of this nature, the percussionists are busier than the other sections of the orchestra.

Sometimes the program notes are more interesting than what reaches the ears, but not in the performance of this music of the spheres. Tonal clusters fixed in space, a-rhythmic sounds, almost inaudible sonorities, microtonality (five possibilities of the note D which represents the moon), controlled aleatory form, halluciant surrealism, and velocissimamente (extremely fast for virtuoso orchestra) are apt descriptions of way-out music that takes you along without much persuasion.

The musicians had spent time with the score, and the conductor had everything under his finger-tips. His creation of the aleatoric (chance) crescendo and diminuendo specified for the fifth study was brought about by holding up cards numbered from one to eleven in a random order that he controlled. These told the instrumentalists when and what to play. Ginastera has written a work that invites re-hearings.

The Sibelius Symphony No. 1 needed more rehearsal before Friday afternoon's performance. Balance and blend were often lacking. Some rhythms were imprecise, particularly at the beginning of the second movement. Many of the subtleties in the score, such as they are, were passed by too quickly.

The BSO gave the American première of this symphony in 1907, but its revival after 15 years only gave it a fair chance of rehearing. Still this lush romanticism cooled by the northern lights provided a sample of an important part of today's orchestral repertoire under the baton of Mr. Rudel. He was just as at home here as in the more impersonal Ginastera.

The overture to Wagner's opera "Rienzi" is the kind of music the BSO plays exceedingly well, without really trying. It told the audience nothing new about the conductor nor the orchestra. The short Mozart Symphony No. 32 provided at best a glimpse of classical charm. It is really an overture in the Italian style: one movement in three sections — fast, slow, fast.

For a work so seldom heard, it was unusual to have it played twice in the same week. The Boston Philharmonia chose it to open its debut concert last Monday. Friday was the first performance by the BSO. It was quite a jolt to be rocketed from the Mozartean chamber orchestra into the world of Ginastera.

SUNDAY STANDARD TIMES
NEW BEDFORD, MASS.
CIRC. 60,150
APR 21 1968
New England Newsclip

A Note on Alberto Ginastera

Last Tuesday night's Boston Symphony concert, with Julius Rudel as guest conductor, was unusually well played and featured Mozart's very brief but charming "Symphony No. 32," Sibelius' "Symphony No. 1," Wagner's "Rienzi Overture," and Alberto Ginastera's "Estudias Sinfonicos" in its first American performance.

Naturally, the Ginastera work was the one I was most curious about inasmuch as this Argentine composer has been much in the news lately his opera, "Bomarzo," and for the American debut not long ago of his "Piano Concerto."

Much of "Estudias Sinfonicos" is an assault on one's ears since Ginastera, using a series of clusters, really calls upon almost every instrument in the orchestra to blare forth with shattering fortissimo. However, there is also much of musical interest in the nine sections of the work. The Elegy, in particular, and the concluding section, "For the Virtuoso Orchestra" produce unusual sounds that are almost hallucinatory in nature, emanating from skillful use of the 12-tone scale and utilizing microtonal and serial techniques. Moreover, there are occasional flashes of humor, notably in "For Winged Motions" and a contagious sense of delight as Ginastera skillfully builds the entire work on three chords, two formed by six different tones and one of 12 tones.

I do not think that the work is likely to become one of my all-time favorites and I am not anxious to hear it again very soon, but I do respect the composer's craftsmanship and his originality, especially in his unhackneyed orchestration.

STANDARD-TIMES (e)
NEW BEDFORD, MASS.
CIRC. 68,850
APR 17 1968
New England Newsclip

Boston Symphony Shows Brilliance in Series Finale

By EARL J. DIAS
Standard-Times Music Critic

Vienna-born Julius Rudel, general director of the New York City Opera, was guest conductor last night for the concluding program of the Boston Symphony Orchestra's Tuesday "B" Series. With an eye for commendable musical variety, Rudel chose works by Mozart, Sibelius, Alberto Ginastera, and Wagner.

Opening the enjoyable concert was Mozart's "Symphony No. 32 in G Major, K. 338," which, surprisingly enough, was being given its first performance by the orchestra. Really a symphony in miniature (it takes no longer to play than the average overture), it is lively, gay and lucid in both form and content.

Alberto Ginastera's "Estudios Sinfonicos," the next selection, marked the first performance of this work in the United States. Ginastera, the contemporary Argentine composer, has been much in the news of late because of the publicity given to his opera "Bomarzo" and also to the recent performance in Boston of his "Piano Concerto."

"Estudios Sinfonicos" is obviously the work of a sharp musical mind, most of its unusual sonorities and occasional flashes of humor emanating from the composer's utilization of the 12-tone scale and serial and microtonal techniques. In nine parts, the work is notable especially for a remarkable Elegy and for a conclusion that tests the virtuosity of the orchestra—a test that Rudel and his musicians passed with flying colors.

After intermission, the orchestra offered Sibelius 'Symphony No. 1 in E Minor" and Wagner's "Rienzi Overture."

The Sibelius (composed in 1899) is, of course, perhaps the last great symphony in the old romantic tradition—and one of the best first symphonies in musical history. It is marked by dark tonal colors, long pedal points, wailing strings and snarling brass, and occasional overtones of Tschaikovsky and Borodin.

However, in it Sibelius is his own man, already demonstrating what might be called the Northern flavor that is his hallmark. The work was performed with power, with passion, and with that lush tone quality especially in the glorious Finale, that the Boston Symphony can so often produce.

As for the Wagner, it, too, was brilliantly played, its climaxes rising surely, certainly, and effectively. Although it has a certain Meyerbeerian grandiosity that has perhaps become somewhat old hat, the work can, in capable hands, still appeal. Last night's performance was, indeed, in capable hands.

SUN (e)
LOWELL, MASS.
CIRC. 46,350
APR 6 1968
New England Newsclip

Julius Rudel, general director of the New York City Opera company, will be the guest conductor for the Boston Symphony Orchestra's concerts of Friday and Saturday, April 12-13. This will mark the first appearance of the conductor with the Boston Symphony. He will conduct the United States premiere of Alberto Ginastera's "Estudios Sinfonicos" and the first performance in 15 years by the Orchestra of Sibelius' Symphony No. 1. Also included in Mr. Rudel's program are the Symphony No. 32 by Mozart and the Overture to Wagner's opera "Rienzi."

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61

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First performance by the Boston Symphony Orchestra

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Andante ma non troppo lento
Allegro
Finale (quasi una fantasia): andante – allegro molto

WAGNER — Rienzi – Overture

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BALDWIN PIANO
RCA VICTOR RECORDS

1355

MONITOR (e)
BOSTON, MASS.
CIRC. 192,400
APR 15 1968
New England Newsclip

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The musicians had spent time with the score, and the conductor had everything under his finger-tips. His creation of the aleatoric (chance) crescendo and diminuendo specified for the fifth study was brought about by holding up cards numbered from one to eleven in a random order that he controlled. These told the instrumentalists when and what to play. Ginastera has written a work that invites re-hearings.

The Sibelius Symphony No. 1 needed more rehearsal before Friday afternoon's performance. Balance and blend were often lacking. Some rhythms were imprecise, particularly at the beginning of the second movement. Many of the subtleties in the score, such as they are, were passed by too quickly.

The BSO gave the American première of this symphony in 1907, but its revival after 15 years only gave it a fair chance of re-hearing. Still this lush romanticism cooled by the northern lights provided a sample of an important part of today's orchestral repertoire under the baton of Mr. Rudel. He was just as at home here as in the more impersonal Ginastera.

The overture to Wagner's opera "Rienzi" is the kind of music the BSO plays exceedingly well, without really trying. It told the audience nothing new about the conductor nor the orchestra. The short Mozart Symphony No. 32 provided at best a glimpse of classical charm. It is really an overture in the Italian style: one movement in three sections — fast, slow, fast.

For a work so seldom heard, it was unusual to have it played twice in the same week. The Boston Philharmonia chose it to open its debut concert last Monday. Friday was the first performance by the BSO. It was quite a jolt to be rocketed from the Mozartean chamber orchestra into the world of Ginastera.

SUNDAY STANDARD TIMES
NEW BEDFORD, MASS.
CIRC. 60,150
APR 21 1968
New England Newsclip

A Note on Alberto Ginastera

Last Tuesday night's Boston Symphony concert, with Julius Rudel as guest conductor, was unusually well played and featured Mozart's very brief but charming "Symphony No. 32," Sibelius' "Symphony No. 1," Wagner's "Rienzi Overture," and Alberto Ginastera's "Estudias Sinfonicos' in its first American performance.

Naturally, the Ginastera work was the one I was most curious about inasmuch as this Argentine composer has been much in the news lately his opera, "Bomarzo," and for the American debut not long ago of his "Piano Concerto."

Much of "Estudias Sinfonicos" is an assault on one's ears since Ginastera, using a series of clusters, really calls upon almost every instrument in the orchestra to blare forth with shattering fortissimo. However, there is also much of musical interest in the nine sections of the work. The Elegy, in particular, and the concluding section, "For the Virtuoso Orchestra" produce unusual sounds that are almost hallucinatory in nature, emanating from skillful use of the 12-tone scalé and utilizing microtonal and serial techniques. Moreover, there are occasional flashes of humor, notably in "For Winged Motions" and a contagious sense of delight as Ginastera skillfully builds the entire work on three chords, two formed by six different tones and one of 12 tones.

I do not think that the work is likely to become one of my all-time favorites and I am not anxious to hear it again very soon, but I do respect the composer's craftsmanship and his originality, especially in his unhackneyed orchestration.

STANDARD-TIMES (e)
NEW BEDFORD, MASS.
CIRC. 68,850
APR 17 1968
New England Newsclip

Boston Symphony Shows Brilliance in Series Finale

By EARL J. DIAS
Standard-Times Music Critic

Vienna-born Julius Rudel, general director of the New York City Opera, was guest conductor last night for the concluding program of the Boston Symphony Orchestra's Tuesday "B" Series. With an eye for commendable musical variety, Rudel chose works by Mozart, Sibelius, Alberto Ginastera, and Wagner.

Opening the enjoyable concert was Mozart's "Symphony No. 32 in G Major, K. 338," which, surprisingly enough, was being given its first performance by the orchestra. Really a symphony in miniature (it takes no longer to play than the average overture), it is lively, gay and lucid in both form and content.

Alberto Ginastera's "Estudios Sinfonicos," the next selection, marked the first performance of this work in the United States. Ginastera, the contemporary Argentine composer, has been much in the news of late because of the publicity given to his opera "Bomarzo" and also to the recent performance in Boston of his "Piano Concerto."

"Estudios Sinfonicos" is obviously the work of a sharp musical mind, most of its unusual sonorities and occasional flashes of humor emanating from the composer's utilization of the 12-tone scale and serial and microtonal techniques. In nine parts, the work is notable especially for a remarkable Elegy and for a conclusion that tests the virtuosity of the orchestra—a test that Rudel and his musicians passed with flying colors.

After intermission, the orchestra offered Sibelius 'Symphony No. 1 in E Minor" and Wagner's "Rienzi Overture."

The Sibelius (composed in 1899) is, of course, perhaps the last great symphony in the old romantic tradition—and one of the best first symphonies in musical history. It is marked by dark tonal colors, long pedal points, wailing strings and snarling brass, and occasional overtones of Tschaikovsky and Borodin.

However, in it Sibelius is his own man, already demonstrating what might be called the Northern flavor that is his hallmark. The work was performed with power, with passion, and with that lush tone quality especially in the glorious Finale, that the Boston Symphony can so often produce.

As for the Wagner, it, too, was brilliantly played, its climaxes rising surely, certainly, and effectively. Although it has a certain Meyerbeerian grandiosity that has perhaps become somewhat old hat, the work can, in capable hands, still appeal. Last night's performance was, indeed, in capable hands.

SUN (e)
LOWELL, MASS.
CIRC. 46,350
APR 6 1968
New England Newsclip

Julius Rudel, general director of the New York City Opera company, will be the guest conductor for the Boston Symphony Orchestra's concerts of Friday and Saturday, April 12-13. This will mark the first appearance of the conductor with the Boston Symphony. He will conduct the United States premiere of Alberto Ginastera's "Estudios Sinfonicos" and the first performance in 15 years by the Orchestra of Sibelius' Symphony No. 1. Also included in Mr. Rudel's program are the Symphony No. 32 by Mozart and the Overture to Wagner's opera "Rienzi."

62.

TUES B - VI / THURS A - VI

EIGHTY-SEVENTH SEASON 1967–1968

Sixth Program
Tuesday evening April 16 at 7.30

JULIUS RUDEL guest conductor

MOZART — Symphony no. 32 in G major K. 318
Allegro spiritoso – andante – allegro spiritoso

GINASTERA — Estudios sinfónicos op. 35
1. For the festive mood (fanfare for the Centennial year)
2. For winged motions
3. For densities
4. On a single note
5. For aleatory structures
6. For microtonal complexes
7. For the elegiac mood
8. For strange sonorities
9. For the virtuoso orchestra

INTERMISSION

SIBELIUS — Symphony no. 1 in E minor op. 39
Andante ma non troppo – allegro energico
Andante ma non troppo lento
Allegro
Finale (quasi una fantasia): andante – allegro molto

WAGNER — Rienzi,– Overture

Tues B – VI

BALDWIN PIANO
RCA VICTOR RECORDS

EIGHTY-SEVENTH SEASON 1967–1968

Sixth Program
Thursday evening April 18 at 8.30

ERICH LEINSDORF conductor

BEETHOVEN — Fidelio – Overture

MOZART — Concerto for piano and orchestra no. 14 in E flat K. 449
Allegro vivace
Andantino
Allegro ma non troppo
LILIAN KALLIR

INTERMISSION

STRAUSS — Also sprach Zarathustra, symphonic poem op. 30

STRAUSS — Suite from 'Der Rosenkavalier'

Lilian Kallir plays the Steinway piano

BALDWIN PIANO
RCA VICTOR RECORDS

Thurs A – VI

MORNING GLOBE
BOSTON, MASS.
CIRC. 234,100

APR 13 1968

New England Newsclip

Symphony marks a non-observance

By MICHAEL STEINBERG
Globe Music Critic

The most noteworthy thing about Friday's Boston Symphony concert was, in fact, a non-thing: a program chosen in studied non-observance of its being Good Friday, something altogether unusual in American orchestral practice.

It was a drably inconsequential concert. To be sure, there was the first American performance of Alberto Ginastera's "Estudios sinfonicos," written last year for Vancouver and the Canadian Centennial, but it proved to be only the mixture as before, that is, Ginastera's usual scrambling together of effects without causes, the kaleidoscopic reminiscences one expects by now from this widely-read anthologizer, all of it done with his usual cosmetic expertness.

BOSTON SYMPHONY ORCHESTRA, Julius Rudel conducting Mozart: Symphony No. 32 in G, K.318; Ginastera: Estudios sinfonicos, Op. 35 (first U.S. performance); Sibelius: Symphony No.1 in E minor, Op.39; Wagner: Rienzi Overture. Friday afternoon in Symphony Hall.

In Mozart's G major symphony, the Sibelius 1st, and the "Rienzi" Overture, Julius Rudel proved to be something of a beat-clipper and, in general, as dull a guest conductor as I have heard with the Boston Symphony. The orchestral playing was at best undistinguished, and there were moments in the Sibelius when it was richly disgraceful.

Diane White's Hobbledehoy column, on the Globe's Women's Pages, is tuned in to what's happening in Boston's mad, mod scene. You can have the Globe home delivered immediately by calling 288-8000.

Sun
Lowell MAC
April 6 1968

Next Tuesday evening, Erich Leinsdorf, music director of the BSO will close the Orchestra's "Cambridge" series in Symphony hall. Lillian Kallir will be the soloist in Mozart's Piano Concerto, K 449. This concert will begin with Beethoven's Overture to "Fidelio" and include two works by Richard Strauss, also Sprach Zarathustra and an orchestral suite from "Der Rosenkavalier." The next progrm in the open rehearsal series will be held next Thursday evening at 7:30 p. m.

62

TUES B - VI / THURS A - VI

EIGHTY-SEVENTH SEASON 1967–1968

Sixth Program
Tuesday evening April 16 at 7.30

JULIUS RUDEL guest conductor

MOZART — Symphony no. 32 in G major K. 318
Allegro spiritoso – andante – allegro spiritoso

GINASTERA — Estudios sinfónicos op. 35
1. For the festive mood (fanfare for the Centennial year)
2. For winged motions
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4. On a single note
5. For aleatory structures
6. For microtonal complexes
7. For the elegiac mood
8. For strange sonorities
9. For the virtuoso orchestra

INTERMISSION

SIBELIUS — Symphony no. 1 in E minor op. 39
Andante ma non troppo – allegro energico
Andante ma non troppo lento
Allegro
Finale (quasi una fantasia): andante – allegro molto

WAGNER — Rienzi – Overture

BALDWIN PIANO
RCA VICTOR RECORDS

EIGHTY-SEVENTH SEASON 1967–1968

Sixth Program
Thursday evening April 18 at 8.30

ERICH LEINSDORF conductor

BEETHOVEN — Fidelio – Overture

MOZART — Concerto for piano and orchestra no. 14 in E flat K. 449
Allegro vivace
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Allegro ma non troppo
LILIAN KALLIR

INTERMISSION

STRAUSS — Also sprach Zarathustra, symphonic poem op. 30

STRAUSS — Suite from 'Der Rosenkavalier'

Lilian Kallir plays the Steinway piano

BALDWIN PIANO
RCA VICTOR RECORDS

MORNING GLOBE
BOSTON, MASS.
CIRC. 234,100

APR 13 1968

New England Newsclip

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By MICHAEL STEINBERG
Globe Music Critic

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BOSTON SYMPHONY ORCHESTRA, Julius Rudel conducting Mozart: Symphony No. 32 in G. K.318; Ginastera: Estudios sinfonicos, Op. 35 (first U.S. performance); Sibelius: Symphony No.1 in E minor, Op.39; Wagner: Rienzi Overture, Friday afternoon in Symphony Hall.

In Mozart's G major symphony, the Sibelius 1st, and the "Rienzi" Overture, Julius Rudel proved to be something of a beat-clipper and, in general, as dull a guest conductor as I have heard with the Boston Symphony. The orchestral playing was at best undistinguished, and there were moments in the Sibelius when it was richly disgraceful.

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RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIR. 4[illegible],250

APR 13 1968 New England Newsclip

Julius Rudel Leads BSO In Brilliant Concert

(By ROLFE BOSWELL)—Julius Rudel, general director of the New York City Opera, was the Boston Symphony's guest conductor yesterday afternoon. His featured presentation was the first symphony (Op. 39, in E minor) of Jan Sibelius.

The first movement opens strangely, with a melancholy clarinet over a timpani tremolo. The allegro is like a great, heroic ballad. Themes are dry and powerful, but always shaded by climaxes. There are melancholy undertones even in the greatest climaxes.

Julius Rudel

It still ranks as among the very great works in the 19th century romantic tradition, but the guest conductor's readiing was still rushed in its climatic moments.

Curtain-raiser was Mozart's genial and pellucid 32d symphony KV-318, in G), scarcely more than an overture, but full of gay, symphonic allure. It was a decided credit to both guest conductor and orchestra. This was, believe it or not, a first BSO performance.

There followed the United States premier of Alberto Ginastera's "Estudias Sinfonicos" (Op. 35), an Argentine-flavored, subjectively intense study, with elements of nonobjective naturalization, stemming from the twelve-tone system. It was worthy of rehearing—though not too soon, perhaps.

The concert was concluded by the overture to Wagner's "Rienzi" (1842), a great piece of introductory music in which the three themes of the opera are elaborated. The music is characterized by its gripping swing and the climaxes are breath-taking.

The master dramatist is emphasized in every bar. The freshness and tempo of Rudel's treatment drew not only interesting but satisfying effects. His tempi were well-chosen and the rich, plushy distinction of the orchestra were thoroughly satisfactory.

SUNDAY GLOBE
BOSTON, MASS.
CIRC. 537,050

APR 7 1968 New England Newsclip

Rudel guest conductor of B.S.O.

Julius Rudel will conduct the Boston Symphony for the first time this week. His program Friday at 2 and Saturday at 8:30 will include the American premiere of Alberto Ginastera's Estudios Sinfonicos.

General director of the New York City Opera, Rudel has conducted the world and New York premieres of Ginastera's opera, "Bomarzo." Also on his Boston program will be Mozart's Symphony No. 32, Sibelius' Symphony No. 1 and Wagner's "Rienzi" Overture.

Erich Leinsdorf will conduct the orchestra's Tuesday evening concert. Lilian Kallir will be soloist in Mozart's Piano Concerto, K. 449. The concert will begin with Beethoven's "Fidelio" Overture. After intermission, two Strauss works will be heard, "Also sprach Zarathustra" and an orchestral suite from "Der Rosenkavalier."

Final preparation for the Rudel program will come at an open rehearsal Thursday at 7:30.

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 240,000

APR 13 1968 New England Newsclip

SATURDAY, APRIL 1[illegible]

Symphony

Orchestra Gets A New Sound

By McLAREN HARRIS

Julius Rudel and the Boston Symphony gave the first United States performance yesterday of Alberto Ginastera's Estudios sinfonicos, Op. 35, which, for an appropriate subtitle, could be called "A Twentieth Century Treatise on Instrumentation."

Ginastera's nine studies are, on the surface, explorations of sound, of instrumental combinations, of technique, of timbral-harmonic relations, of simulated reverberation. They enjoy a large, conventionally-outfitted orchestra (save for the great variety of percussion), and the composer makes use of his forces at all degrees of strength, from the wispiest of string or percussion whispers to shattering outbursts of the entire conclave.

PYRAMIDS OF HARMONY

An essentially vertical approach builds various-size pyramids of close harmonies, often of half-steps and, in some sections, microtones. The fourth study is devoted to a single note, D, with allowances as far as the half-steps on either side and all quarter-tones in between. Other sections contrast instrumental groupings for density, ripple with agile, fleeting motives in woodwinds and strings, introduce unusual percussive effects for nearly all the instruments. As a whole, the studies comprise a virtual encyclopedia of usage.

But a treatise of demonstration is not all Ginastera's work represents. The nine stdies have individual form, usually detectable in the rounded dynamic schemes, and together form a sort of chiastic structure, not unlike that of Bach's cantatas. The opening fanfare corresponds to the energetic finale and the fifth study, a "controlled-aleatoric" succession of varying instrumental passages combined partly at the well of the conductor stands as the keystone of the symmetry. Certain of the atmospheres have emotional overtones as well—the festive attitude of the fanfare or the hushed solemnity of the "elegiac" study.

The reaction to Ginasterais Estudios was nearly as remarkable as the work itself. The Friday Symphony audience, occasionally scorned for its staunch conservatism, was fascinated by Ginastera's products and seemed to await each new combination with anticipation. I am not saying that everything was endorsed or even appreciated; Ginastera's reception was not extraordinary. Yet there was interest, perhaps wonderment, at the depth of his imagination. This may turn out to be an accurate appraisal—that whether or not the Estudios ever becomes a repertory piece, it demands to be heard.

REPEAT PERFORMANCE

The program opened with Mozart's Symphony No. 32 in G major, K. 318, and a few people probably gulped when they discovered it. In the face of all assurances given at the founding of the Boston Philharmonia that the new orchestra was to complement, not compete with, the Symphony, that same work appeared — coincidentaly, of course—on the Philharmonia's first program last Monday, I don't mean to feed fires of competition, but even though Rudel's interpretation was not what one could call heavy, I think I prefer No. 32 with fewer numbers.

Rudel also gave the Symphony audience its first Sibelius Symphony No. 1 in 15 years, and a very sympathetic reading it was. The conductor is not inclined to hurry things at all, dwelling upon Sibelius' rhapsodic lyricism and darkling harmonies with tender care. Unfortunately the players were not so blended in purpose or alike in intonation to make a fully-emotional impact, with dragging feet or weak tones in the winds, protruding timpani during the Scherzo. I am glad to have it back, however, for Sibelius' music can be a welcome (somehow enduring, for all its supposed antiquity) commodity.

Wagner's Overture to "Rienzi" concluded. By strange happening this was one of the first works I ever learned, and thus every note is familiar, notwithstanding "Rienzi's" obscurity. From the first note of the trumpet it progressed well until the triangle went off almost like an alarm clock, heightening its air of slight ludicrousness near the finish.

Next week, Mr. Leinsdorf returns to conduct Schubert's Incidental Music to "Rosamunde," Rimsky-Korsakov's Symphony No. 2, Karel Husa's Mosaiques pour orchestra and Prokofiev's Lieutenant Kije Suite.

64

PRI-SAT ~~XXIII~~ / TUES A - X

EIGHTY-SEVENTH SEASON 1967–1968

Twenty-third Program

Friday afternoon April 19 at 2 o'clock
Saturday evening April 20 at 8.30

ERICH LEINSDORF conductor

SCHUBERT	Incidental music to 'Rosamunde' op. 26 Ballet – entr'acte after Act I
RIMSKY-KORSAKOV	Symphony no. 2 'Antar' op. 15 Largo – allegretto vivace Allegro Allegro risoluto alla marcia Allegretto vivace – andante amoroso

INTERMISSION

HUSA	Mosaïques pour orchestre

First performance in Boston

PROKOFIEV	Lieutenant Kije, symphonic suite op. 60 Birth of Kije Romance Kije's wedding Troika Burial of Kije

DAVID CLATWORTHY baritone

Fri - Sat - XXIII

The concert will end at about 3.55 on Friday and at about 10.25 on Saturday

BALDWIN PIANO
RCA VICTOR RECORDS

1419

EIGHTY-SEVENTH SEASON 1967–1968

Tenth Program

Tuesday evening April 23 at 8.30

ERICH LEINSDORF conductor

WAGNER	Tristan und Isolde – Prelude
STRAUSS	Also sprach Zarathustra, symphonic poem op. 30

INTERMISSION

BEETHOVEN	Symphony no. 5 in C minor op. 67 Allegro con brio Andante con moto Allegro – allegro

Tues A - X

BALDWIN PIANO
RCA VICTOR RECORDS

11

SUNDAY GLOBE
BOSTON, MASS.
CIRC. 537,050

APR 14 1968 New England Newsclip

Symphony lists programs for the week

The Boston Symphony's concerts Friday at 2 and Saturday at 8:30 will include the first Boston performances of Mosaics for Orchestra by Karel Husa, who teaches at Cornell.

The program also lists Prokofiev's "Lieutenant Kije" Suite, with baritone David Clatworthy singing the Russian texts.

The first half of the program will be Schubert's Incidental Music to "Rosamunde" and Rimsky-Korsakov's Symphony No. 2, "Antar." Erich Leinsdorf will conduct.

Tuesday at 7:30 Julius Rudel will conclude his guest engagement. He will conduct Mozart's Symphony No. 32, Ginastera's Estudios Sinfonicos, Sibelius' Symphony No. 1 and Wagner's "Rienzi" Overture.

Leinsdorf's program Thursday at 8:30 will consist of Beethoven's "Fidelio" Overture, Mozart's Piano Concerto, K. 449, with Lilian Kallir as soloist, and two works by Strauss, "Also sprach Zarathustra" and an orchestral suite from "Der Rosenkavalier."

SUNDAY HERALD TRAVELER
BOSTON, MASS.
CIRC. 310,000

APR 14 1968 New England Newsclip

David Clatworthy to Sing With Boston Smyphony

For the Boston Symphony Orchestra's 23rd pair of Friday-Saturday concerts Erich Leinsdorf has invited baritone David Clatworthy to take part in a performance of Prokofiev's Lieutenant Kije Suite. Mr. Clatworthy has previously performed this work with the orchestra at Tanglewood and again will sing the role in Russian.

Mr. Leinsdorf has also programmed Mosaiques pour orchestra by Karel Husa, a member of the music faculty of Cornell University. These will be the first performances by the orchestra of Mr. Husa's music. The Friday-Saturday concerts will also include ballet music and extracts from Schubert's "Rosamunde" and Symphony No. 2, "Antar," by Rimsky-Korsakov.

Great conductor Julius Rudel will direct the final Tuesday Series B concert at 7:30. His program consists of Mozart's Symphony No. 32; Estudios Sinfinicos by Ginastera; Sibelius' Symphony No. 1; and the Overture to Wagner's opera "Rienzi."

Thursday evening Mr. Leinsdorf will close the Thursday Series A concerts with Lilian Kallir as soloist in Mozart's Piano Concerto, K. 499. The program will begin with the Overture to "Fidelio" by Beethoven and include two works by Richard Strauss — "Also sprach Zarathustra" and the orchestral suite from "Der Rosenkavalier."

SUNDAY ADVERTISER
BOSTON, MASS.
CIRC. 416,400

APR 14 1968 New England Newsclip

Baritone Invited To Join Symphony

Boston Symphony Director Erich Leinsdorf has invited David Clatsworthy, baritone, to take part in Prokofiev's Lieutenant Kije Suite at 2 and 8:30 p. m. Friday and Saturday at Symphony Hall This is a role he sang previously at Tanglewood.

Also programmed is a first Boston Symphony performance of Mosaiques pour Orchestra by Karel Husa, a member of the music faculty of Cornell University.

64

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Ballet – entr'acte after Act I

RIMSKY-KORSAKOV — Symphony no. 2 'Antar' op. 15
Largo – allegretto vivace
Allegro
Allegro risoluto alla marcia
Allegretto vivace – andante amoroso

INTERMISSION

HUSA — Mosaïques pour orchestre
First performance in Boston

PROKOFIEV — Lieutenant Kije, symphonic suite op. 60
Birth of Kije
Romance
Kije's wedding
Troika
Burial of Kije

DAVID CLATWORTHY baritone

The concert will end at about 3.55 on Friday and at about 10.25 on Saturday

BALDWIN PIANO
RCA VICTOR RECORDS

EIGHTY-SEVENTH SEASON 1967–1968

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INTERMISSION

BEETHOVEN — Symphony no. 5 in C minor op. 67
Allegro con brio
Andante con moto
Allegro – allegro

BALDWIN PIANO
RCA VICTOR RECORDS

SUNDAY HERALD TRAVELER
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BOSTON, MASS.
CIRC. 537,050

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Also programmed is a first Boston Symphony performance of Mosaiques pour Orchestra by Karel Husa, a member of the music faculty of Cornell University.

MORNING GLOBE
BOSTON, MASS.
CIRC. 254,100

APR 20 1968

New England Newsclip

The ARTS

Husa's composition provides Symphony concert treat

By MICHAEL STEINBERG
Globe Music Critic

Karel Husa, whose "Mosaiques pour orchestre" Erich Leinsdorf conducted at Friday's Boston Symphony concert, is a 46-year-old composer of Czech birth, who has been on the faculty of Cornell University since 1954, and who has, as well, the reputation of being an outstandingly able conductor.

He certainly is a good composer. "Mosaiques" dates from 1961; its five sections take about 15 minutes. It begins with a study in bell-like percussive sounds, followed by a legato piece for strings, touched lightly by sonorities of the first movement. Then comes something of scherzo-like character with woodwinds dominating. The full orchestra enters with the fourth part, which is tremendously energetic, ferocious in spirit, and which seems, though I think it is not actually, the biggest movement. In the finale, the full orchestra is used in chamber-musical fashion, returning to the slow tempo of the opening movements, and bringing back some of their gestures and material.

I infer from the composer's notes that, while he did not intend to write program music, he has no objections to extra-musical responses, to his taking the first three "mosaiques" as portraits of Prague, nor to his feeling that the last two "could be a picture of tragedy and . . . the succeeding moment of quiet."

The genre is that invented early in the century in Schoenberg's Five Pieces and Webern's Six, and still alive today in a piece like Schuller's "Triplum" (with Ginastera's "Estudios sinfonicos," which the Symphony played last week, a false imitation), a genre that within a non-standard formal schema is concerned with evocation of atmosphere and with virtuosic, and if possible original, writing for orchestra.

I do not, in "Mosaiques," hear a voice so individual that I feel sure of recognizing it again in another work of Husa's. But even if he speaks in the common language, or one of them, of mid-20th century music, he has used that language to say something fresh. "Mosaiques" sounds like a new piece. It is interesting and consistently worked, and it is scored with unostentatious, ungimmicky originality, beauty and effectiveness. It is a communicative piece, a valuable addition to orchestral repertory, and I very much hope we may some time have Husa's "Serenade," which was extremely well spoken of when it was introduced in Baltimore some years ago.

Erich Leinsdorf played Rimsky-Korsakov's "Antar" Symphony, a quasi-novelty at least insofar as it has not been done by the Boston Symphony since 1919 under Rabaud. It sounds like a low-pressure imitation of "Sheherazade," which it actually precedes by 20 years, is rather pretty, and a little bit boring. Perhaps a less bridled performance would make a better case for it.

Here, in the excerpt from Schubert's "Rosamunde," and in Prokofiev's "Lieutenant Kije" music, in which the baritone David Clatworthy was an excellent soloist, the conducting was sensible in its ideas, but without much energy or sharp rhythm. The Husa performance was certainly good enough to be very effective, but the orchestra is going to have to relearn how to make a real pianissimo if it is ever going to do justice to that kind of contemporary music.

BOSTON SYMPHONY ORCHESTRA. Erich Leinsdorf conducting Schubert: Ballet-entr'acte after Act 1 of "Rosamunde:" Rimsky-Korsakov: Symphony No. 2, "Antar;" Husa, "Mosaiques pour orchestre;" Prokofiev: "Lieutenant Kije," symphonic suite, with David Clatworthy, baritone. Friday afternoon at Symphony Hall.

SUN (e)
LOWELL, MASS.
CIRC. 46,350

APR 13 1968

New England Newsclip

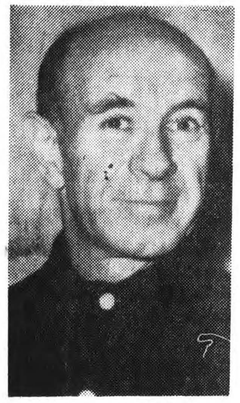
Music

String Quartet To Play At Andover

By Alfred Burke

LOWELL—William B. Clift, Jr., chairman of the department of music at Philips Academy, Andover, has announced that the Bennington String Quartet will present a program of chamber music tomorrow afternoon, at 3 in the Underwood Room of the Arts and Communication Center.

Members of the ensemble are Eric Rosenblith, first violinist; Robert Zimmer, second violinist; Jacob Glick, violist, and George Finckel, cellist. Their program will include, Quartet, Opus 33, No. 3 (Beethoven), and Quartet, (Haydn); Quartet, Opus 65 Opus in D Major (Debussy).



Erich Leinsdorf

The public is invited to attend and admission is free.

The 23rd pair of Friday and Saturday concerts by the Boston Symphony Orchestra will be played next week. Conducting will be the Orchestra's musical director, Erich Leinsdorf, and invited as guest artist will be David Clatworthy, baritone, who will essay vocal solo passages in Prokofiev's Lieutenant Kije Suite. Mr. Clatworthy has previously performed this work with the Orchestra at Tanglewood, and as on that occasion, will sing the part in Russian. On Thursday evening, (April 18), Mr. Leinsdorf will conduct the final event in the Thursday series, and appearing as soloist will be pianist Lilian Kallir, who will perform Mozart's Piano Concerto, K 499.

The music of Karel Husa, a member of the music department faculty at Cornell University, will be heard in the Friday and Saturday programs. Featured will be Mosaiques pour orchestra. This will be the first time the Boston Orchestra has played music by this composer.

Gunther Schuler, president of the New England Conservatory of Music has announced that the Conservatory will be the administrator of a grant of $100,000 from the Avon Foundation of St. Paul, Minnesota which will enable composer Alec Wilder to prepare a definitive book on the American popular song and its composers and lyricists.

The book will aim to deal with a marvelous art in its own terms. The author also added that the book will not be technical, and also not a text book. He plans his writing for the same audience that popular songs were written for.

SUNDAY REPUBLICAN
SPRINGFIELD, MASS.
CIRC. 115,950

APR 14 1968

New England Newsclip

Boston Symphony Orchestra Lists Concerts for the Week

For the Boston Symphony Orchestra's 23d pair of Friday-Saturday concerts Music Director Erich Leinsdorf has invited baritone David Clatworthy to take part in a performance of Prokofiev's Lieutenant Kije Suite.

Previous Performer

Mr. Clatworthy has previously performed this work with the orchestra at Tanglewood and again will sing the role in Russian. Mr. Leinsdorf has also programmed Mosaiques pour orchestra by Karel Husa, a member of the Music Faculty of Cornell University.

These will be the first performances by the Orchestra of Mr. Husa's music. The Friday-Saturday concerts will also include ballet music and entractes from Schubert's "Rosamunde" and Symphony No. 2, "Antar" by Rimsky-Korsakov.

Guest conductor Julius Rudel will direct the final Tuesday Series B concert on the 16th at 7:30. His program consists of Mozart's Symphony No. 32; Estudios Sinfinicos by Ginastera; Sibelius' Symphony No. 1; and the Overture to Wagner's opera "Rienzi."

Thursday Series

Thursday evening Mr. Leinsdorf will close the Thursday Series A concerts with Lilian Kallir as soloist in Mozart's Piano Concerto, K. 499. The program will begin with the Overture to "Fidelio" by Beethoven and include two works by Richard Strauss—Also sprach Zarathustra and the orchestral suite from "Der Rosenkavalier."

COMPLETE PROGRAMS

TUES. (April 16) at 7:30

JULIUS RUDEL, Guest Conductors.

MOZART Symphony No. 2 in G Major K. 318

GINASTERA Estudios Sinfonicos

SIBELIUS Symphony No. 1 in E Minor

WAGNER Rienzi - Overture

THURS. (April 18) at 8:30

BEETHOVEN Fidelio - Overture

MOZART Piano Concerto K. 449

LILLIAN KALLIR, Soloist

STRAUSS Also sprach Zarathustra

STRAUSS Suite from Rosenkavalier

FRIDAY (April 19) 2:00
SATURDAY (April 20) 8:30

SCHUBERT Incidental music to "Rosamunde" Op. 26

RIMSKY - KORSAKOV Symphony No. 2 "Antar" Op. 15

HUSA Mosaiques pour orchestre

PROKOFIEV Lieutenant Kije, orchestral Suite Op. 60

DAVID CLATWORTHY, Soloist

66

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 110,000

APR 20 1968 New England Newsclip

Symphony Rewards Decidedly Nominal

By McLAREN HARRIS

Yesterday's Symphony program was one of those affairs, thankfully rare, which pass an afternoon and accomplish little else. The rewards from works by Schubert, Rimsky-Korsakov, Cornell composer Karel Husa and Prokofiev were, in the main, decidedly nominal.

Such remarks do not apply frequently to Schubert, and in this case the composer himself is undeserving of them. His Incidental Music to "Rosamunde," of which Erich Leinsdorf conducted the ballet music and the entr'acte following Act I, consists of inspired lyricism, gently tripping motion for the most part and enlivening contrasts of dynamics and register.

It is doubtful, however, that Schubert ever imagined his work in the hands of a Tchaikovsky-size orchestra like the one Leinsdorf provided. The excess weight was almost ruinous. The music, after all, is harmonically simple and largely transparent, even in its more forceful moments, but the Symphony's entire string complement gave it the grace of a moderate-sized elephant, with predictable blurring of the crystalline rhythmic - metric work. The "Rosamunde" music lives on delicacy and charm, and these qualities do not thrive on overstatement.

SO MUCH, UNFORTUNATELY, for Schubert. The following work was Rimsky-Korsakov's Second Symphony, "Antar," and a more beautifully-orchestrated bore, a more elegantly-decorated emptiness I have never known. The four movements are based on a semi-legendary figure, Antar, a desert-dwelling recluse, and the three wishes granted him by a fairy goddess. More than 30 years later the composer renounced the symphonic designation he had originally bestowed upon the work, referring to it as a suite, fairy tale, story, or anything but a symphony.

It would not help to know what to call "Antar," for its content is not of the sort which clings to the memory. Rimsky-Korsakov's short, characteristic themes of Oriental reminiscence are used in abundance and repeat themselves endlessly. Richly harmonized and expertly orchestrated though they are, there is nothing so distinguished about them as to provide true identity or climactic interest in the work. They wail on aimlessly into the night. The march of the third movement plods; the expiring romantic notes of the finale do little more than prepare a convenient veil of forgetfulness.

There was a measure of technical attraction, at least, to Karel Husa's Mosaiques pour orchestre, which received its first local performance. Husa's five Mosaiques are fairly well explained by their title, as they build structure and substance from elemental motives of rhythm and note-succession. Each Mosaique is given to a different instrumental combination—the first to percussion and harp, the second adding strings, the third to woodwinds, brass and indefinite-pitch percussion, and so on, as each section becomes more inclusive.

Husa's serial structure can be recognized and appreciated through the transparency of the writing and orchestration, and the modified arch-form brought about by a fairly-cataclysmic fourth Mosaique followed by the concluding hush is satisfying. Yet there is not much new about his instrumental treatment, especially after one's having heard Ginastera's Estudios sinfonicos last week. It strikes me as admirable in its construction, less remarkable for its invention.

Mr. Husa was present to receive applause.

PROKOFIEV'S LIEUTENANT Kije Suite finished the program with baritone David Clatworthy providing vocal solos (in Russian) where saxophone solos are usually played. It is an effective alternative, and Clatworthy's robust contributions enhanced the Romance considerably; yet when lustful sounds were most demanded, in the tavern-song Troika, he seemed unable to sustain the tempo and compete at once with the orchestra. For all that it was pleasant enough, but having heard Lieutenant Kije and Prokofiev's "Romeo" suite with rather odd frequency recently. I could have done without it.

Next week Mr. Leinsdorf will conduct the final of the 87th season: Stravinsky's Ode (1943), Bartok's Concerto for Orchestra and Brahms' Symphony No. 1.

JEWISH ADVOCATE
BOSTON, MASS.
CIRC. 29,000

APR 25 1968 New England Newsclip

MUSIC IN REVIEW

By GERALD A. BERLIN

BSO PENULTIMATE

The novelty was the first local performance of Karel Husa's Mosaiques por orchestre at Symphony last week, Mr. Leinsdorf conducting. The rest of the ~~next-to-the-last~~ concert of the season consisted of materials that, to put it mildly, have been pretty well buried around here — Schubert's Incidental music to "Rosamunde, most recently conducted in 1886 under Geriecke; Rimsky-Korsakov's Symphony No. 2, "Antar," under Rabaud in 1919; and Prokofiev's Lieutenant Kije Suite, under Koussevitsky in 1942. Improbable though such a melange may appear in print, it nonetheless did make for a reasonably pleasant undertaking.

Husa, who teaches at Cornell and composes, conducts records extensively, is unabashedly in the Western tradition. There it is: the highly concentrated, transparent, pointillistic, rearrangement of scraps of music, with each and every note having its exact function. "Dazzling diamonds" is what Stravinsky once termed this kind of writing, which pushes succinctness to its ultimate.

Earlier this season we heard Webern's Variations and last year his Five Pieces. On both of those occasions it occurred to me that prototype works with enormous subsequent imprint though they be — it was questionable how distinguishable they would be from something in the genre by a skilled disciple. Well, Husa appears to be just such, and to the passing listener, lacking a detailed knowledge of the prototypes or the present score, the difference between Master and Disciple is Aristotelian. Husa's variegated five-movement piece was quite short and sufficiently interesting and perhaps important to justify a repeat performance on the spot. The composer was on hand to take a bow.

Rimsky-Korsakov's "Antar" Symphony is not really a symphony at all, as Rimsky himself conceded, but is rather a loose, half-descriptive, half-evocative tone poem based on the Antar legend of heroism, magic love and death. Its "structure," therefore is little more than the embellishment around the hero theme, the whole separated more or less into four "movements." If such an aficionado was Serge Koussevitsky who saw fit to eschew "Antar" during his entire career here, one might reasonably think it pretty desolate stuff. Yet he would be wrong. It is a youthful work and quite one-dimensional, but along with the expectably superb treatment of national folk materials, it has a freshness, individuality of harmony and restraint that is really quite appealing. It is, then, better than ha'penny Scheherezade, although not music that deserves a place as a repertory staple. Still, we would all be the more cheerful for its revival every decade or so.

So much could be said for the Lieutenant Kije suite. On such occasion as it is played, it is almost always to provide the score for the ballet "The Russian Soldier." Thus the use of the baritone voice in the second and fourth parts in the purely concert version is a distinct novelty and enhancement. The vocalist here was David Clatworthy, who seemed thoroughly at home with his brief assignment. Those marvelous Russian words — what but Italian can compare with the Russian language when set to music. Further enhancement was to be found in the tuba playing of Chester Schmitz, who, incidentally, added comparable luster with his playing in the Antar symphony.

But so much cannot be said for the woodwind playing in Schubert's amiable, tender "Rosamunde" incidental music. The inconsistent intonation of that section surely must be to Mr. Leinsdorf as the Old Man of the Sea was to Sinbad. Like the sailor, Mr. Leinsdorf is a sturdy fellow, though, and he conducted here, as elsewhere in the program, with firmness and intelligence, if without any over-abundance of exuberance.

This week sees the season's final concert, which will include Stravinsky's Ode, Bartok's Concerto for Orchestra, and Brahms' Symphony No. 1. Mr. Leinsdorf again will conduct.

PRI - SAT I XXIV

67

EIGHTY-SEVENTH SEASON 1967–1968

Twenty-fourth Program
Friday afternoon April 26 at 2 o'clock
Saturday evening April 27 at 8.30

ERICH LEINSDORF conductor

STRAVINSKY Ode (1943)
Eulogy: lento
Eclogue: con moto
Epitaph: lento

BARTÓK Concerto for orchestra (1943)
Andante non troppo – allegro vivace
Giuoco delle coppie: allegro scherzando
Elegy: andante non troppo
Intermezzo interrotto: allegretto
Finale: presto

INTERMISSION

BRAHMS Symphony no. 1 in C minor op. 68
Un poco sostenuto – allegro
Andante sostenuto
Un poco allegretto e grazioso
Adagio – allegro non troppo, ma con brio

The concert will end at about 4 o'clock on Friday and at about 10.30 on Saturday

BALDWIN PIANO
RCA VICTOR RECORDS

M - cat XXIV

1483

MORNING GLOBE
BOSTON, MASS.
CIRC. 234,100

APR 27 1968 New England Newsclip

B. S. O strains familiar

By DAVID NOBLE
Architecture Critic

Friday afternoon's Boston Symphony Orchestra concert, the last of the 1967-68 season, presented long-familiar pieces in carefully worked-out performances which told a good deal about what has been going on in Symphony Hall in recent months, — and years.

A refreshing miniature by Stravinsky also found its way into the program somehow: the "Ode" of 1943, which consists of a short pictorial sketch originally intended as film backgroundnd, surrounded by two jewels of neo-classic brevity.

But the balance of the time was taken up by Brahms' First Symphony and the Concerto for orchestra, neither of which represents its composer at his symphonic peak, though both pieces have been circulated a good deal, and possess spectacular finales.

Erich Leinsdorf's control over both performances was noteworthy, though not necessarily salutary — noteworthy both for what was controlled and what was not.

Controlled were tempi and dynamics, controlled in both senses: closely directed and restrained. The question of whether such control brings out the best in these works may be sidesteppd in favor of an examination of the ways in which it was absent.

Uncontrolled were nuances of phrasing and tonal shading. The first of these factors was most crucial in the Brahms work, the second in the Bartok.

Presentable as the orchestral sound was— "professional," if you will— these interior matters which may be lumped under the heading "articulation" were passed over as if by tacit agreement by Leinsdorf and the players. The Bartok piece lost the weak coherence it possesses and the Brahms lay torpid under a blanket of sonorous playing.

The causes of this gingerly circumvention of core matters in the B.S.O.'s playing are no doubt legion, but one can be pointed at here: the deterioration of the relationship between conductor and orchestra under the pressures of one of the heaviest performance schedules in the country.

If the B.S.O.'s deadly schedule did nct create the dissonances which exist among its principals, it cannot but have aggravated them. Under persisting conditions of personal tension, such touchy matters as detail of style or responsiveness of attention become increasingly difficult to mention, much less resolve. In the case of a sensitive man like Leinsdorf, whose musical touch is visibly affected by matters of personal confidence, the situation can become extreme.

The ARTS

Both director and orchestra have stated that they will not keep up the present schedule indefinitely. The players have proposed the hiring of about 50 alternates who would fill in for resting players in rotation, and Leinsdorf has tendered his resignation rather than carry on under present handicaps.

It would be surprising if anyone agreed to succeed Mr. Leinsdorf under the work load he now carries. If anyone does, it will be another nail in the coffin of symphonic music in Boston, an artifact which may be much closer to completion than any of us thinks.

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY CIRC. 26,000

APR 18 1968 New England Newsclip

Boston Symphony Final Concerts Next Week

The final Boston Symphony Orchestra concerts of the season will be on WGBH radio next week, direct from Symphony Hall.

On Tuesday, April 23, 8:30 p.m., Erich Leinsdorf conducts the prelude to "Tristan and Isolde" by Wagner, Richard Strauss' "Also sprach Zarathustra" and Symphony No. 5 by Beethoven.

On Friday, April 26, 2 p.m., Mr. Leinsdorf will conduct Stravinsky's "Ode", Concerto for Orchestra by Bartok and Symphony No. 1 by Brahms. The same program will be presented Saturday, April 27, 8:30 p.m., broadcast live by WGBH-FM.

MONITOR (e)
BOSTON, MASS.
CIRC. 192,400

APR 29 1968 New England Newsclip

ARTS
ENTERTAINMENT

Grand finale for season at Symphony

By Clifford Barnes

The Boston Symphony Orchestra asserted its versatility and virtuosity on the final program of the season's Symphony Hall concerts this past weekend. Music Director Erich Leinsdorf programed two repertoire-standards that he has recorded with the BSO, and one work that is seldom heard. The whole evoked a well-deserved applause that was especially warm and enthusiastic.

The strings produced a particularly gorgeous sound—resonant, rich, and refined. The winds and percussion had numerous opportunities to display their expert solo capabilities. The conductor put himself totally into making this a memorable event, even uttering audible emotive sounds to accompany the most dramatic moments.

The Stravinsky "Ode," composed in 1943, is a short memorial triptych that is a fine example of lucid writing for orchestra. The classic simplicity of its opening Eulogy and closing Epitaph is neatly contrasted by the middle movement, Eclogue. Hunting horns and rustic atmosphere are subtly sketched, originally for the film "Jane Eyre," but here suggesting a concert in the country and Tanglewood—as the composer explains it.

Informative notes

Stravinsky wrote this music on commission from the Koussevitzky Music Foundation, in memory of Natalie Koussevitzky, first wife of the famed conductor. A similar commission was responsible for the second work on the concert, Bartók's Concerto for Orchestra, also dated 1943.

In his readable and informative program notes—superior to all others throughout this season—James Lyons traces the facts of how this symphonic masterpiece came into being, and clears away the mysteries surrounding it in some sources. Koussevitzky and the Boston Symphony Orchestra were responsible for fostering the creation of a 20th-century masterpiece.

Leinsdorf's concept of it is both expansive and detailed. The second movement, "Game of Pairs," excelled because of the top-quality woodwind and brass players. The interrupting burlesque in the fourth movement was handled almost like a private joke.

Brahms constructed a mighty edifice with his Symphony No. 1 in C minor. It often crumbles under second-rate conductors and orchestras, but the work stood on firm ground with Leinsdorf and his musicians. The conductor carefully placed accents and dynamics in his phrasing. The pace was steady, with little lingering, and occasional hurried places. Most important, a logical scheme was developed as the music proceeded.

The whole concert glowed with the magic of music-making. Any previous misgivings about an individual concert, choice of works, or interpretation could easily be forgotten.

PRI - SAT XXIV

67

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RCA VICTOR RECORDS

1483

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BOSTON, MASS.
APR 27 1968
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68 OUT OF TOWN CONCERTS

OCTOBER

NEWARK N.J. OCT 21st.

The Herald-News
PASSAIC, N. J.
D. 78,641

OCT 13 1967

Boston Symphony Booked

Second Program In Moe Septee Series Oct. 21

Boston Symphony Orchestra under the direction of Erich Leinsdorf will perform the second program in the Moe Septee 1967-68 concert series at Symphony Hall, Newark, Saturday, Oct. 21. at 8:30 p.m.

The Vienna-born conductor has made several visits to Newark with the Boston Symphony since becoming its music director in 1962. Under his leadership the symphony has played a revitalized tour and Berkshire Festival schedule.

Mr. Leinsdorf made his conductor's debut in America at the Metropolitan Opera in 1937 after serving as an assistant to Bruno Walter and Arturo Toscanini at the Salzburg Festival.

As music director of the Rochester Philharmonic from 1947-56 he brought the orchestra to national attention through its recordings and public concerts.

New success came during a five-year stint at the Metropolitan Opera, where he conducted three memorable performances of the entire Wagner "Ring" cycle.

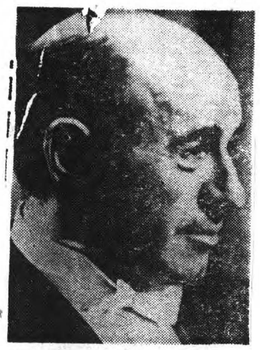
Mr. Leinsdorf is the 11th maestro to lead the Boston Symphony Orchestra in it's 86-year history and only the third over the past 38 years. The late Serge Koussevitsky directed the orchestra from 1924 to 1949, to be succeeded by Charles Munch, who retired in 1962.

The orchestra made its first recording in 1917 and since then more than 31 million records of the symphony and the Boston Pops Orchestra have been sold.

Among his other activities, Mr. Leinsdorf continues the orchestra's open rehearsals previewing weekend concerts in Boston, and has given numerous world and American premieres of contemporary works, among them Barber's Piano Concerto and Britten's War Requiem.

The Sunday Star-Ledger
NEWARK, N. J.
SUN 390,627

OCT 8 1967



AT SYMPHONY HALL — Erich Leinsdorf will conduct the Boston Symphony in Newark, Saturday, Oct. 21, at 8:30 p.m.

BUTLER, N. J.
ARGUS
W. 4,000

OCT 19 1967

Boston Symphony In Newark, Oct. 21

The Boston Symphony Orchestra under the direction of Erich Leinsdorf will perform the second program in the Moe Septee 1967-68 Concert Series at Symphony Hall, Newark, on Saturday, October 21, at 8:30 p.m.

The Vienna-born conductor has made several visits to Newark with the Boston Symphony since becoming its music director in 1962. During this period Leinsdorf has continued to maintain the orchestra's reputation.

POMPTON LAKES, N. J.
BULLETIN
W. 8,000

OCT 19 1967

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KINNELON, N. J.
TIMES
W.-CIRC. N. AVAIL.

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PEQUANNOCK, N. J.
ARGUS
W. - CIRC. N. AVAIL.

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Newark Sunday News
NEWARK, N. J.
SUN 427,240

OCT 15 1967

Leinsdorf Leads Symphony Here

The Boston Symphony Orchestra under the direction of Erich Leinsdorf will perform the second program in the Moe Septee 1967-68 Concert Series at Symphony Hall Saturday at 8:30 p.m.

The Vienna - born conductor has made several visits to Newark with the Boston since becoming its music director in 1962.

Under his leadership the Boston Symphony has played a tour and Berkshire Festival schedule, and the orchestra has won new critical praise.

Leinsdorf made his conductor's debut in America at the Metropolitan Opera in 1937 after serving as an assistant to Bruno Walter and Arturo Toscanini at the Salzburg Festival.

New success came during a five-year stint at the Metropolitan Opera, where he conducted three memorable performances of the entire Wagner "Ring" cycle.

Leinsdorf is the 11th maestro to lead the Boston Symphony Orchestra in its 86-year history and only the third over the past 38 years. The late Serge Koussevitsky directed the orchestra from 1924 to 1949, to be succeeded by Charles Munch, who retired in 1962.

Newark Star-Ledger
NEWARK, N. J.
D. 228,471 SUN. 390,677

OCT 12 1967

Boston Symphony due in Newark

The Boston Symphony Orchestra under the direction of Erich Leinsdorf will perform the second program in the Moe Septee 1967-68 Concert Series at Symphony Hall, Newark, Saturday, Oct 21, at 8:30 p.m.

The Vienna-born conductor has made several visits to Newark with the Boston Symphony since becoming its music director in 1962.

Under his leadership the Boston Symphony has played a revitalized tour and Berkshire Festival schedule, and the orchestra has won new critical praise for the gem-like precision of its performances.

NEWARK, N. J.
JEWISH NEWS
W. 15,500

OCT 20 1967

Symphony Here

The Boston Symphony Orchestra, under the direction of Erich Leinsdorf, will perform the second program in the Moe Septee 1967-'68 Concert Series at Symphony Hall, Newark, tomorrow at 8:30 P.M.

Newark Star-Ledger
NEWARK, N. J.
D. 238,474 SUN. 390,677

OCT 19 1967

Symphony Hall concert Saturday

Works by Beethoven, Wagner and Tchaikovsky will highlight the Symphony Hall Concert Series' second program Saturday. The Boston Symphony Orchestra under the direction of Erich Leinsdorf will perform.

The 8:30 concert will open with a suite from Beethoven's rarely - performed ballet music for "Prometheus." The music marks the German composer's first use of a theme he was to treat in 34 different ways during his career—most notably in the fourth movement of "Eroica" Symphony.

Wagner's Overture to "Tannhauser" follows a complete work in itself that embodies the opera's finest music.

NEW YORK / BROOKLYN OCT 18 + 19

69

MORNING GLOBE
BOSTON, MASS.
CIRC. 231,100

OCT 23 1967 New England Newsclip

The ARTS

Wilson's Conducting Helps Save 'Figaro'

By DAVID NOBLE
Associate Critic

NEW YORK—Charles Wilson, assistant conductor of the Boston Symphony Orchestra, contributed some of the best music-making to a performance of "The Marriage of Figaro" Saturday at the New York State Theatre.

There does not seem to be time for the niceties of Mozart interpretation in the New York City Opera's schedule, but Wilson's work with baton and harpsichord lay behind much of the value in the performance.

His concept of the music was rapid with sharp accents, as was Toscanini's. This approach projects less subtlety than Mozart's music possesses, and can wear thin after three hours, but it provided a tautness the stage direction generally lacked, and some effective music.

The recitatives really crackled at the pace Wilson set, really embodied spitfire comic dialogue. The conductor, who was his own harpsichordist, interpolated an amusing keyboard fanfare at Charubino's second-act entrance.

Vocal shortcomings and a lack of awareness of the kind of brittle comedy the whole thing is about slackened much of the afternoon, however. One exception, and a great one, was the second act, which is the tightest dramatically: the musical joinings went by almost unnoticed, so absorptive was the droll baiting of the count.

The Figaro, Spiro Malas, and the Almaviva, David Clapworthy, were among the singers whose diction was discernible. They also sang with resonance. Joan Summers, the Susanna, sang sweetly and lightly — too lightly. Frances Bible was an overbrisk but likeable Charubino, and placed her ringing voice well. Malcolm Smith (Bartolo) and Nico Castel (Basilio) possessed a comic quality, and brightened the scenes they appeared in.

Christopher West devised many amusing bits of stage business, even though he neglected to teach his players the manners of comedy. Ed Wittstein's sets and costumes were clean and conventional. Wilson's "Figaro" will be heard once more on Sunday afternoon, October 29.

SUNDAY GLOBE
BOSTON, MASS.
CIRC. 537,050

OCT 15 1967 New England Newsclip

B.S.O. on Tour In New York

The Boston Symphony will play Tuesday night in Symphony Hall and then make its first New York tour of the season.

Tuesday's program at 8:30 will begin with the Beethoven ballet music for "Prometheus." in the Schoenberg Piano Concerto, which follows, Rita Bouboulidi will be soloist. The concert will close with Schumann's Symphony No. 2.

Eric Leinsdorf will conduct the Tuesday and tour programs.

The orchestra returns to Symphony Hall Tuesday night, Oct. 24, when the assistant conductor, Charles Wilson, will lead a program of Brahms, Henze and Rimsky-Korsakov.

This week's tour takes the orchestra to New York's philharmonic Hall Wednesday and Friday, to Brooklyn Thursday and Newark Saturday.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLET NEW YORK STATE SERVICE

BKLYN CANARSIE COURIER
Thursday, October 19, 1967

Boston Symphony In Boro Concert

The 80th Anniversary Concert of the Boston Symphony Orchestra, under the direction of Erich Leinsdorf, will be performed at the Brooklyn Academy of Music, 30 Lafayette Ave., on Oct. 19 at 8:30 p.m. The program will include works by Beethoven, Wagner and Tschaikowsky.

POST (E.)
NEW YORK, N. Y.
CIRC. 330,764

OCT 16 1967 New England Newsclip

Erich Leinsdorf will conduct the Boston Symphony Orchestra concert Thursday night at the Brooklyn Academy of Music. The orchestra gave its first concert in the Acdemy April 1, 1889, conducted by Wilhelm Gericke.

NEW YORK / BROOKLYN OCT 18 + 19

69

MORNING GLOBE
BOSTON, MASS.

OCT 23 1967 New England Newsclip

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BOSTON, MASS.

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CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLET NEW YORK STATE SERVICE

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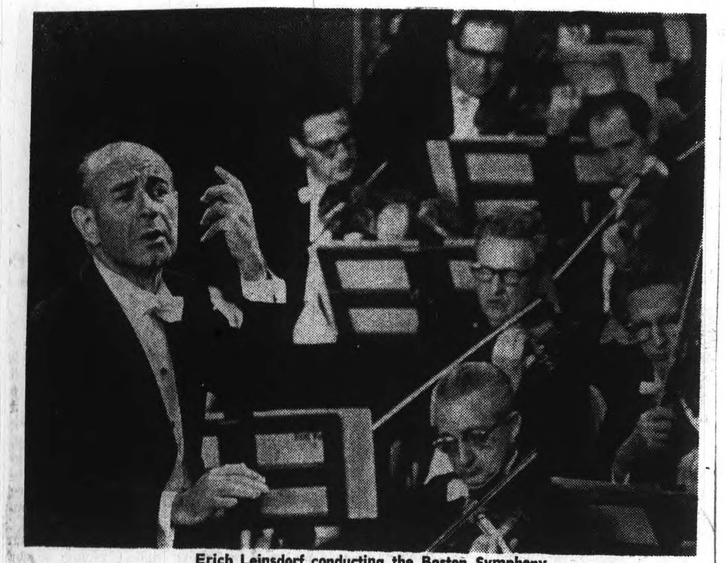
70

NEW BRUNSWICK N.J. NOV 30th

NOVEMBER

The Home News
NEW BRUNSWICK, N. J.
D. 49,539 SUN. 50,173

NOV 22 1967



Erich Leinsdorf conducting the Boston Symphony

Boston Symphony Plays at Rutgers

One of New Brunswick's favorite musical groups, the Boston Symphony Orchestra, will return to the Rutgers University campus Nov. 30 for a performance at the university's gymnasium.

Erich Leinsdorf, holder of an honorary doctorate from Rutgers, will conduct a program consisting of Kraft's Concerto for Percussion and Orchestra, Wagner's Tannhauser Overture, and Beethoven's Fifth Symphony.

The Kraft concerto, written in 1964, was entitled "Concerto for Four Percussion Soloists and Orchestra." It was first performed by the Los Angeles Philharmonic Orchestra last March. Kraft has made a special adaptation of the score to accomodate the five percussion players in the Boston Symphony.

The concert will be the second in the Rutgers Gymnasium Series, now in its 51st year. A limited number of tickets is still available at the Rutgers Concert Office, 542 George St.

Scheduled for the remainder of the Gymnasium Series are Regina Resnik, mezzo soprano, Feb. 14; Isaac Stern, violinist, March 5, and the Orchestra San Pietro, April 16.

MUTUAL PRESS
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Phila. 2, Pa.

Pub - The South
Amboy Citizen
S. Amboy, N. J.

NOV 23 1967

Boston Symphony to Appear at Rutgers

One of New Brunswick's favorite musical groups - the Boston Symphony Orchestra -- will return to the Rutgers University campus November 30 for a performance at the State University's gymnasium.

Erich Leinsdorf, holder of an honorary doctorate from Rutgers, will conduct a program consisting of Kraft's Concerto for Percussion and Orchestra, Wagner's Tannhauser Overture, and Beethoven's Fifth Symphony.

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Scheduled for the remainder of the Gymnasium Series are Regina Resnik, mezzo soprano, February 14; Isaac Stern, violinist, March 5, and the Orchestra San Pietro, April 16.

THE COURIER-NEWS
PLAINFIELD, N. J.
D. 49,909

NOV 23 1967

Orchestra to Play

NEW BRUNSWICK — The Boston Symphony Orchestra, under the direction of Erich Leinsdorf, holder of an honorary doctorate from Rutgers will present a program consisting of Kraft's Concerto for Percussion and Orchestra, Wagner's Tannhauser Overture and Beethoven's Fifth Symphony Nov. 30 in Rutgers gymnasium.

DAILY NEWS
NEW YORK'S PICTURE NEWSPAPER
D. 2,097,578 SUN. 3,070,836

NOV 30 1967

Bostonians Bow

The Boston Symphony Orchestra, under Erich Leinsdorf, opens the second season of its special series at Carnegie Hall on Saturday night.

NEW BRUNSWICK CONT.

CARNEGIE HALL DEC 2nd

71

DECEMBER

THE DAILY HOME NEWS 19
NEW BRUNSWICK, N.J., FRIDAY, DEC. 1, 1967

The Concert

Thousands Hail Boston Symphony

By ISABEL BRYLAWSKI

Snow, hazardous driving conditions, traffic congestion and difficult parking facilities couldn't keep thousands of area music lovers from welcoming a perennial favorite, the Boston Symphony Orchestra, last night in the second concert of the Gymnasium Series.

Even the late arrival of its conductor, Erich Leinsdorf, due to the inconvenience of traveling, could not dim the delight of the audience. For Leinsdorf, it was a homecoming since his affiliation with the Rutgers University choir dates back to the time he was the conductor of the Rochester Symphony. As always, he gave a superlative performance.

Under his adept direction, the orchestra has regained the place it held as one of the foremost orchestras in the country if not in the world. The strings again maintain their sheen, the brass, woodwind and percussion are once more in complete balance and judgment of tone.

There were two standard works and novelty on the program, the Concerto for Percussion and Orchestra by William Kraft, the Tannhauser Overture of Wagner and The Symphony No. 5 in C Minor, Op. 67 by Ludwig van Beethoven.

In the first number, the Concerto for Percussion and Orchestra, the soloists were Everett Firth, Harold Thompson, Thomas Gauger, Charles Smith and Arthur Press, comprising the percussion section of the orchestra. Each of the soloists were responsible for the presentation of the many variations of instruments.

It was a fascinating combination, requiring separate alterations of the orchestral form and the hugely diverting sounds of the bells, chimes, cymbals and many other forms of the percussive denomination.

Wagner's Overture to the Opera Tannheuser, beginning with the somber notes of the Pilgrim's Chorus, includes many of the main themes of the opera. It speaks of faith, salvation and repentance as well as the more seductive melody of the unholy love of Venus. The orchestra was fulsome in its reproduction, with the swelling lines of the melodic structure.

What can one say of the Symphony No. 5 by Beethoven? Not only is it the most famous of his nine symphonies. The opening four notes have been interpreted as the voice of Fate.

It is an imposing beginning to a work of intense variety. The interpretation was never jaded, it was as fresh as if it were being played for the first time.

The audience would not be satisfied until there was an encore and after the Overture to Die Meistersinger by Wagner was magnificently played, the conductor and the orchestra were given a standing ovation.

The New York Times
NEW YORK, N. Y.
D. 885,000 SUN. 1,500,000

DEC 4 1967

Malcolm Frager Heard With Boston Symphony

Malcolm Frager joined Erich Leinsdorf and the Boston Symphony for a gentle if not altogether successful performance of Beethoven's Fourth Piano Concerto at Carnegie Hall on Saturday night.

Since this friendly concerto is one of Beethoven's most delicate conceptions, Mr. Frager's intimate approach did have definite virtues. The pianist's thoughtful detail hunting yielded many lovely moments and while his ideas on phrase distention did not always accord with Mr. Leinsdorf's, the two musicians basically seemed to agree that the work should be treated as a piece of highly sophisticated chamber music.

Occasionally, however, the pianist's restraint led him to misjudge dynamic balances and far too much of his sensitive passage work simply disappeared into the orchestral tutti —even though Mr. Leinsdorf's accompaniments could hardly have been more discreet.

Earlier Mr. Leinsdorf led what was apparently the first New York performance of Haydn's Symphony No. 79. The Haydn scholar H. C. Robbins Landon has proclaimed this symphony one of the composer's least interesting efforts, and after hearing the Bostonians play it, one is inclined to agree with him. The music has a snappy comic opera flavor, but precious little in the way of memorable invention. Both this work and Schumann's Symphony No. 2 were given sober readings with a surprising amount of ragged ensemble from the orchestra.

PETER G. DAVIS.

NEWARK, N. J.
JEWISH NEWS
W. 19,500

NOV 24 1967

Concert Series Features Pianist

American pianist Misha Dichter will perform at Newark's Symphony Hall Saturday, Dec. 9, at 8:30 P.M. under the auspices of the Moe Septee Concert Series. Dichter will also appear this season with the Boston Symphony and Philadelphia Orchestra.

A second prize winner at last year's Tchaikovsky competition in Moscow, the young pianist studied at the Juilliard School of Music, where he won the Beethoven concerto contest and received the Joseph Lhevinne scholarship.

Dichter, who won first prize in a national music educators' competition at 15, appeared over national television with the Boston Symphony at the 1966 Tanglewood Festival.

Soprano Leontyne Price will appear Saturday, Jan. 13, 1968, in the next concert of the series.

NEW BRUNSWICK CONT.

CARNEGIE HALL DEC 2nd

71

DECEMBER

THE DAILY HOME NEWS 19
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—o—

72 JANUARY PROVIDENCE JAN 11th

Music Last Night

Boston Symphony Orchestra Conducted by Stokowski

By EDWIN SAFFORD

It is a bit presumptuous to remark on a Leopold Stokowski program at this late, octogenarian date. The dean of the music world's wunderkinder isn't about to give a hoot what you say anyhow. But he conducted the Boston Symphony Orchestra last evening at the Veterans Memorial Auditorium and duty compels reporting on it.

No difficulty. All you have to say is — terrific. For a switch, this was an out-of-town opening prefacing Boston performances today, tomorrow and next week. It was a fairly standard program, Mozart, Beethoven, Tchaikovsky, Moussorgsky, if you call anything the perennially dynamic conductor has a hand in standard. Don't worry, there was nothing commonplace and much that was revealing about the music played as well as about the orchestra.

Take the fantasy overture Tchaikovsky manufactured for "Hamlet" as example. The old boy—I mean this as description, not at all out of disrespect—made it seem the genuine article. And, for that matter, taken on its own terms and what it is supposed to be about, maybe it is the genuine article. But only a Stokowski gives it conviction, all that sawing and bombast, because he trusts it to its proper limits, gives it a good shove yet keeps it tight and muscular. No matter how you listen to the piece, what a refreshment in exchange for "Romeo and Juliet."

The first part of the concert was string-dominated. Were these the Boston strings? They most certainly were, and now luminously they did sing. An exceptionally clear giving of the "Don Giovanni" overture, with a slightly reduced personnel, set the pre-intermission tone. A certain unevenness in the violins apart, it was a reading to make you want the entire opera, if only because the maestro is a marvelous conductor of opera and you would love to hear just what he'd do. It was all at once detailed and dramatic.

Beethoven's Seventh Symphony followed and with it theories about his odd-numbered symphonies being portentous were thrown right out the window. As indicated, strings were given priority, so there was not the bumptious bouncing drive we've heard elsewhere, and from this identical orchestra under Munch and Leinsdorf. All the same what was played was a logical bridge between the "Pastoral" sixth and the jolly eighth. In a word it was ruminant.

No reason why not, under such circumstances. How those cellos breathed in the second movement under Stokowski's motivating right hand and arm, as if he were playing them all and with the greatest subtlety. In the scherzo the huge band had the delicacy of a chamber orchestra, even if you might carp over romantic ritards in the trio. And what a glorious flourish at the ending. The thing about the whole work was that it was of a piece, a conception sticking to its point of view.

One of those operatic symphonic syntheses for which Stokowski is so noted completed the evening. It was woven from "Boris Godunov." Well, here affairs depend on your taste for such adaptations. Whatever your feelings, however, you cannot deny the effectiveness.

For one thing, the conductor-orchestrator includes among the pageant music what is the most pungent moment in this opera in which the protagonist is the collective Russian people, the Idiot's aria. It is souped up a bit, but nevertheless gives more sense of the work in combination with the coronation scene and the death of Boris than say, the juicier and laterally added Polish section. Consequently a feeling of the whole opera is evoked.

In finishing this report you might advise the BSO, now in the market for a new conductor, they have this week a logical candidate. Silly as this may sound, he appears to have the vigor for a long continuation. That is my hope, at least.

TIMES (e)
PAWTUCKET-
CENTRAL FALLS, R. I.
CIRC. 38,800

JAN 12 1968 New England Newsclip

Music In Review

Orchestra, Stokowski Given Standing Ovation

Leopold Stokowski, guest conductor, and the Boston Symphony Orchestra were given a standing ovation by a cheering audience Thursday evening in Veterans Memorial Auditorium. And the years of conducting the great orchestras of the nation since 1908, and the associations with the world's leading conductors, including associate conductor with Arturo Toscanini, combined to prove Stokowski is one of the peerless directors of this century.

He conducts without a baton. Uses a score which he rarely refers to except to turn pages, and he has a winning grace and graciousness to both musicians and audiences. His hands are hypnotic in casting the spell of his enthusiasm and understanding to the orchestra, and he calls every entry and furnishes or darkens every phrase.

The only noticeable drag in the program came in the opening work, Mozart's "Don Giovanni Overture," in which the cellos seemed to lack a singing quality, and, for a while, the usual verve and lilt was absent. But we must attribute this to old instruments and unlimbered fingers, and the "curtain raiser" is always a warm-up number.

It was in the following Beethoven "Symphony No. 7 in A Major" that orchestra and conductor reached the peak of majestic interpretation with its recurring rhythm — one long two short-one-long beats — repeated in all movements, passionate in the slow tempos, frenzied in the quick ones, building strength and tension from the allegretto, second movement, through presto — quasi presto — presto third movement, to a blazing allegro con brio finale.

After intermission, the program changed to Tchaikovsky's "Hamlet Overture," which in the hands of any other conductor has always been a description, morbid and tragic, of the Melancholy Dane. But Stokowski gave it a beautification that belied the macabre theme.

And the final work continued the spell of enchantment with Mr. Stokowski's own orchestration of excerpts from Mussorgsky' "Boris Godunov" that included the people's praise of Boris, his coronation as czar, the prayers of the monks, the siege of Kazan and the death of Boris.

The work was played for the first time by the Boston Symphony at this concert, and the standard they set for this magnificent opus, will be difficult to attain by any other orchestra unless Stokowski himself directs it. And that is applicable to the entire program—a superb performance.

C.H.L.

JOURNAL (m)
PROVIDENCE, R. I.
CIRC. 67,050

JAN 12 1968 New

In Their Music, 'Joie de Vivre'

Stokowski at 80 Salutes Youth

By C. FRASER SMITH

Picture on Page 1

Leopold Stokowski, who at 80 is still very much a working conductor of symphony orchestras, said last night he sees a new spirit in young people.

The man whose democratic approach has brought musical culture to millions of Americans said he believes all the conditions of life today are different from those he knew as a young man.

He indicated that communications, sophisticated weaponry and prosperity are elements in a vastly altered existence.

Folk music, he said, is a part of the new spirit; as a part of the world of music, it stands at an opposite pole from those occupations which continually, it seems, lead to conflict.

"They (the young) are developing new ''values'' through their experiments with music and dance. That part of modern society which affords youngsters money to buy millions of guitars a year, affords them, at the same time, a new way to learn about other peoples, he said.

Asked to comment on the surging popularity of the folk form, he said, "Very important. It's an expression of people, of their lives, their nature.

"It is an expression of their joie de vivre, as the French say."

Without sketching in the details he made the jump to Vietnam. "Killing and killing and killing. Everybody loses. The First World War — everybody lost. The Second World War — everybody lost. This war everybody is losing," he said.

As he talked in the spare dressing cubicle backstage at Veterans Auditorium where he conducted the Boston Symphony Orchestra last night, he looked in the makeup mirror, smoothed his hair, and calmly waited for the questions.

But he seemed to be listening to his musicians tuning their instruments. He asked his manager to bring the pianist. The musician, not half the maestro's age, arrived shortly.

"This is very important," Stokowski said, "Could you play it like this? One finger? Like this?" He pointed both forefingers down at the score, pecking at it like an unschooled typist.

When the two men had agreed upon the technique to be used, the maestro summoned another musician.

In two weeks, Stokowski will conduct in Chicago. From there he goes to Philadelphia and, then, back to New York, where he conducts the American Symphony Orchestra. He also travels in Europe and Japan.

When it was suggested to him that he was talking to one whose response to music is almost entirely emotional, he politely demanded, "What's wrong with that? Too many people's response is purely intellectual. The ideal is to be both intellectual and emotional."

Perhaps, it is the delicate balance of these postures in musicians and traveling conductors which makes them capable of communicating in what Stokowski calls the "pure poetry" of music.

But it is also helpful, no doubt, when the conductor is a consummatte musician himself. Stokowski began his professional career as an organist, but knew the violin and piano at the age of 7.

During his later studies at the Royal College in England and afterward in Paris, Munich and Berlin, he learned to play all the instruments in the orchestra in order to understand them from the player's point of view.

It is this kind of knowledge and understanding that makes his life as a musician important to him as a man. "Music is the poetry, the beauty, the happiness of life. I am fortunate to be a musician. Too many people are not doing what they like to do."

He spoke matter-of-factly and seemed anxious not to waste time. Earlier, he and sent for the tam-tam or gong player. "Tell him to bring his beaters. He's using the wrong beaters," he said, pronouncing the word with the vestiges of his British accent.

As the interview was coming to an end, he sent another message to the tam-tam player, who arrived shortly thereafter, dragging his instrument down the corridor behind the orchestra area and into the maestro's room.

PROVIDENCE CONT

JOURNAL (m)
PROVIDENCE, R. I.
CIRC. 67,050

JAN 12 1968 New England Newsclip

Music Last Night

Boston Symphony Orchestra Conducted by Stokowski

By EDWIN SAFFORD

It is a bit presumptuous to remark on a Leopold Stokowski program at this late, octogenarian date. The dean of the music world's wunderkinder isn't about to give a hoot what you say anyhow. But he conducted the Boston Symphony Orchestra last evening at the Veterans Memorial Auditorium and duty compels reporting on it.

No difficulty. All you have to say is — terrific. For a switch, this was an out-of-town opening prefacing Boston performances today, tomorrow and next week. It was a fairly standard program, Mozart, Beethoven, Tchaikovsky, Moussorgsky, if you call anything the perennially dynamic conductor has a hand in standard. Don't worry, there was nothing commonplace and much that was revealing about the music played as well as about the orchestra.

Take the fantasy overture Tchaikovsky manufactured for "Hamlet" as example. The old boy—I mean this as description, not at all out of disrespect—made it seem the genuine article. And, for that matter, taken on its own terms and what it is supposed to be about, maybe it is the genuine article. But only a Stokowski gives it conviction, all that sawing and bombast, because he trusts it to its proper limits, gives it a good shove yet keeps it tight and muscular. No matter how you listen to the piece, what a refreshment in exchange for "Romeo and Juliet."

The first part of the concert was string-dominated. Were these the Boston strings? They most certainly were, and now luminously they did sing. An exceptionally clear giving of the "Don Giovanni" overture, with a slightly reduced personnel, set the pre-intermission tone. A certain unevenness in the vio- ''n apart, it was a reading to make you want the entire opera, if only because the maestro is a marvelous conductor of opera and you would love to hear just what he'd do. It was all at once detailed and dramatic.

Beethoven's Seventh Symphony followed and with it theories about his odd-numbered symphonies being portentous were thrown right out the window. As indicated, strings were given priority, so there was not the bumptious bouncing drive we've heard elsewhere, and from this identical orchestra under Munch and Leinsdorf. All the same what was played was logical bridge between the "Pastoral" sixth and the jolly eighth. In a word it was ruminant.

No reason why not, under such circumstances. How those cellos breathed in the second movement under Stokowski's motivating right hand and arm as if he were playing them all and with the greatest subtlety. In the scherzo the huge band had the delicacy of a chamber orchestra, even if you might carp over romantic ritards in the trio. And what a glorious flourish at the ending. The thing about the whole work was that it was of a piece, a conception sticking to its point of view.

One of those operatic symphonic syntheses for which Stokowski is so noted completed the evening. It was woven from "Boris Godunov." Well, here affairs depend on your taste for such adaptations. Whatever your feelings, however, you cannot deny the effectiveness.

For one thing, the conductor-orchestrator includes among the pageant music what is the most pungent moment in this opera in which the protagonist is the collective Russian people, the Idiot's aria. It is souped up a bit, but nevertheless gives more sense of the work in combination with the coronation scene and the death of Boris than, say, the juicier and laterally added Polish section. Consequently a feeling of the whole opera is evoked.

In finishing this report you might advise the BSO, now in the market for a new conductor, they have this week a logical candidate. Silly as this may sound, he appears to have the vigor for a long continuation. That is my hope, at least.

HARTFORD CONN. JAN 29

73

COURANT (m)
HARTFORD, CONN.
CIRC. 143,350

JAN 30 1968 New England Newsclip

Ozawa And The Boston At Bushnell

The Boston Symphony Orchestra, conducted by Seiji Ozawa, was presented in the Bushnell Concert Series at the Memorial auditorium Monday night. Yuji Takahashi, pianist, was guest artist. The program:

Iphigenie in Aulide Overture	Gluck
Age of Anxiety	Bernstein
Contrastes	Joachim
Daphnis and Chloe, Suit 2	Ravel

"There's no doubt about it," said a friend as I went up the aisle at the end of the Boston Symphony concert last night, "Hair does make a conductor more interesting."

And it was a hirsute evening, all right. When Conductor Seija Ozawa took the stage, eyes popped to see him with a thick mop of jet-black hair from eyebrow to coat-collar. And when Pianist Yuji Takahashi came on for "The Age of Anxiety," the audience did a double-take. There he was, haired again from brow to collar like Mr. Ozawa. Mike-San and Ike-San, as we would put it here in the states.

But longhaired or no, Mr. Ozawa and Mr. Takahashi proved to be masters of their musical trades. Mr. Ozawa handled the music and the orchestra with absolute authority and artistry all across the evening. On the podium his sweeping manner of conducting very much recalled the animated style of Leonard Bernstein. So did the vivid temper of the music he made. Mr. Takahashi crouched over the keyboard, ready to spring at the score. And spring he did indeed in the fast and furious jazzed-up pages of "The Age of Anxiety." His work was a marvelous compound of rhythmic pyrotechnics and control. Yet in such quiet passages as Mr. Bernstein afforded him, he could drift the notes out like cherry petals. I think I feel a haiku coming on.

Laurels for All

At any rate, Mr. Ozawa and Mr. Takahashi were great successes with the music and the audience. Matronly women sitting near me were all for going up and giving them both a big hug. Mr. Takahashi acted far too shy to accept such demonstrativeness. Mr. Ozawa, a joyous-type person, would probably have hugged them right back.

Some people thought some of the music was a little hairy, too. On the program was Otto Joachim's "Contrastes." It threw a number of the customers not familiar with what happens when Ebern is remodeled by Stockhausen, and the whole thing run through a computer. As a matter of fact it was relatively simple going — textures, densities and sonorities of sounds as the building material for contrasted, mood-like episodes. You can take it or leave, it, naturally, but no need to bail out.

As a matter of fact, I found "Constrastes" easier to put up with than Mr. Bernstein's "Age of Anxiety" which actually is not a great deal different in means and aims. There are many well-made sequences in Mr. Bernstein's score, quite moving on the ear and spirit. But unfortunately the work does not add up all across for me.

Rousing up Ravel

As I have said, Mr. Takahashi filled the Bernstein work with bold piano magic and Mr. Ozawa lavished great tenderness on it. So he did again in "Contrastes." When he came to the Ravel "Daphnis and Chloe," I thought Mr. Ozawa dawdled with the detailing here and there. But he swept the score to a fine, frenzied close and everyon loved him for it. The people in Toronto, which is Mr. Ozawa's home base, must be having the time of their lives this season, hair, music, Mr. Ozawa and all.

The Boston orchestra was at its masterful best — or dutiful best — all evening. I saw some grins on-stage in "Contrastes," but the players put their backs into it just the same. The evening shone with virtuosity from end to end, and there was much handclasping between conductor and players all night. Domo arigato!

As for those puzzled by "aleatoric" in the program notes: "Aleatoric — Pertaining to good or back luck, especially the risk of bad luck." Wasn't so far off at that, was it?

—T.H.P

SUNDAY HERALD TRAVELER
BOSTON, MASS.
CIRC. 310,000

JAN 28 1968 New England Newsclip

Boston Symphony On Eastern Tour

The Boston Symphony Orchestra will be out of town next week giving six concerts in as many days beginning tomorrow night in Hartford.

Thre conductors will direct the orchestra's performances during the tour. Seiji Ozawa will conduct in Hartford and at Philharmonic Hall, Lincoln Center on Wednesday and Friday evenings. Tuesday's program in Philadelphia will be conducted by Leopold Stokowski. Erich Leinsdorf will return from his mid-winter holiday for the final concert of the tour at Carnegie Hall on Saturday.

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PHILADELPHIA JAN 30th

The Evening Bulletin Jan 31st Philadelphia

At the Academy of Music

Stokowski Leads Boston Symphony

By MAX de SCHAUENSEE
Bulletin Music Critic

LEOPOLD STOKOWSKI has appeared here under many and varied circumstances, but last night, for the first time in Philadelphia, he conducted the Boston Symphony.

Presented by the All Star-Forum series and as a benefit for the Philadelphia Scholarship Fund for Wellesley College, the famed New England orchestra and its octogenarian guest drew an almost capacity crowd to the Academy of Music.

Though he will be 86 in a couple of months, Mr. Stokowski continues to give the lie to this fact. His music has a freshness that seems inextinguishable. The effect he has on Philadelphia music lovers is still, at this late date, that engendered by a timeless necromancer.

• • •

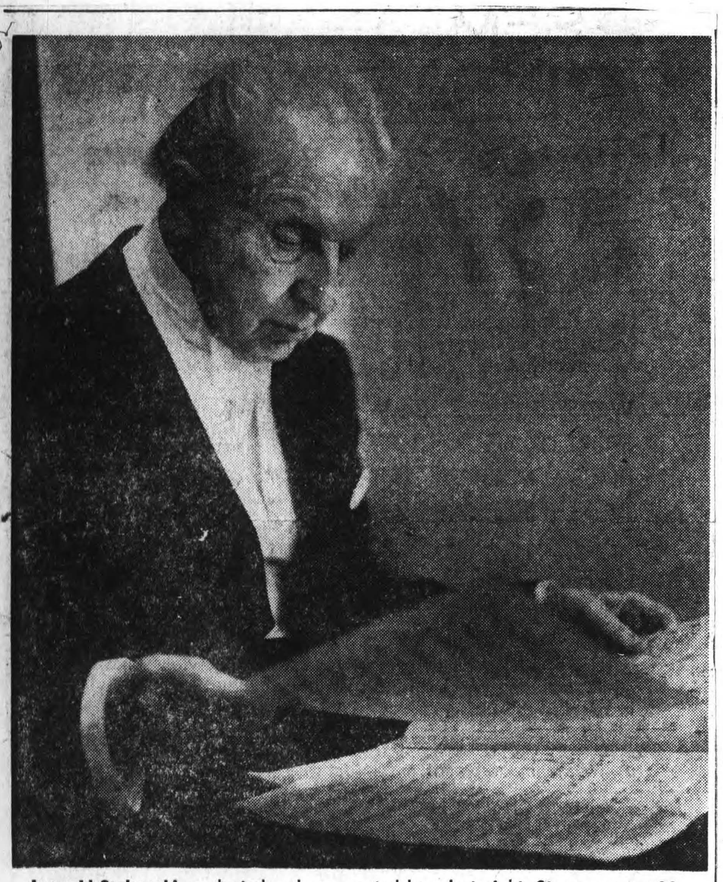
THE PROGRAM was well judged, opening with the Overture to Mozart's "Don Giovanni" and continuing with Beethoven's Seventh Symphony. How well we know these things in the hands of Mr. Stokowski! He still informs the Mozart overture with heady and yet dignified drama, and his Beethoven is ever dignified and spacious with much of the old drive.

More rarely heard was Tchaikovsky's Fantasy Overture: "Hamlet." In fact, this surging and dramatic music is almost never played, and one wonders why? Certainly, the Slavic Tchaikovsky is closer to the Danish fogs of Elsinore than he is to Mediterranean Italy in "Romeo and Juliet" and "Francesca da Rimini."

• • •

IN THE OLD DAYS, I always thought that there was more than an artistic semblance between Stokowski and John Barrymore. Last night's Hamlet brought this once more to mind. The conductor brought out all the drama and turgid passion of this neglected piece with its strange yet magical ending.

To conclude the program on an ebullient note, Stokowski conducted his own transcription of excerpts from "Boris Godunov." This is souped-up Moussorgsky, all right, with its pealing bells and brass effects, but it also constitutes a legitimate and potent dramatic thrill. The death of Boris, as told by Stokowski, is overwhelming drama.



Leopold Stokowski conducted and commented here last night. Story on page 30.
—Journal-Bulletin Photo by EDWARD LINCOLN

The Sunday Bulletin
PHILADELPHIA, PA.
SUN. 717,559

JAN 28 1968 R. Mn.

But That Was 1912

When Stokowski Began, Boston Led the League

By JAMES FELTON
Of The Bulletin Staff

WHEN Leopold Stokowski returns to the Academy of Music on Tuesday night, to conduct the Boston Symphony, he will bury a rivalry that began in 1912, the year he became leader of the Philadelphia Orchestra.

At that time the young Stokowski had a middling orchestra to start with. Boston was the biggest and most respected orchestra in the United States.

Boston visited here and at Carnegie Hall in New York, where the group was lionized by sold-out audiences. Orchestras were then as much a matter of civic pride as baseball teams.

Boston led the league. Philadelphia had to come up from behind. Stokowski took his men up to Boston in 1914. The critics were polite, as proper Bostonians are, and it was very kindly suggested that promising though he was, Stokowski was learning how to conduct on the job. Some day he might make it.

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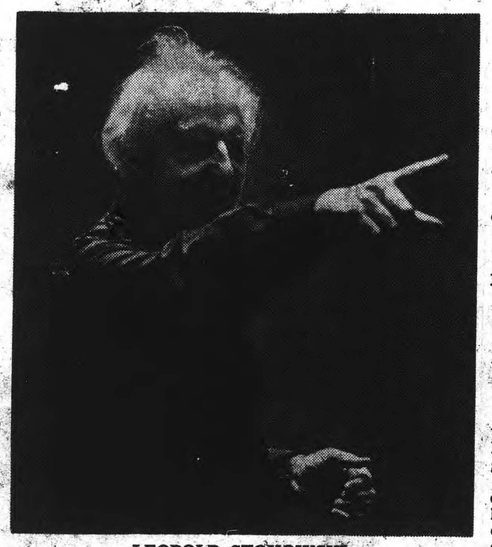
THE DAY came sooner than Boston thought. Two years later Stokowski put together the famous "Symphony of a Thousand" by Gustav Mahler, produced the enormous work here and then in New York.



LEOPOLD STOKOWSKI
. . . at the Academy of Music Tuesday.

New York was then, as it still is, the arena where every city brought its orchestra to struggle for the favor of audiences, the press, and fame that would be more than provincial. With the huge Mahler work Stokowski put Philadelphia before the New York public as a force that challenged even the mighty Boston Orchestra.

Boston itself was stunned by Stokowski's coup. The Boston Transcript ran a long story on Stokowski by Gilbert Seldes, who had attended the rehearsals of the Mahler in Philadelphia and followed its stormy triumph. Seldes assured Bostonians that despite the audacity of such a young conductor he had very great talent indeed. Boston had better keep a weather-eye on Philadelphia.

Stokowski invaded Carnegie Hall, gathering a following that other orchestras envied. Philadelphia began playing to sold-out houses. Each season Philadelphia increased its visits to New York until they numbered ten, the same that mighty Boston played there yearly.

By 1920 Stokowski and Philadelphia had won the huge following that Boston once enjoyed. Troubles with the men and conductors in Boston put that orchestra into a temporary decline, to be reversed only with the arrival of Serge Koussevitsky as conductor.

The only other time after his debut that Stokowski took the Philadelphia Orchestra back to Boston was during the orchestra's first transcontinental tour in 1936.

• • •

SO MUCH for rivalry. Boston and Philadelphia have long been league leaders together.

As we know, Stokowski went on from Philadelphia to form his All-American Youth Orchestra, and now leads his own American Symphony Orchestra in New York City.

After many decades, Boston has welcomed Stokowski to lead its own orchestra. He was at the helm for a week in Boston several years ago, and led that orchestra at Tanglewood in 1965 and 1966.

This will be Stokowski's first appearance in Philadelphia as guest conductor of the Boston Symphony. It comes during a week-long tour of the orchestra away from its home city.

The program includes Mozart's "Don Giovanni" Overture, Beethoven's Seventh Symphony, Tchaikovsky's "Hamlet" Overture, and excerpts from Mussorgsky's "Boris Godunov."

(The board of directors last week decided to invite Leopold Stokowski to conduct the Philadelphia Orchestra next season in a Pension Fund concert. It is not known yet whether Mr. Stokowski will accept the invitation, according to Boris Sokoloff, the orchestra's manager).

BLACKWOOD, N.J.
OBSERVER
W. 5,000

JAN 25 1968 R. Miller

Stokowski To Conduct Boston Symphony In Philadelphia

Leopold Stokowski will return to the city with which he was long associated Tuesday, Jan. 30, as conductor of the Boston Symphony Orchestra in a concert at the Academy of Music in Philadelphia.

The program will comprise Mozart's Don Giovanni Overture, Beethoven's Symphony No. 7, Tchaikovsky's Hamlet Overture and excerpts from Moussorgsky's Boris Godunov.

Stokowski's long association with Philadelphia and the Academy of Music came as music director of the Philadelphia Orchestra from 1912 to 1938. The London-born conductor had served earlier, from 1909, as conductor of the Cincinnati Symphony. His debut as a conductor was in 1908, in Paris.

Since his long stint in Philadelphia, Stokowski has conducted the Hollywood Bowl Orchestra, the City Center Orchestra of New York, the All American Youth Orchestra, the New York Philharmonic Orchestra, the NBC Symphony Orchestra and the Houston Symphony Orchestra.

In 1953 Stokowski created the Contemporary Music Society of New York, and in 1962, he formed the American Symphony Orchestra, which he continues to lead in an expanding schedule of programs.

The Boston Symphony Orchestra, no stranger either to Philadelphia, is now in its 87th season. Its intensive concert schedule runs throughout the year with a seven-month winter season on tour and in Boston, two months of Pops under Arthur Fiedler's eight-week Berkshire Festival during the summer.

The Boston Symphony - Stokowski concert will be followed by another Forum special event, An Evening with Marcel Marceau.

FEBRUARY

FRAMINGHAM / WASHINGTON

TELEGRAM (m)
WORCESTER, MASS.
CIRC. 62,350

FEB 21 1968 New England Newsclip

Concert March 10 At Framingham

FRAMINGHAM — The recently incorporated Framingham Symphony Orchestra Association will present a concert at 3 p.m. March 10 in Village Hall, Framingham Centre.

Sherman Walt of the Boston Symphony Orchestra will be bassoon soloist. The program will include music by Sibelius, Gluck and Delibes.

St. Louis
Globe-Democrat
D. 305,904 SUN. 343,016

FEB 22 1968

2 Special Symphony Programs

Two special events will be presented by the St. Louis Symphony Society next month, in addition to regular subscription and Sunday concerts.

A benefit concert for the St. Louis Symphony Pension Fund will be held March 20, with Rudolf Serkin as piano soloist and Gunther Schuller as conductor.

The Boston Symphony Orchestra, conducted by Erich Leinsdorf, will be the first visiting orchestra to appear in new Powell Symphony Hall at a concert on March 27. Tickets for both special concerts go on public sale March 4.

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 410,2

FEB 24 1968 New England Newsclip

B.S.O. ON TOUR NEXT WEEK

The Boston Symphony Orchestra will be away from Symphony Hall next week giving two concerts in Washington and four in New York. Making its first of two visits to Washington this season, the Orchestra will be heard in Constitution Hall on Monday and Thursday evenings. Music Director Erich Leinsdorf will conduct these concerts as he will the four in New York.

SUNDAY GLOBE
BOSTON, MASS.
CIRC. 537,050

FEB 25 1968 New England Newsclip

B.S.O. tours

The Boston Symphony will be on tour this week, giving two concerts in Washington and four in New York. The orchestra returns to Symphony Hall for the Mar. 8-9 program, which will be under the direction of guest conductor Sixten Ehrling, music director of the Detroit Symphony.

SUNDAY HERALD TRAVELER
BOSTON, MASS.
CIRC. 310,000

FEB 25 1968 New England Newsclip

Boston Symphony Away This Week

The Boston Symphony Orchestra will be away from Symphony Hall this week giving two concerts in Washington and four in New York. Making its first of two visits to Washington this season, the orchestra will be heard in Constitution Hall on Monday and Tuesday evenings. Music director Erich Leinsdorf will conduct these concerts as he will the four in New York.

Following the tour the Orchestra returns to Symphony Hall, Boston for concerts on March 8 and 9 under the direction of guest conductor Sixten Ehrling.

PROVIDENCE MARCH 14

MARCH

JOURNAL (m)
PROVIDENCE, R. I.
CIRC. 67,050

MAR 15 1968 New England Newsclip

Music Last Night

Boston Symphony in Last Visit

By RUTH TRIPP

The Boston Symphony Orchestra played the last concert of its 87th Providence season last evening at Veterans Memorial Auditorium. Erich Leinsdorf conducted and the evening was a rewarding one.

We heard one of the finest interpretations of Beethoven's "Fifth" it has been my pleasure to hear. It really was a magnificent performance and if there is any shade of tone color indicated in the Beethoven score which we did not hear, it would be hard to find. The audience cheered and applauded and showed plainly that the splendor of the performance was appreciated.

Equally fine were the Suite from Richard Strauss' "Der Rosenkavalier" and Mozart's Symphony No. 38, "The Prague."

It was interesting to hear the massed tone of this full orchestra with the new acoustic shell. Tonally, the shell leaves nothing to be desired. Something about the lighting however was different from the concert we heard when the shell was first used. Last evening, the glare of the overhead lights against the back panels was hard to take. For the audience, a little relief from the glare would be welcome. A few soft auditorium lights left on might possibly offset the brightness from the stage.

The Mozart was a model of good musical manners, both in the writing and in the playing. The smaller orchestra, used last evening, was indeed a virtuoso group which made every section of the symphony a cheerful, sane and lovely thing to hear.

The Strauss Suite was a revelation of glorious tone color. Toward the final section of this captivating sequence of episodes from the opera, there was an unusually intriguing sound, as if the celesta had been amplified. It will be interesting to check this point. The irresistible rhythm of the waltzes and the warmth and appeal of the orchestral tone made this portion of the evening a pleasant recollection of the days when this opera was found in the repertoire more frequently.

It was the finale of the concert, however, which reached the peak of perfection. When a conductor can bring cheers from his audience for the brilliance of his interpretation, the season has been a success. No one section of the orchestra can be singled out for praise over another. The strings were magnificent and the solo voices from the various reeds left nothing to be desired. This is a great orchestra, one which makes great music an enduring joy.

PAWTUCKET, R. I.
TIMES
D. 38,500

MAR 15 1968

Music In Review

Boston Symphony Pleases, Last In Concert Series

The Boston Symphony Orchestra directed by Erich Leinsdorf, who didn't seem his usual self, climaxed the program, and the season's concerts in Providence, Thursday evening in Veterans Memorial Auditorium with a magnificent performance of Beethoven's Fifth Symphony.

From a slow beginning with Mozart's Symphony No. 38-"The Prague," in which Leinsdorf lacked his usual verve and dynamism, the orchestra climbed slowly upward through two movements that made me wish the work was more happy and less serious. There was a depressing graveness in the adagio-allegro, and the andante was boring. The promise of happiness in the finale: presto movement was lacking, and despite the prolonged applause, Leinsdorf was a long time returning for the curtain call.

However, the second work, Strauss' "Suite from 'Der Rosenkavalier' " showed the Boston Symphony at its best, and with such eloquent interpretation by Leinsdorf that the waltzes, adagios and corps de ballet of the opera became sharp images when those numbers were played.

It was after intermission that the orchestra climaxed in the Beethoven Fifth with each choir of the group singing out its own special tones in that familiar three-short-one long rhythm that makes the Fifth immortal. Single instruments took the melody to celestial heights, and the full ensemble glorified the massive chords, to make it a marvel of musical composition and expression.

C.H.L.

76

ST. LOUIS MARCH 27

SUNDAY HERALD TRAVELER
BOSTON, MASS.
CIRC. 310,000

MAR 24 1968

New England Newsclip

Symphony Opens Tour

The Boston Symphony Orchestra opens a two week tour in St. Louis's new Powell Symphony Hall on Wednesday.

The trip includes the orchestra's final concerts outside of Symphony Hall this winter and on its return three weeks will remain of the 87th season.

Following the St. Louis concert, the orchestra's first visit there in over 50 years, the Boston Symphony travels to Chicago, Cincinnati, and Washington prior to giving a closed concert in Symphony Hall next Monday.

On Tuesday, April 2, the orchestra plays in New Haven and then will be in New York for the remainder of the week giving concerts in Philharmonic Hall, Brooklyn's Academy of Music, and Carnegie Hall.

ST. LOUIS POST-DISPATCH
D. 349,508 SUN. 566,562

MAR 24 1968

Boston Symphony to Play Three Concerts at Powell

The first visiting orchestra to perform in Powell Symphony Hall will be the Boston Symphony Orchestra, which will play Wednesday at 8:30 p.m. The American premiere of Sergei Prokofiev's "Ivan the Terrible" will be presented on subsequent appearances, Friday at 1:30 p.m. and Saturday at 8:30 p.m.

The Boston orchestra is coming here under the auspices of the St. Louis Symphony Society. Its Wednesday program will be Wagner's overture to "Die Meistersinger," Beethoven's Symphony No. 8 and Mahler's Symphony No. 1.

The subscription concerts Friday and Saturday will include Prokofiev's Classical Symphony in addition to "Ivan the Terrible." The latter is a dramatic oratorio arranged for concert from Prokofiev's original score, which was written for a motion picture in 1944.

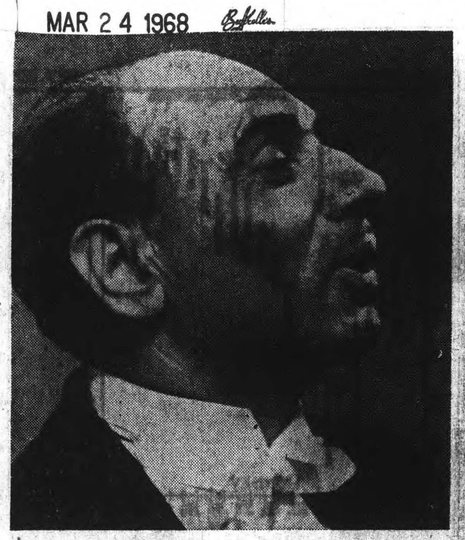
The oratorio consists of 20 numbers played in five movements. A narrator is used for cohesion. The original work was based on the struggles of Czar Ivan in his reign from 1547 to 1584. The narrator will be Herbert Marshall, director of the Center for Soviet and East European Studies in the Performing Arts and visiting professor of theater at Southern Illinois University at Carbondale.

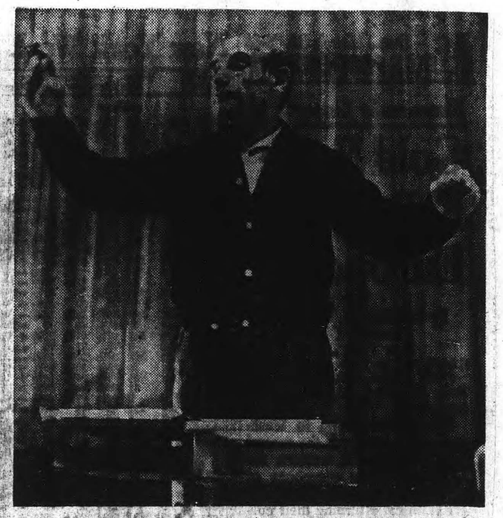
Soloists will be Miss Edna Mae George, contralto, a member of the music faculty of American University at Washington, and Dale Moore, baritone, professor of voice at SIU, Edwardsville. The Community Choral Society and Concert Chorale of SIU, directed by Leonard Van Camp, will sing.

Tickets for the concerts may be obtained at Powell Hall, 718 North Grand boulevard; Aeolian Ticket office, 1004 Olive street; Famous - Barr stores at Northland, Northwest Plaza and Clayton, and Stix Baer & Fuller stores at Westroads and Crestwood.

ST. LOUIS POST-DISPATCH
D. 349,508 SUN. 566,562

MAR 24 1968





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THE SCORE is highly melodic and explicit; it is not "difficult" in the way Prokofiev's operas are. Leonard Van Camp's Southern Illinois University (Edwardsville) choruses will take the prominent choral part. Most of the vocal solos are declaimed rather than sung. Dale Moore, baritone, will take the part of Ivan, and Herbert Marshall, who translated the text for the Angel album's libretto, will declaim the introductory speeches of the Narrator. Edna Mae George will have the sung contralto part. Marshall's new English text will be used.

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The conductor's name is pronounced Stas-YEH-vich. —F.P.

St. Louis
Globe-Democrat
D. 305,904 SUN. 343,016

MAR 27 1968

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This will be the Boston Symphony's first visit to St. Louis in [illegible] years. The last appearance here was in 1915 at the old Odeon Theatre, under the baton of Karl Muck.

Tickets for the Boston Symphony Orchestra concert here are on sale at Powell Symphony Hall, 718 N. Grand bl., JEfferson 5-1700; the Aeolian ticket office, 1004 Olive st., GEneva 6-[illegible]; Famous-Barr, Clayton, Northwest Plaza, Northlands; Stix, Baer & Fuller, Westroads & Crestwood, and the Home Creator's Shoppe, 413 S. Main st., St. Charles.

St. Louis
Globe-Democrat
D. 305,904 SUN. 343,016

MAR 2 1968

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One week later the Boston Symphony Orchestra, under the baton of Erich Leinsdorf, will become the first visiting orchestra to play in the new symphony hall when it gives a concert, March 27 at 8:30 p.m. The orchestra has not appeared in St. Louis for 53 years.

This will be Serkin's only appearance in St. Louis during the current season. Last year more than 10,000 people heard him in three sold-out Beethoven concerts with the orchestra. The world-renowned pianist, who has always devoted much of his time to education, recently accepted the post of director of the Curtis Music Institute in Philadelphia, where he was formerly head of the piano department. He is also director of the Marlboro Music School and Festival near his Vermont farm.

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Serkin will play the Brahms Piano Concerto No. 1. Also on the program will be "Overture to Oberon" (Von Weber) and Symphony in D Minor (Franck).

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ST. LOUIS MARCH 27

SUNDAY HERALD TRAVELER
BOSTON, MASS.
CIRC. 310,000

MAR 24 1968

New England Newsclip

Symphony Opens Tour

The Boston Symphony Orchestra opens a two week tour in St. Louis's new Powell Symphony Hall on Wednesday.

The trip includes the orchestra's final concerts outside of Symphony Hall this winter and on its return three weeks will remain of the 87th season.

Following the St. Louis concert, the orchestra's first visit there in over 50 years, the Boston Symphony travels to Chicago, Cincinnati, and Washington prior to giving a closed concert in Symphony Hall next Monday.

On Tuesday, April 2, the orchestra plays in New Haven and then will be in New York for the remainder of the week giving concerts in Philharmonic Hall, Brooklyn's Academy of Music, and Carnegie Hall.

ST. LOUIS POST-DISPATCH
D. 349,108 SUN. 566,562

MAR 24 1968

Boston Symphony to Play Three Concerts at Powell

The first visiting orchestra to perform in Powell Symphony Hall will be the Boston Symphony Orchestra, which will play Wednesday at 8:30 p.m. The American premiere of Sergei Prokofiev's "Ivan the Terrible" will be presented on subsequent appearances, Friday at 1:30 p.m. and Saturday at 8:30 p.m.

The Boston orchestra is coming here under the auspices of the St. Louis Symphony Society. Its Wednesday program will be Wagner's overture to "Die Meistersinger," Beethoven's Symphony No. 8 and Mahler's Symphony No. 1.

The subscription concerts Friday and Saturday will include Prokofiev's Classical Symphony in addition to "Ivan the Terrible." The latter is a dramatic oratorio arranged for concert from Prokofiev's original score, which was written for a motion picture in 1944.

The oratorio consists of 20 numbers played in five movements. A narrator is used for cohesion. The original work was based on the struggles of Czar Ivan in his reign from 1547 to 1584. The narrator will be Herbert Marshall, director of the Center for Soviet and East European Studies in the Performing Arts and visiting professor of theater at Southern Illinois University at Carbondale.

Soloists will be Miss Edna Mae George, contralto, a member of the music faculty of American University at Washington, and Dale Moore, baritone, professor of voice at SIU, Edwardsville. The Community Choral Society and Concert Chorale of SIU, directed by Leonard Van Camp, will sing.

Tickets for the concerts may be obtained at Powell Hall, 718 North Grand boulevard; Aeolian Ticket office, 1004 Olive street, Famous - Barr stores at Northland, Northwest Plaza and Clayton, and Stix Baer & Fuller stores at Westroads and Crestwood.

St. Louis
Globe-Democrat
D. 305,904 SUN. 343,016

MAR 27 1968

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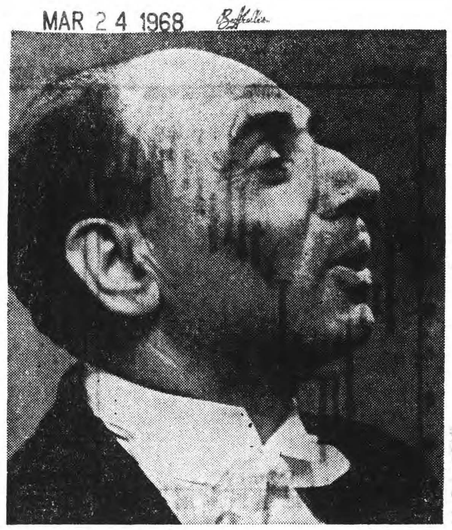
ST. LOUIS POST-DISPATCH
D. 349,108 SUN. 566,562

MAR 24 1968



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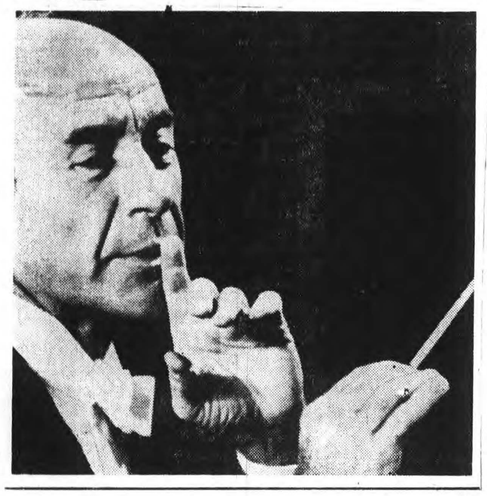
CHICAGO MARCH 28th

77

CHICAGO
SUN-TIMES
D. 538,393 SUN. 693,178

MAR 24 1968

Distinguished musical visitors to Chicago in the next seven days include Artur Rubinstein (above), whose piano recital next Sunday is sold out, and conductor Erich Leinsdorf (below), who directs the Boston Symphony Thursday night at Orchestra Hall.



Chicago Tribune
THE WORLD'S GREATEST NEWSPAPER
D. 840-746 SUN. 1,178,515

MAR 29 1968

...and Boston Plays Here

Erich Leinsdorf

BY PHYLLIS DREAZEN

LAST year at about this time, the Boston Symphony Orchestra took the Chicago Symphony Orchestra's place in Orchestra hall, subscriptionally, while the latter was on tour. Last night the Boston orchestra again filled the Thursday night gap while the Chicago orchestra is on tour. But it was not a subscription concert.

Erich Leinsdorf, his group, and his program were warmly applauded. Both Leinsdorf and his soloist, Joseph Silverstein, acknowledged applause after the first movement of the Beethoven concerto. Respectfully, it was hard to see why. The evening seemed less a fizz than an Alka-Seltzer blah.

There were two extraneous problems and a number of others. First, the orchestra tunes to a higher than normally pitched A, so to some ears it never sounds exactly in tune. Then, Mr. Leinsdorf makes enthusiastic gestures, which is all right, but has taken to singing and making whooshing sounds, and that's a bit distracting.

From the "Fidelio" thru to the "Rosenkavalier" there were problems in both ensemble and balance. Some of both may have been due to the stage acoustics, some to the rigors of touring by night and holding auditions for Tanglewood during the day. Or it may just have been an off night.

In some places, as at the end of the first "Rosenkavalier" waltz when some violins ended almost as an echo, unsemble was very obvious. Most of the rest of the time, things were always almost, but never exactly, together. As for balance, the bassoon, for instance, in the middle movement of the concerto, was lovely but out of context dynamically.

The Boston orchestra has a different sound from ours; curiously it's characteristic brightness was not in evidence last night. More interesting, however, is what seemed to be a pattern in Mr. Leinsdorf's presentations whether, as in the Beethoven, the tempi were on the slow side; or whether, as in the Wagner and Strauss, the tempi were faster.

There is an awareness of bar line and an almost metronomic feeling — whether the tempo is exact or not. And one can always anticipate exactly how the approaching phrase will play. [Endings are always a little speeded.] Yet, there is a kind of tension.

At times the feeling is that the music has been dissected, the pieces worked over and the whole finally reconstituted, tho somehow without architectural or spontaneous punch.

Mr. Silverstein, the orchestra's concertmaster, played the Beethoven like a concertmaster. Also carefully and earnestly. Occasionally he seemed less than comfortable with the ensemble, but he couldn't pull things his way. There were moments of great beauty and sensitivity in his playing, generally in slower places.

The concert was recorded for broadcast over WFMT, Sunday at 1.

Concert by the Boston Symphony Orchestra, Erick Leinsdorf, conductor; Joseph Silverstein, violinist. Presented in Orchestra hall, Thursday evening, March 28. The program:

"Fidelio" Overture ..... Beethoven
Concerto for Violin and Orchestra, Opus 61, in D Major .....Beethoven
Prelude from "Tristan and Isolde" ..... Wagner
Suite from "Der Rosenkavalier" ..... Strauss

Daily Defender
CHICAGO, ILLINOIS
CIRC. 37,[illegible] AVAIL.

MAR 28 1968

Major Symphony Date Tonight

Following the Boston Symphony Orchestra's concert in St. Louis's new Powell Symphony Hall, the second stop on its two week tour will be at Chicago's Orchestra Hall, Thursday, March 28 at 8:15 p.m.

The trip includes the Orchestra's final concerts outside of Symphony Hall this winter and on its return to Boston will complete the three remaining weeks of the 87th season.

Musical Director Eric Leinsdorf will conduct the first concert of the Boston Symphony after a 50 year absence from St. Louis. Chicago audiences will hear Leinsdorf conduct, Beethoven's "Fidelio Overture," "Concerto for Violin and Orchestra in D Major Opus 61" with Joseph Silverstein, violinist as soloist; Wagner's "Tristan und Isolde Prelude" and Strauss' "Suite from "Der Rosenkavalier."

Many citizens of Chicago saw the Negro tenor, George Shirley perform with the symphony on television and have heard its recent recording of the Mahler "3d Symphony" with Shirley Verrett on RCA Victor label, now they can hear the orchestra in person.

Following its appearance here, the Boston Symphony will perform in Cincinnati, Washington, a closed concert in Symphony Hall in Boston on Monday. On Tuesday the Orchestra plays in New Haven and then in New York for the remainder of the first week in April giving concerts in Philharmonic Hall, Brooklyn's Academy of Music, and Carnegie Hall.

The next subscription concert in Symphony Hall will be on April 9, the sixth program of the "Cambridge" series with Lillian Kallier as piano soloist. Julius Rudel will be the guest conductor, April 12 and 13.

CHICAGO DAILY NEWS
D. 401,[illegible] SAT. 471,928

MAR 29 1968

Boston concert a bomb

By Bernard Jacobson

Maybe by the time this review appears in print I shall have awakened and realized that Thursday night in Orchestra Hall was only a bad dream. But I'm afraid the mental and physical discomfort produced in me by Erich Leinsdorf's concert with the Boston Symphony Orchestra was too acute for for that.

I was already aware, from several concert-hall experiences in the last few years, that the Boston Symphony is no longer the superb instrument it was a decade or two ago. I could hardly have imagined how far the decay has gone.

At this concert, be it noted, the orchestra itself — the Boston Symphony, the *soi-disant* "Aristocrat of Orchestras"— actually joined in the applause for the soloist after the first movement of Beethoven's Violin Concerto—at a point where any self-respecting soloist and conductor, far from taking a bow, would politely but firmly raise a hand to ask the audience for silence.

THAT, IT may be said, is the objection of a purist, and hardly a substantial complaint. Alas, there is no lack of the latter, even if one determines to ignore the sort of amorphous programming that follows Beethoven's "Fidelio" overture and Violin Concerto with the prelude to Wagner's "Tristan and Isolde" and a suite from "Der Rosenkavalier" by Richard Strauss.

The overture was played with a puny insubstantiality that reminded me, more vividly than any professional performance I have heard in years, of what Bernard Shaw used to condemn in the playing of London's Philharmonic Society orchestra in the 1890s: a crippling inability, especially on the part of the strings, to sustain tone.

In vain did Leinsdorf—often with vocal encouragement audible as far back as the 13th row—turn to his violins and urge them on. They never succeeded in doing more than peck the notes, investing this athletic and heroic piece with all the stirring dignity of a polka played on a park bandstand.

ONE THING the first movement of the Violin Concerto must have if it is to make sense is a rocklike steadiness of rhythm in the repeated drum-taps with which it opens. On this occasion, no kind of steadiness was forthcoming at any point in the work. Every time that fundamental rhythm returned, its first two notes were rushed with fatal nervousness.

Treated thus, with no phrase ever seeming to lead to any other phrase, the entire concerto degenerated into a wearisome succession of protrusive ribs, without a backbone to link them together.

As soloist, concertmaster Joseph Silverstein produced a soapy tone hardly conducive to the establishment of lyrical authority. Several important bassoon solos were particularly offensive in their sleazy, saxophonish vibrato. The only players to lift themselves above the general level of mediocrity were principal horn and oboe James Stagliano and Ralph Gomberg.

The technicolored self-indulgence of Leinsdorf's Wagner, and the blatant vulgarity of his Strauss, provided an apt conclusion to the most nauseating orchestral evening I can remember undergoing.

Boston Symphony In Rare Performance

By Robert C. Marsh

One of the ironies of the influence of musicology on criticism is that even minor sins against 18th Century texts can produce an indignant outcry but major offenses against 19th Century music often pass without a word of protest.

Thursday, in Orchestra Hall, the visiting Boston Symphony showed its audience what can be gained when a major work of romantic music—the "Tristan" prelude—is given one of its rare concert performances from the proper text.

Actually, I was supposed to be in London Thursday night. The balance of payments crisis changed my plans, but with a program of this interest to be heard in Chicago, I can't even claim a feeling of patriotic self-denial.

IN 1859 Wagner was in Paris, at work on "Tristan and Isolde." When an opportunity arrived to present music from this unfinished opera in concerts early in 1860, he prepared a conclusion for the prelude that made it a formally and harmonically well-developed work that began in A Minor and closed in A Major.

This is the text conductor Erich Leinsdorf played Thursday.

For concert purposes, it is vastly superior to the familiar version that uses the operatic ending for the prelude and then tacks on the closing moments of Act III.

LEINSDORF'S performance was an admirable one, warm and impassioned in its emotional content, and achieved with the polish long associated with the Boston orchestra.

There is no question that the Boston Symphony of today is a different ensemble from that of 25 years ago. A detailed account of its changes would be interesting, but on the basis of recent encounters it is clear that the orchestra today is better equipped than it was in the past to deal with Central European music. In the "Fidelio" overture and Violin Concerto of Beethoven and a suite from Strauss's "Rosenkavalier," it spoke with a good German accent, unmarked by French or Slavic overtones.

THE CONCERTO provided an opportunity to hear concertmaster Joseph Silverstein in an extended solo role, and it was highly rewarding. This was an introspective view of the score, subordinating virtuosity to lyricism, and exploring the quiet end of the dynamic scale rather than the big sounds.

Interpretatively it was fresh —and convincing evidence that Silverstein is one of the most distinguished American violinists of the younger generation.

One may plausibly argue that all "Rosenkavalier" suites are dreadful, but some are more dreadful than others. The new one, arranged for the Bostonians by their assistant conductor, Charles Wilson, was probably best regarded as what Sir Thomas Beecham used to call a lollipop . . . a sure-fire program closer with bright sounds and good tunes.

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CINCINNATI MARCH 29

The Cincinnati Post
AND TIMES STAR
D. 243,587
MAR 30 1968

German Programs Interchanged in Key of 'A'

By Eleanor Bell

When the Boston Symphony Orchestra program announced here some weeks ago, some of sighed and said "Another German-Romantic program which we already have plenty of."

After the Boston musicians piled onto Music Hall stage last night and tuned to their "A," which is somewhat sharper than our "A," Lloyd Haldeman, manager of the Cincinnati Symphony Orchestra which sponsored the Boston Symphony Orchestra's concert (are you following all this?) announced some program changes.

It seems that here in the sticks our "A," which is the standard 440 vibrations per second as determined by the United States Department of Weights and Measures and to which Music Hall's organ is tuned, is incompatible with the Boston Orchestra's "A," hence the organ could not be used, since it is tuned to the 440 "A."

Well, sir or madam as the case may be, this meant that Richard Strauss' tone poem "Thus Spake Zarathustra," which has an organ part, could not be played as scheduled. Hence, Mr. Haldeman announced, Wagner's Prelude to "Die Meistersinger" and "Thus Spake Z" were canceled, giving place to Beethoven's Overture to "Fidelio" and Mr. Leinsdorf's own suite from "Der Rosenkavalier," respectively.

FOR GOOD MEASURE, we received Wagner's Prelude to Act I of "Tristan and Isolde." The only number that remained unchanged on the program was Mendelssohn's sturdy "Scotch" Symphony, No. 3 in A Major.

It is difficult to believe but heartening, that when the changes were announced there were people around me who hissed audibly, slapped their programs on their knees and muttered their disgruntlement.

However, we still had a German-Romantic program didn't we?, eminently respectable, eminently predictable, with nary a sound to unsettle or otherwise disturb traditional-minded listeners. It was hardly an eventful concert.

THE BOSTON Symphony Orchestra is more heavily populated than ours, particularly in the strings. This is a very telling difference, for not only are the Boston Orchestra's strings more numerous, they are smoother, more disciplined, more silky.

As anyone can see, Mr. Leinsdorf's program put no severe strain on the musical intellect. I rather hoped it would. But no one can say it wasn't beautifully played and interpreted. Mr. Leinsdorf is an executive conductor. He brings things to pass. He and his musicians are alert. There is a keen rapport between the baton and the attack and release, the ritard and the give and take within the beat.

It was good to hear an orchestra of this caliber, so business-like, so good at their job, and no funny-

(Continued on Page 7)

Boston Symphony

(Continued from Page 6)

business. They made Mendelssohn endearingly pretty. "Tristan" was molded and smoothed into one long graceful line, and Mr. Leinsdorf's own "Rosenkavalier" Suite was a gem of distillation, of wit and style.

Glenn Robinson, chief percussionist of the Cincinnati Symphony Orchestra, had the fun of playing cymbals in "Rosenkavalier" because of a shortage in the Boston roster last night.

About that concert "A." All orchestras on the east coast tune higher than our 440. We in the middle west take the standard "A." On the west sosst, "A" is lower than it is here. Nobody knows why. Maybe Freud could tell us.

The Cincinnati Post
AND TIMES STAR
D. 243,587
MAR 26 1968

Boston Symphony Plays Here Friday

The Boston Symphony Orchestra and Erich Leinsdorf, conductor, will perform a special concert in Music Hall at 8:30 p. m. Friday, March 29. The event is sponsored by the Cincinnati Symphony Orchestra.

The Prelude to Act I of "Die Meistersinger" by Wagner, Mendelssohn's Symphony No. 3 in A Major, and Strauss' tone poem, "Thus Spake Zarathustra" will be performed under Mr. Leinsdorf's direction.

Mr. Leinsdorf's last appearance here was as guest conductor of the Cincinnati Symphony Orchestra in 1951. He had been associated with Arturo Toscanini in Salzburg and with Bruno Walter in Florence before becoming a conductor of the Vienna Opera and the Metropolitan Opera in New York.

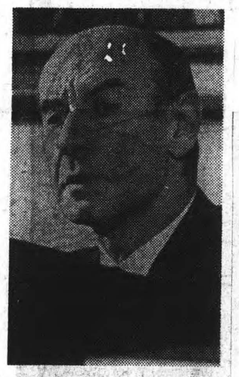
MR. LEINSDORF became music director of the Boston Symphony Orchestra in 1962 after the retirement of Charles Munch and is the 11th conductor to hold this conducting position.

Before his tenure with the Boston Symphony Orchestra he was noted chiefly as an opera conductor. However, in 1943, he became music director of The Cleveland Orchestra. After serving in World War II, he took over the Rochester Philharmonic and brought it to national prominence.

IN 1956, Mr. Leinsdorf returned to opera conducting, first at the New York City Opera and then at the Metropolitan Opera where he continued until 1962.

Tickets for the Boston Symphony Orchestra concert are now available at the Symphony Box Office, Baldwin's, 29 W. Fourth street.

THE CINCINNATI ENQUIRER
D. 191,679 SUN. 289,017
MAR 26 1968



Famed Maestro

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THE OHIO NEWS BUREAU COMPANY
Cleveland 15, Ohio
First Clipping Bureau In Ohio

THE CHRONICLE
CINCINNATI, O.
W (LABOR) CIRC. 22,818
MAR-21-68 N X

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The program will begin with the popular Prelude to Act One of Die Meistersinger Von Nurnberg by Richard Wagner. This will be followed by The Symphony No. 3 in A, Op. 56 ("Scotch") by Felix Mendelssohn. After intermission, the concert concludes with the symphonic poem, Also Sprach Zarathustra, for organ and orchestra by Richard Strauss.

Great Conductor

Erich Leinsdorf is just one in a long line of great conductors who have led the Boston Symphony Orchestra since it was founded in 1881. Since 1920, there have been just four Music Directors, beginning with Pierre Monteux, who held the post until 1924. From then until his retirement in 1949, the BSO was headed by Serge Koussevitzky. He was succeeded by Charles Munch, who resigned to guest conduct in 1962. Since then, the Orchestra has been guided by Maestro Leinsdorf, whose reputation had already been established through his years in Rochester, Cleveland, and at the Metropolitan Opera.

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Mr. Leinsdorf has always held the German composers as his specialty, and in fact conducted most Germanic operas while at the MET. He has won three Best Performance Awards from the National Academy of Recording Arts and Sciences and was named Musician of the Year in 1963 by *Musical America.*

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THE OHIO NEWS BUREAU COMPANY
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THE OHIO PIKER
CINCINNATI, O.
W - CIRC. 2,170
MAR-21-68 N X

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CINCINNATI MARCH 29

The Cincinnati Post
AND TIMES STAR
D. 243,587
MAR 30 1968

German Programs Interchanged in Key of 'A'

By Eleanor Bell

When the Boston Symphony Orchestra program announced here some weeks ago, some of sighed and said "Another German-Romantic program which we already have plenty of."

After the Boston musicians piled onto Music Hall stage last night and tuned to their "A," which is somewhat sharper than our "A," Lloyd Haldeman, manager of the Cincinnati Symphony Orchestra which sponsored the Boston Symphony Orchestra's concert (are you following all this?) announced some program changes.

It seems that here in the sticks our "A," which is the standard 440 vibrations per second as determined by the United States Department of Weights and Measures and to which Music Hall's organ is tuned, is incompatible with the Boston Orchestra's "A," hence the organ could not be used, since it is tuned to the 440 "A."

Well, sir or madam as the case may be, this meant that Richard Strauss' tone poem "Thus Spake Zarathustra," which has an organ part, could not be played as scheduled. Hence, Mr. Haldeman announced, Wagner's Prelude to "Die Meistersinger" and "Thus Spake Z" were canceled, giving place to Beethoven's Overture to "Fidelio" and Mr. Leinsdorf's own suite from "Der Rosenkavalier," respectively.

FOR GOOD MEASURE, we received Wagner's Prelude to Act I of "Tristan and Isolde." The only number that remained unchanged on the program was Mendelssohn's sturdy "Scotch" Symphony, No. 3 in A Major.

It is difficult to believe but heartening, that when the changes were announced there were people around me who hissed audibly, slapped their programs on their knees and muttered their disgruntlement.

However, we still had a German-Romantic program didn't we?, eminently respectable, eminently predictable, with nary a sound to unsettle or otherwise disturb traditional-minded listeners. It was hardly an eventful concert.

THE BOSTON Symphony Orchestra is more heavily populated than ours, particularly in the strings. This is a very telling difference, for not only are the Boston Orchestra's strings more numerous, they are smoother, more disciplined, more silky.

As anyone can see, Mr. Leinsdorf's program put no severe strain on the musical intellect. I rather hoped it would. But no one can say it wasn't beautifully played and interpreted. Mr. Leinsdorf is an executive conductor. He brings things to pass. He and his musicians are alert. There is a keen rapport between the baton and the attack and release, the ritard and the give and take within the beat.

It was good to hear an orchestra of this caliber, so business-like, so good at their job, and no funny-

(Continued on Page 7)

THE OHIO NEWS BUREAU COMPANY
Cleveland 15, Ohio
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Boston Symphony

(Continued from Page 6)

business. They made Mendelssohn endearingly pretty. "Tristan" was molded and smoothed into one long graceful line, and Mr. Leinsdorf's own "Rosenkavalier" Suite was a gem of distillation, of wit and style.

Glenn Robinson, chief percussionist of the Cincinnati Symphony Orchestra, had the fun of playing cymbals in "Rosenkavalier" because of a shortage in the Boston roster last night.

About that concert "A." All orchestras on the east coast tune higher than our 440. We in the middle west take the standard "A." On the west soast, "A" is lower than it is here. Nobody knows why. Maybe Freud could tell us.

The Cincinnati Post
AND TIMES STAR
D. 243,587
MAR 26 1968

Boston Symphony Plays Here Friday

The Boston Symphony Orchestra and Erich Leinsdorf, conductor, will perform a special concert in Music Hall at 8:30 p. m. Friday, March 29. The event is sponsored by the Cincinnati Symphony Orchestra.

The Prelude to Act I of "Die Meistersinger" by Wagner, Mendelssohn's Symphony No. 3 in A Major, and Strauss' tone poem, "Thus Spake Zarathustra" will be performed under Mr. Leinsdorf's direction.

Mr. Leinsdorf's last appearance here was as guest conductor of the Cincinnati Symphony Orchestra in 1951. He had been associated with Arturo Toscanini in Salzburg and with Bruno Walter in Florence before becoming a conductor of the Vienna Opera and the Metropolitan Opera in New York.

MR. LEINSDORF became music director of the Boston Symphony Orchestra in 1962 after the retirement of Charles Munch and is the 11th conductor to hold this conducting position.

Before his tenure with the Boston Symphony Orchestra he was noted chiefly as an opera conductor. However, in 1943, he became music director of The Cleveland Orchestra. After serving in World War II, he took over the Rochester Philharmonic and brought it to national prominence.

IN 1956, Mr. Leinsdorf returned to opera conducting, first at the New York City Opera and then at the Metropolitan Opera where he continued until 1962.

Tickets for the Boston Symphony Orchestra concert are now available at the Symphony Box Office, Baldwin's, 29 W. Fourth street.

THE CINCINNATI ENQUIRER
D. 191,679 SUN. 289,017
MAR 26 1968

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MAR-21-68 N X

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YOUTH CONCERTS

79

MORNING GLOBE
BOSTON, MASS.
CIRC. 234,100

SEP 30 1967 New England Newsclip

HENRY CABOT TESTS WOTAN'S SWORD (LeRoy Ryan Photo)

Danny Kaye Misses BSO Party

By MARJORIE SHERMAN
Globe Society Editor

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It seems he was so grateful to the Boston Symphony ("I love the place anyhow. It's the last great outpost") for lending him Harry Ellis Dickson for two weeks of his Israeli youth concert tour that he offered to fly on for the fund-raising fun at the Prudential party. "He was at the airport when they changed the Israel concert schedule," Harry told Pres. Henry Cabot, who said wistfully, "Danny would have loved this party."

Neither Wagner's warrior maidens nor Boston's symphonygoers pay any attention to a little rain. Which is just as well, since both had top billing at the opening of the 87th season of Henry Lee Higginson's "great experiment in music."

It was Die Walkure at the New England Conservatory for the seminar meeting of the Friends, who heard famous recordings and talked Wagnerians' preferences and prejudices with the conservatory's able Mrs. Morgan before the opening concert.

Mrs. John Carter, Mrs. Herbert Motley, Mrs. Charles Mason, Mrs. Anthony Kutten and other knowledgeable music-mindeds shared sherry and Conservatory box lunches in an especially friendly and informative session. There are seven Friends seminar choices this year and a symphon course each concert week.

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It was 2 o'clock before the Symphony's No. 1 idea gal, Fran Fahnestock, and designer Carl Crossman and two Symphony Hall engineers finally found the scenery. The first guests from Symphony were due at 4:05. The costumes from the Metropolitan Opera were made for Germany in Winter, not Boston in 70 degree temeratures.

Symphony Friends, old and new, flailing up in express elevators to the Pru's 49th floor from 4 on, found all serene and as promised. There was the ash tree, from which Mr. Cabot duly pulled the sword which had a latter-day lucky number tag on entitling winners Nick and Nancy Danforth to a week-end at Tanglewood next Summer.

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There were trustees, and longtime Friends, and brand-new ones, too, like debutante Robin Blake, who had lots of questions to ask B.S.O. author and raconteur Dickson about his best friend, Danny. Harry, who founded Boston's Symphony Youth Concert, will join Danny next week and come home by way of Paris and a new score or two.

Debbie Fiedler brought word from Daddy, who's in Japan this week with The Pops Orchestra. Her sister Yummy has a new and exciting job with the National Symphony.

Special hoy-a-ta-hoy credits belong to Mrs. Thomas Gardiner, Mrs. Francis Hatch Jr., Mrs. Harvey Bundy Jr., Mrs. Edward Sherman, Mrs. Peter Smith and other Boston beauties who wore their braids and capes with an air Mrs. Hans Estin, Mrs. Thomas Gannett and Mrs. Richard Thompson were Mrs. Fahnestock's able crew, and trustees lending a hand were Henry Laughlin and Sidney Rabb, Rt. Rev. Edward Murray, Harold Hodgkinson, Abram Berkowitz and others.

Friends by the score came on from Symphony's familiar vows — Mrs. Sewall Fessenden, Mrs. Robert Daley, Mrs. John Coolidge, Mrs. Byron Elliott, Mrs. Stephen Harris, Mrs. Paul Schmid, Mrs. Bayard Tuckerman Jr., Mrs. George Whitney, Mrs. Robert Saltonstall, Mrs. Robert Lawrence, Mrs. Norman Cahners, Mrs. Louis Cabot (the invincible Women's Council chairmen for Symphony) German Consul General and Mrs. Edgar von Schmidt-Pauli, William Hunnewell, Mrs. Frank Allen and scores more.

An amazing party.

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 418,250

NOV 10 1967 New England Newsclip

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A selection created specially for this program will be "The Incredible Musicians," by Emil Kornsand, violinist and composer. It is an orchestral version of the story of the donkey, dog, cat and rooster who turned themselves into the Town Musicians of Bremen. The various episodes will be narrated by Sonya Hamlin, of WGBH-TV.

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY CIRC. 26,000

NOV 16 1967 New England Newsclip

Happiness Is . . .

Danny Kaye and the "Gadna"

By THELMA WINKLER ORENSTEIN
(Special to the Advocate)

At this writing, I am enroute to Winnepeg, Canada, to join "Gadna," an Israeli youth organization comprised of one hundred talented musicians whose ages are from fifteen to twenty-two. (Ali Eban, son of Abba Eban, Foreign Minister of Israel, is, at age seventeen, first clarinetist with this orchestra.)

Conducted by Danny Kaye, this group has played ten concerts in Israel and Europe and plans to give more performances in Canada, Mexico, South America and the United States. The purpose of this endeavor is to introduce people all over the world to this enthusiastic, dedicated symphonic group—to create good will among our own Jewish people and in other nations—and to raise badly needed funds for Israel. Harry Ellis Dickson, eminent assistant conductor of the Boston Pops and member of the Boston Symphony Orchestra, flew to Israel with his good friend, Danny Kaye, to prepare the orchestra for the tour.

While in Israel last summer, I found it very exciting to chat with Danny Kaye. I learned that this unusual man, who many feel is the most versatile entertainer of our time, in addition to raising a large amount selling Israel Bonds in Hollywood, rejected a starring role in a London play to perform for the young Israeli soldiers. He was severely critized by the London press, which did not apprise the general public that Mr. Kaye repaid in full all concerned for my expenses incurred by his not appearing in that venture.

It is five months since Danny Kaye has left his own career in abeyance in order to work for Israel. May we all salute this great entertainer, humanitarian and dispenser of plain happiness!

SUNDAY STANDARD TIMES
NEW BEDFORD, MASS.
CIRC. 60,150

NOV 26 1967 New England Newsclip

Students Hear Boston Symphony

By MARIE BERNIER
JA Special Correspondent

Two busloads of Normandin students, under the supervision of Edward Peters, the music teacher, were entertained recently by the Boston Symphony Orchestra at Symphony Hall in Boston.

This concert was one of three one-hour programs, in a series of Youth Concerts.

The first program, entitled "What's in a Name?" consisted of music by Brahms, Stravinsky, Beethoven, Vivaldi, Korns and Sousa. There was also a number composed especially for the Youth Concert.

The second program, which is to be held on Jan. 13 and 20, is entitled "Can Jazz Be Classical?"

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SUNDAY HERALD TRAVELER
BOSTON, MASS.
CIRC. 310,000

NOV 5 1967 New England Newsclip

Symphony Series Opens

2500 at Youth Concert

Twenty-five hundred boys and girls yesterday spent their Saturday morning off from school by enthusiastically taking up some studies in music, art, and history at Symphony Hall.

This was the occasion of the opening program of the ninth season of the Youth Concerts played by Boston Symphony Orchestra musicians conducted by Harry Ellis Dickson. By a new plan, many of the youngsters had the opportunity, before "curtain time" at eleven o'clock, to view a collection of paintings by American artists, and hear comments on them by an expert, Mrs. Latrelle Adelson. That was at the front of the Hall.

MEANWHILE, groups totaling about two hundred, in the Ancient Instruments Room at the back of the Hall, were enabled to examine and hear a discussion of, the rare specimens of the ancestors of modern instruments, belonging to the Casadesus Collection.

The concert program was made up of music written for special occasions by composers of the past and present. Comments were made by Sonya Hamlin, known for her part in The 21-Inch Classroom of WGBH-TV. In connection with Beethoven's "Heroic" Symphony, she projected color slides — a well-received innovation. The youngsters also gave hearty applause to the work of a living composer, Emil Kornsand, who was introduced. His music was based on the story of the donkey, cat, dog, and rooster who turned themselves into the Town Musicians of Bremen. The narration was by Miss Hamlin.

ANOTHER WOMAN on the program, who met with high approval, was Lois Schaefer of the Boston Symphony Orchestra's flute section. She was the dazzling soloist in the Concerto for Piccolo and Orchestra, by the old Italian master, Vivaldi.

The concert was topped off by Sousa's "Stars and Stripes Forever." Its rousing performance sent the youngsters pouring out of Symphony Hall with faces and voices registering sentiments of a Saturday morning well spent.

YOUTH CONCERTS

79

MORNING GLOBE
BOSTON, MASS.
CIRC. 234,100
SEP 30 1967
New England Newsclip

HENRY CABOT TESTS WOTAN'S SWORD (LeRoy Ryan Photo)

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Symphony Series Opens

2500 at Youth Concert

Twenty-five hundred boys and girls yesterday spent their Saturday morning off from school by enthusiastically taking up some studies in music, art, and history at Symphony Hall.

This was the occasion of the opening program of the ninth season of the Youth Concerts played by Boston Symphony Orchestra musicians conducted by Harry Ellis Dickson. By a new plan, many of the youngsters had the opportunity, before "curtain time" at eleven o'clock, to view a collection of paintings by American artists, and hear comments on them by an expert, Mrs. Latrelle Adelson. That was at the front of the Hall.

MEANWHILE, groups totaling about two hundred, in the Ancient Instruments Room at the back of the Hall, were enabled to examine and hear a discussion of, the rare specimens of the ancestors of modern instruments, belonging to the Casadesus Collection.

The concert program was made up of music written for special occasions by composers of the past and present. Comments were made by Sonya Hamlin, known for her part in The 21-Inch Classroom of WGBH-TV. In connection with Beethoven's "Heroic" Symphony, she projected color slides — a well-received innovation. The youngsters also gave hearty applause to the work of a living composer, Emil Kornsand, who was introduced. His music was based on the story of the donkey, cat, dog, and rooster who turned themselves into the Town Musicians of Bremen. The narration was by Miss Hamlin.

ANOTHER WOMAN on the program, who met with high approval, was Lois Schaefer of the Boston Symphony Orchestra's flute section. She was the dazzling soloist in the Concerto for Piccolo and Orchestra, by the old Italian master, Vivaldi.

The concert was topped off by Sousa's "Stars and Stripes Forever." Its rousing performance sent the youngsters pouring out of Symphony Hall with faces and voices registering sentiments of a Saturday morning well spent.

80

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

ALBANY TIMES UNION
Thursday, December 21, 1967

Notes on Music

Children's Concert Tickets

Tickets are still available for the special children's concert to be presented by the Albany Symphony Orchestra and the Pick-Pickwick Puppets in the Albany High School Auditorium at 3:00 p.m. Friday afternoon, Dec. 29.

The program will run an hour and a half and is restricted to children between the ages of eight and twelve.

Tickets are on sale at the Van Curler Music Store, Macy's and the Symphony office in the DH Building, Albany.

The Maria College Christmas Canticle which was performed by the college Glee Club and the Our Lady of Angels Seminary Choir last Sunday at the Cathedral of the Immaculate Conception will be heard over the Christmas weekend on two local radio stations.

A half-hour excerpt will be played on WROW-AM and FM at 6:15 Sunday night, Christmas Eve. A full hour will be broadcast on WHRL at 4:00 p.m. Monday, Christmas Day.

The program was directed by J. Robert Sheehan, organist at the Cathedral.

The original version of Beethoven's "Fidelio" which was performed by Erich Leinsdorf and the Boston Symphony Orchestra at Tanglewood last summer will be broadcast at 2:00 p.m. on Friday afternoon on WAMC-FM. Soloists for the performance include tenor George Shirley, bass Ara Berberian, soprano Ellen Pract and soprano Hanne-Lore Kuhse.

SUNDAY GLOBE
BOSTON, MASS.
CIRC. 537,050

DEC 3 1967

New England Newspaper

Maestro Danny

Kaye on World Tour With Young Israelis

By MARGO MILLER

Danny Kaye's problem at the first rehearsal was reminding his young Israeli orchestra that he was the comic, not they. Maestro Kaye, whose conducting debut was in April 1957 with the Boston Symphony, is presently on a world tour with Gadna, an orchestra of 104 teen-agers, sponsored by the Israel Army.

Word of Kaye and his troupe comes from Harry Ellis Dickson of the Boston Symphony.

Ever since Kaye took the roof off Symphony Hall by calling Charles Munch "Chuck," imitating other conductors and "conducting" the audience (who usually see only the flying tails of a music director), the comic has had Dickson as friend and mentor.

So when Kaye felt that after the June War Israel youth should add to the gaiety of nations (and raise funds for Israel), Dickson flew over to help with the Gadna rehearsals.

"Danny doesn't read music. We listen to records and he memorizes," says Dickson, a member of the B.S.O. first violins who conducts at the Youth, Concerts, Pops and Esplanade.

"But that doesn't mean he isn't a musician. He's instinctive. Things like telling the kids 'soft doesn't mean slower,' which is a common mistake."

Musicians in Gadna include clarinetist Ali Eban, son of the Foreign Minister Abba Eban. But no attention is paid to rank, Dickson says.

Instead, the kids worried whether one of their cellis's would recover from his June War burns in time to rejoin the orchestra tour.

Gadna itself is a kind of youth corps for ages 14-18. Gadna's orchestra, formed in 1954, is not necessarily for teen-agers who intend a professional musical career. Nevertheless, the orchestra has toured widely to good reviews and three times has won first prize at Holland's International Competition for Amateur Orchestras. Gadna's permanent conductor is Chalom Ronly-Riklis.

Ronly-Riklis leads off the tour program, usually with a Berlioz or Verdi overture. Then Danny comes on. According to Dickson, his act is much as it was in Boston. There is that bit about choosing a baton and a chord to match. The biggest stick gets the biggest bang and so on down to that stub one supposes merits dead silence. The first half finale ends as Danny, having conducted the audience, asks them to rise to receive the applause of the orchestra, says, well, while you're all up, why not take an intermission break.

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And when Danny countered by asking how a guy got into the conducting business, Dickson led him straight to Munch.

When it turned out that the orchestra had no open dates, Kaye agreed to tryout at an open rehearsal one evening. The concert produced $9953 for the orchestra's pension fund and there were additional reasons to laugh all the way to the bank: Danny's imitations of the "profile" conducter, the coffee-grinder conductor, the meat-chopper and the emotional maestro who gets so involved in the music that he finally tumbles off the stand. Chuck Munch thought Danny "tres drole."

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One Boston touch goes wherever Danny Kaye conducts. It is a statement, devised 10 years ago by the B.S.O.'s Mary Smith, which appears under Kaye's name.

"The management," it reads, "takes no responsibility for this part of the program."

With Danny away, the Boston Symphony is talking of getting some 39-year-old fiddler fellow to fill in.

'Hel-lo, won-der-ful-est' from a little angel

By MARJORIE SHERMAN
Globe Society Editor

Hundreds of New England families who are concerned with the world outside their own small community made at least one trip to Symphony Hall this week-end. And some, like members of the Japan Society of Boston whose president is Russell Codman, were there both on Friday to hear the brilliant young Japanese orchestra Arthur Fiedler persuaded into making a U.S. visit and on Sunday for the Little Angels of Korea—one of the most rewarding performances to be found anywhere.

Saturday morning scores of towns were represented in the sold-out audience that opened this season's Youth Concerts, which the Boston Symphony's Harry Ellis Dickson flew home from Israel and a youth concert program with Danny Kaye, to conduct. The BSO's best acconteur and the founder of the youth concerts here, was "loaned" by Symphony to help his lifetime friend Danny establish the concerts in Israel in addition to UNICEF programming.

The remarkable series, which celebrates its 10th anniversary this season, owes much to the people who have spent weeks out of every year working on the overwhelming coordination involved in getting busloads of boys and girls from more than 60 towns in and out of Symphony Hall on schedule six Saturdays a winter.

Heroines of this worthwhile cause include founder-member of the board Felicia (Mrs. Anthony) Kutten who has worked with Henry Cabot and other Symphony Board members, Mrs. Manuel Kurland, Mrs. William Morton, Mrs. Hollis Hunnewell, Mrs. Ralph Katz, Miss Ellen Stillman Mrs. Albert Titcomb, Mrs. Stanford Calderwood, Mrs. Barton Loomis, Mrs. Stephen Paine and so many more.

★

"Hel-lo, won-der-ful-est" was the greeting the first of the "Little Angels" carefully as the Korean children came out of the bus at Capt and Mrs. Thomas Morris's Wellesley Hills home Saturday, and then, their "speech", delivered, raced up the path to hug their best-known American friends. It was at the Morris's last year that the 6-to-14 year olds shared their first American home and they've been waiting a year to come back.

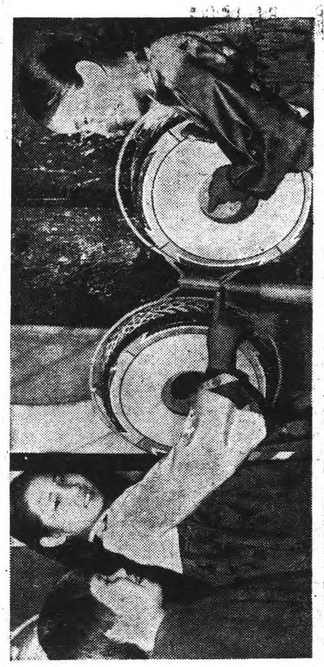
Navy League Capt Tom Morris and his attractive, capable wife had a house—and a tent—full Saturday to welcome the talented young Koreans back.

Adm Roy Benson and his friendly, pretty wife, Adm William Childress and his nice wife, Lt. Gov. and Mrs. Francis Sargent, Capt Larry Kelly with a special welcome from Gov. Volpe, Consul General of France and Mme. Jacques Massenet, Consul General of Spain and Senora Vistoc Sanchez-Mesas, Capt and Mrs. John Doherty, Gerald Hayes, and scores more—and young Bryce and Mark Morris as super hosts for their young friends. The distinguished Director of the Korean Cultural Institute which sponsors the U.S. tour, Col Pak, has only one rival in the children's affections and his name is Ray Dillegendary past. The audiBoard. Ray was the bus driver for the tour last year and the children wanted him again, and Ray has turned into a backstage mascot, too.

The applause at Symphony Hall Sunday afternoon was almost constant. These children combine the beauty and grace of the best ballet (they're trained by a renowned ballerina) the strength of Russian bears, and the enchantment of a legendary past. The audience, en masse, stayed on and filled the halls just to catch a glimpse of them "in person."

The Navy League's young Sea Cadets saluted them with a special number opening the show, and the children saluted right back, with a brandnew Navy-Marine "drill."

They've been asked to New York's Lincoln Center for Christmas week.



A BELL RINGER—Yung Hai and Yung and Yung Wha Kim teach a new American friend, Catherine Lizotte of Wellesley, how to play the traditional drums of Korea at Saturday's party before the "Little Angels" performed at Symphony Hall. (Herbert Capwell Photo)

Middle years lecture

"The Middle Years—The Fearful Forties"—the second of the seminar series for women, "Coping with Today's Dilemmas of Living"—will be held Tuesday at 7:30 at the Framingham Lodge of Elks, Framingham Union st. 450 Framingham. The series, sponsored by the Framingham Business and Professional Women's Clubs, will be continued on the first Tuesdays of the next three months: Dec. 5, "Dilemmas of the Single Woman—the Woman Alone"; Jan. 2, "Adults and Teen-agers — who leads whom?; Feb. 6, "Cocktails and Conflicts"—the Problem Drinker."

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 418,250

NOV 13 1967 New England Newsclip

ELLIOT NORTON WRITES:

New Youth Concert Idea Not Entirely Pleasant

SOMETHING has been added to the Youth Concerts at Symphony Hall. In the ninth season, Harry Ellis Dickson is still conducting the members of the Boston Symphony Orchestra as he always has, but the series has acquired a young lady commentator, too, and a screen for projecting slides and a new schoolroom atmosphere which is not necessarily attractive.

The pattern of the concerts, which provide great music greatly played for thousands of fortunate children of Greater Boston, has been fully professional. Mr. Dickson and his men have played for the young people just as they do at the regular evening concerts of the week for their elders, with the conductor identifying the music and some of the composers briefly and cogently.

Elliot Norton

Under the new system, which was used Saturday morning in the second concert of the first series (there will be three) of the '67-'68 season, Miss Sonya Hamlin sat on the stage with the musicians and spent a rather considerable time explaining or describing the music or the circumstances in which it was composed to the young audience.

All the pieces the orchestra played had been written "for special occasions." Miss Hamlin identified and discussed these occasions.

Commentary Too Simple for Youth

In one instance, explaining Beethoven's "Eroica" symphony, she used "slides" to show Napoleon, in whose honor Beethoven composed the work, at various stages of his career and pointed out why, as Napoleon became greedy for power, the composer changed his original intention to name the work for Bonaparte.

All this was interesting and perhaps valuable for the listeners, but it and a good deal of the rest of the exposition and explanation by Miss Hamlin seemed pedagogical, and intended not for "youth" but for very small kiddies.

That very small children attend these concerts, against the wishes of the people who organized them, is a fact. That some are altogether too young to appreciate what is presented to them also—regrettably—true. But in the past, Harry Dickson has aimed at the high schoolers and without patronizing them has, in effect, welcomed them into an adult world of music. This has been a good aspect of the concerts.

If these are to be "kiddie concerts," rather than "youth concerts," then Miss Hamlin's attitude is perhaps the right one. On Saturday, she was definitely treating her hearers as though they were very young indeed, requiring them to identify a piccolo by size and commending them for guessing aloud that it was just about the size of the instrument which Lois Schaefer brought on stage for Vivaldi's "Concerto in C Major."

Extension of Schoolroom

Miss Hamlin definitely made the concert an extension of the schoolroom in which the young patrons get their first elementary instruction in music. Is that what is wanted now?

Harry Dickson was always friendly with his hearers, but he treated them as guests in a concert hall, not as pupils in a classroom. As a matter of opinion, this was one of the most impressive aspects of the Youth Concerts; that they introduced students to concert-going in one of the great concert halls of the world with music by one of the world's greatest orchestras.

There was something rather wonderful about that for the boys and girls: they were being given a taste of a great and rare adult opportunity. They were helped, yes, but just a little. They were lifted up onto a new level of aesthetic appreciation, welcomed into a new world and with a handshake, so to speak, not with a pat on their little heads.

Perhaps the sponsors of the concerts, who have done heroic work for the last nine seasons, have come to the conclusion that the schoolroom approach will be more effective. Perhaps they are reconciled to the incursion of children too young to understand the other system. In that case, Miss Hamlin's commentary will work. But something very good and important will have been lost.

In any case, the orchestra will be, as it was Saturday and always is, superb in its performance.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900

DEC 23 1967 New England Newsclip

Maestro Danny

Kaye Tours With Symphony Of 104 Teen-Age Israelis

By MARGO MILLER

BOSTON.

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Chuck Munch

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So when Kaye felt that after the June war, Israeli youth should add to the gaiety of nations (and raise funds for Israel), Dickson flew over to help with the Gadna rehearsals.

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War Burns

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Old Veteran

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"The management," it reads, "takes no responsibility for this part of the program."

With Danny away, the Boston Symphony is talking of getting some 39-year-old fiddler fellow to fill in.

(Boston Globe)

TIMES (e)
GLOUCESTER, MASS.
CIRC. 10,450

DEC 20 1967 New England Newsclip

First co-operative orchestra in Hub

BOSTON (UPI)— The Boston Philharmonic Society has announced formation of a philharmonic orchestra for Boston.

The society's Board of Trustees said Monday the orchestra, named the Boston Philharmonia, is the first co-operative orchestra in the United States.

The orchestra's 40 members are permanent corporate members of the Philharmonic Society and will have say in the hiring and firing of musicians, the society said.

The society said the new orchestra will "complement— not compete with"—existing musical groups in New England including the prestigious Boston Symphony Orchestra.

The Philharmonia, which will make its debut in a series of concerts in March and April in Boston's Jordan Hall, will be directed by guest conductors until a permanent conductor is chosen.

The Philharmonic Society, founded last March 31, expressed confidence New England particularly Boston, could support two symphonic-type orchestras.

The society said the current winter series presented by the Boston Symphony can be subscribed to by no more than 21,048 persons, or less than 1 per cent of greater Boston's nearly three million residents.

Robert Brink, a concert violinist, is president of the society's Board of Trustees. The treasurer is concert string bass player William H. Curti.

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 240,000

JAN 9 1968 New England Newsc

BSO Youth Concerts On Saturday Mornings

The second program of the Symphony Hall Youth Concerts will be presented on Saturday mornings, Jan. 13 and 20, from 11 to 12 o'clock by members of the Boston Symphony Orchestra under Harry Ellis Dickson. The program is titled "Can Jazz Be Classical?" and will feature Newton Wayland as commentator. Composers to be represented include Bernstein, Milhaud, Ravel, Wayland, Schuller and Gershwin.

ITEM (e)
WAKEFIELD, MASS.
CIRC. 6,600

JAN 10 1968 New England Newsclip

Youth Concert at Symphony Hall On Saturday

Saturday, Jan. 13, is the date of the second Youth Concerts at Symphony Hall in Boston. Sixty members of the Boston Symphony Orchestra under the direction of Harry Ellis Dickson will present a program, "What is Jazz?"

Newton Wayland, Music Director of the Charles Street Playhouse, will be the soloist for the finale of Ravel's Concerto for piano and orchestra.

A bus with chaperones will leave Lynnfield Junior High School at 9:45 a.m. and the Huckleberry Hill School at 10 a.m., returning to the same schools at approximately 1 p.m.

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 240,000

JAN 19 1968 New England Newsclip

Symphony Hall Youth Concert Theme Jazz

"Can Jazz Be Classical?" is the theme of the Symphony which conductor Harry Ellis Dickson will repeat on Saturday at 11 a.m.

Under Dickson, musicians of the Boston Symphony Orchestra will play illustrative works by Milhaud, Ravel, Bernstein, Gershwin, Schuller and Newton Wayland. The latter will participate as commentator, and will also present his jazz quartet in his "Pinocchio" Suite, joined by Spring Fairbank, soprano, and Larry Marshall, tenor. Vocalists and quartet will join with the orchestra in selections from "Porgy and Bess."

82

HERALD NEWS (e)
FALL RIVER, MASS.
CIRC. 40,200

FEB 8 1968

New England Newsclip

Youth Symphony To Present Concert

The Greater Boston Youth Symphony Orchestra will present a concert at the Elizabeth I. Hastings Junior High School, School St., Fairhaven, on Sunday, Feb. 18 at 3 p.m.

The 112-member musical group, under the baton of Walter Eisenberg, is composed primarily of high school students from scores of Massachusetts communities. Eisenberg is associate professor of music at Boston University.

The orchestra has performed at the White House, Carnegie Hall, Symphony Hall, and at the Music Educators National Conference at the Prudential Center.

The Fairhaven concert, one of four scheduled for this season, will offer Glinka's overture to "Russlan and Ludmilla," Hindemith's "Symphonic Metamorphosis on Themes by Von Weber," Borodin's "Polovetzian Dances," the overture to Wagner's "Die Meistersinger," Anderson's "Bugler's Holiday," and Respighi's "Pines of Rome."

Following the Fairhaven concert, the senior division of the orchestra will hold two rehearsals with the Boston Symphony Orchestra at Symphony Hall, Boston. They will give a concert in Salem, and conclude their season with a 10th anniversary concert on April 21 at 8 p.m. in Symphony Hall, Boston.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

Albany Knickerbocker News
Saturday, February 10, 1968

TO CONDUCT—Erich Leinsdorf, music director of the Boston Symphony Orchestra, will conduct the young members of the New England Conservatory of Music's senior orchestra Wednesday at 9 on Channel 17 in "Leinsdorf Creates."

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

LATHAM TOWNSMAN
Thursday, February 8, 1968

"Leinsdorf Recreates" On Channel 17

The young members of the New England Conservatory of Music's senior orchestra, under the direction of Erich Leinsdorf, will rehearse a portion of Mahler's Third Symphony for Channel 17's "Leinsdorf Recreates" on Wednesday, Feb. 14 at 9 p.m.

Leinsdorf chose Mahler's Symphony No. 3 for this special NET FESTIVAL broadcast, feeling it would give the orchestra a full workout in ensemble, as well as an opportunity to demonstrate individual instrument excellence.

The first portion of the program will be devoted to rehearsal, after which Maestro Leinsdorf will take time to answer questions from his young players. His own approach to conducting, an interpretation of Mahler's music and the acoustical problems that orchestras must face will be included in the discussion.

A complete performance of the symphony conclude this NET FESTIVAL, which was produced for National Educational Television by Jordan Whitelaw.

SUN (e)
LOWELL, MASS.
CIRC. 44,600

MAR 23 1968

New England Newsclip

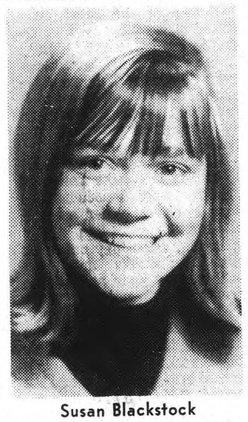
Music

Lowell High Junior Youth Singers Member

LOWELL — Miss Susan Blackstock of the junior class at Lowell high school is a member of the New England Conservatory of Music Youth Singers directed by Lisa Frederick Parker.

Miss Blackstock is a pupil of the noted voice teacher at the Conservatory, Miss Dorothy Richards. The Youth Singers are associated with the Youth Orchestra at the school.

A recent concert which was presented in Jordan Hall was taped for TV and will be shown on Channel 5 Friday morning April 12, at 9:30. In the concert the Lowell soprano performed both with the ensemble and with a selected quartet in which she shared the first soprano solo part. The quartet offered Gloria Et in terra pax hominibus and Laudamus te by Antonio Vivaldi.



Susan Blackstock

Next Monday evening in the Second Congregational church in West Boxford, the Merrimack Valley Chapter of the American Guild of Organists will conduct the March meeting. The program will feature "A night with a Harps," and appearing as guest will be Miss Colette Rushford, harpist, of the New England Conservatory of Music, and appearing as co-artist will be Mrs. Russell Myers, soprano. Mr. Walter V. Hawkes, organist-choir director at the church will assist as accompanist.

The program is the first in a planned series of programs concerned with various instruments. For this program Miss Rushford plans to explain the history and mechanical aspects of the Harp, and will offer pieces selected from the literature of this intrument. She will demonstrate how it may be used in association with an organ and also with a solo voice.

The Boston Symphony orchestra opens a two week tour in St. Louis's new Powell Symphony hall next Wednesday evening. The trip includes the Orchestra's final concerts outside of Symphony hall this winter and on its return three week will remain of the 87th season. This will be the Boston Symphony's first visit to St. Louis in over 50 years.

Once again opera goers will have the opportunity of hearing Puccini's "Madama Butterfly" as this will be the feature vehicle at the Wednesday evening performance on April 24, during the Metropolitan Opera company's spring visit to Boston which opens on Monday evening, April 22, with a performance of Verdi's "Luisa Miller" and closes on Saturday evening, with Gounod's "Romeo and Juliet."

Butterfly will feature in the leading role the New York sensation, Martina Arroyo. Although new to Boston, Miss Arroyo is widely known in the leading centers of the Continent where she has also scored brilliantly in such varied roles as Aida, Lenora in "Il Travatore," and, as Elsa in "Lohengrin."

CRITICS FIND IT difficult to find a so called category for the talented artist. However, a situation such as this has existed in other operatic eras. Possibly the best known was in the case of Rosa Ponselle who completely overwhelmed her listeners in such a wide variety of endavors as "Norma," "La Traviata" and amazing as it may seem — "Carmen."

However, the subject is Butterfly, and this score has been the sought for goal of countless singers over the years.

Naturally, the tenor role of Lt. Pinkerton is one of opera's favorite characters. But the baritone, the American Consul, Sharpless, demands a great deal of finish both vocally, and especially so in stage business. In past years many of the great baritones were associated with the role and among those names who come to mind were Guiseppe Di Luca, Carlo Morelli and Antonio Scotti. Possibly the greatest of this fabulous trio was Di Luca whose every piece of work, both as a singer and actor, has possibly never been equalled on the operatic stage.

THE OHIO NEWS BUREAU COMPANY
Cleveland 15, Ohio
First Clipping Bureau In Ohio

COLUMBUS SUNDAY DISPATCH
COLUMBUS, O.
SUN. - CIRC. 312,690

MAR-3 -68

LEINSDORF LEADS STUDENT GROUP

Erich Leinsdorf of the Boston Symphony leads the young players of the New England Conservatory orchestra in an hour of music on "NET Festival" at 9:30 p.m. Wednesday on Ch. 34.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

WEST HEMPSTEAD BEACON
Wednesday, March 20, 1968

On Channel 13

On TV, Channel 13, Cedric Coleman, a graduate of Hempstead High School of the Class of 1963, now a senior at the New England Conservatory of Music, was seen playing the bassoon in the Conservatory's symphony orchestra, under the baton of Erich Leinsdorf. Mr. Coleman played several solo portions in the program, taking place on Feb. 26. He is also bassoonist with the Boston Symphony Orchestra.

SUNDAY GLOBE
BOSTON, MASS.
CIRC. 537,050

MAR 17 1968

New England Newsclip

Concerts

BROOKLINE YOUTH CONCERT, Roberts Auditorium, Brookline High School, featuring members of the Boston Symphony Orchestra, in "Peter and the Wolf," admission $1.00, narrator, Newton Wayland, 2 p.m.

GARDNER MUSEUM CONCERT, 280 The Fenway, Boston; presenting William Conable, cello; 3 p.m.; free.

82

HERALD NEWS (e)
FALL RIVER, MASS.
CIRC. 40,200

FEB 8 1968

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Youth Symphony To Present Concert

The Greater Boston Youth Symphony Orchestra will present a concert at the Elizabeth I. Hastings Junior High School, School St., Fairhaven, on Sunday, Feb. 18 at 3 p.m.

The 112-member musical group, under the baton of Walter Eisenberg, is composed primarily of high school students from scores of Massachusetts communities. Eisenberg is associate professor of music at Boston University.

The orchestra has performed at the White House, Carnegie Hall, Symphony Hall, and at the Music Educators National Conference at the Prudential Center.

The Fairhaven concert, one of four scheduled for this season, will offer Glinka's overture to "Russlan and Ludmilla," Hindemith's "Symphonic Metamorphosis on Themes by Von Weber," Borodin's "Polovetzian Dances," the overture to Wagner's "Die Meistersinger," Anderson's "Bugler's Holiday," and Respighi's "Pines of Rome."

Following the Fairhaven concert, the senior division of the orchestra will hold two rehearsals with the Boston Symphony Orchestra at Symphony Hall, Boston. They will give a concert in Salem, and conclude their season with a 10th anniversary concert on April 21 at 8 p.m. in Symphony Hall, Boston.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

Albany Knickerbocker News
Saturday, February 10, 1968

TO CONDUCT—Erich Leinsdorf, music director of the Boston Symphony Orchestra, will conduct the young members of the New England Conservatory of Music's senior orchestra Wednesday at 9 on Channel 17 in "Leinsdorf Creates."

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

LATHAM TOWNSMAN
Thursday, February 8, 1968

'Leinsdorf Recreates" On Channel 17

The young members of the New England Conservatory of Music's senior orchestra, under the direction of Erich Leinsdorf, will rehearse a portion of Mahler's Third Symphony for Channel 17's "Leinsdorf Recreates" on Wednesday, Feb. 14 at 9 p.m.

Leinsdorf chose Mahler's Symphony No. 3 for this special NET FESTIVAL broadcast, feeling it would give the orchestra a full workout in ensemble, as well as an opportunity to demonstrate individual instrument excellence.

The first portion of the program will be devoted to rehearsal, after which Maestro Leinsdorf will take time to answer questions from his young players. His own approach to conducting, an interpretation of Mahler's music and the acoustical problems that orchestras must face will be included in the discussion.

A complete performance of the symphony conclude this NET FESTIVAL, which was produced for National Educational Television by Jordan Whitelaw.

SUN (e)
LOWELL, MASS.
CIRC. 44,600

MAR 23 1968

New England Newsclip

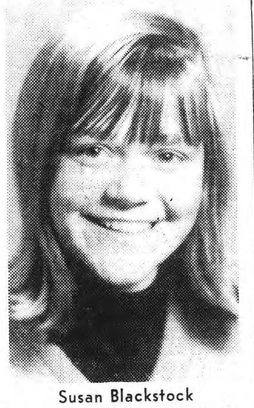
Music

Lowell High Junior Youth Singers Member

LOWELL — Miss Susan Blackstock of the junior class at Lowell high school is a member of the New England Conservatory of Music Youth Singers directed by Lisa Frederick Parker.

Miss Blackstock is a pupil of the noted voice teacher at the Conservatory, Miss Dorothy Richards. The Youth Singers are associated with the Youth Orchestra at the school.

A recent concert which was presented in Jordan Hall was taped for TV and will be shown on Channel 5 Friday morning April 12, at 9:30. In the concert the Lowell soprano performed both with the ensemble and with a selected quartet in which she shared the first soprano solo part. The quartet offered Gloria Et in terra pax hominibus and Laudamus te by Antonio Vivaldi.



Susan Blackstock

Next Monday evening in the Second Congregational church in West Boxford, the Merrimack Valley Chapter of the American Guild of Organists will conduct the March meeting. The program will feature "A night with a Harps," and appearing as guest will be Miss Colette Rushford, harpist, of the New England Conservatory of Music, and appearing as co-artist will be Mrs. Russell Myers, soprano. Mr. Walter V. Hawkes, organist-choir director at the church will assist as accompanist.

The program is the first in a planned series of programs concerned with various instruments. For this program Miss Rushford plans to explain the history and mechanical aspects of the Harp, and will offer pieces selected from the literature of this intrument. She will demonstrate how it may be used in association with an organ and also with a solo voice.

The Boston Symphony orchestra opens a two week tour in St. Louis's new Powell Symphony hall next Wednesday evening. The trip includes the Orchestra's final concerts outside of Symphony hall this winter and on its return three week will remain of the 87th season. This will be the Boston Symphony's first visit to St. Louis in over 50 years.

Once again opera goers will have the opportunity of hearing Puccini's "Madama Butterfly" as this will be the feature vehicle at the Wednesday evening performance on April 24, during the Metropolitan Opera company's spring visit to Boston which opens on Monday evening, April 22, with a performance of Verdi's "Luisa Miller" and closes on Saturday evening, with Gounod's "Romeo and Juliet."

Butterfly will feature in the leading role the New York sensation, Martina Arroyo. Although new to Boston, Miss Arroyo is widely known in the leading centers of the Continent where she has also scored brilliantly in such varied roles as Aida, Lenora in "Il Travatore," and, as Elsa in "Lohengrin."

CRITICS FIND IT difficult to find a so called category for the talented artist. However, a situation such as this has existed in other operatic eras. Possibly the best known was in the case of Rosa Ponselle who completely overwhelmed her listeners in such a wide variety of endavors as "Norma," "La Traviata" and amazing as it may seem — "Carmen."

However, the subject is Butterfly, and this score has been the sought for goal of countless singers over the years.

Naturally, the tenor role of Lt. Pinkerton is one of opera's favorite characters. But the baritone, the American Consul, Sharpless, demands a great deal of finish both vocally, and especially so in stage business. In past years many of the great baritones were associated with the role and among those names who come to mind were Guiseppe Di Luca, Carlo Morelli and Antonio Scotti. Possibly the greatest of this fabulous trio was Di Luca whose every piece of work, both as a singer and actor, has possibly never been equalled on the operatic stage.

THE OHIO NEWS BUREAU COMPANY
Cleveland 15, Ohio
First Clipping Bureau In Ohio

COLUMBUS SUNDAY DISPATCH
COLUMBUS, O.
SUN. - CIRC. 312,690

MAR-3 -68

LEINSDORF LEADS STUDENT GROUP

Erich Leinsdorf of the Boston Symphony leads the young players of the New England Conservatory orchestra in an hour of music on "NET Festival" at 9:30 p.m. Wednesday on Ch. 34.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

WEST HEMPSTEAD BEACON
Wednesday, March 20, 1968

On Channel 13

On TV, Channel 13, Cedric Coleman, a graduate of Hempstead High School of the Class of 1963, now a senior at the New England Conservatory of Music, was seen playing the bassoon in the Conservatory's symphony orchestra, under the baton of Erich Leinsdorf. Mr. Coleman played several solo portions in the program, taking place on Feb. 26. He is also bassoonist with the Boston Symphony Orchestra.

SUNDAY GLOBE
BOSTON, MASS.
CIRC. 537,050

MAR 17 1968

New England Newsclip

Concerts

BROOKLINE YOUTH CONCERT, Roberts Auditorium, Brookline High School, featuring members of the Boston Symphony Orchestra, in "Peter and the Wolf," admission $1.00, narrator, Newton Wayland, 3 p.m.

GARDNER MUSEUM CONCERT, 280 The Fenway, Boston; presenting William Conable, cello; 3 p.m., free.

MONITOR (e)
BOSTON, MASS.
CIRC. 192,400

APR 19 1968 New England Newsclip

Tin cans on youth orchestra's 10th anniversary

By Clifford Barnes

Boston

"One after the other, violins 2 thru 14 drop their tin cans onto the floor. Everyone else waits in silence, with eyes closed. After the 13 cans have been dropped, the conductor raps on his stand. Open your eyes and continue on."

These directions are for the second string-bass player to follow in the "Mystery" section of the fourth movement, "Prince Liu An of Huai-nan." The first violinist drops his tin can in the middle of the fifth movement ("Autobody") in the contemporary composition by Humphrey Evans III entitled "Vedic Pronouncements."

The work was composed for and is dedicated to the Greater Boston Youth Symphony Orchestra and its conductor, Walter Eisenberg, on the occasion of the orchestra's 10th anniversary. The fact that a 10th wedding anniversary is celebrated with tin or aluminum is purely coincidental.

In honor of its anniversary, the GBYSO is presenting a program of 20th-century music on Sunday, April 21, at 8:30 p.m., in Boston's Symphony Hall. Joseph Silverstein, concertmaster of the Boston Symphony Orchestra, will be soloist in the Prokofiev Violin Concerto No. 2. The rest of the program will be the "Symphonic Metamorphosis" by Hindemith, "Pines of Rome" by Respighi, and the "Russlan and Ludmilla" Overture by Glinka.

* * *

The orchestra of 120 talented high-school musicians from over 60 communities in the Greater Boston area is sponsored by Boston University's School of Fine and Applied Arts, in cooperation with a board of directors from the communities involved. Demonstrating what a group of dedicated, young instrumentalists can do, they rehearse for three hours every Saturday morning, September through April, under the capable baton of Walter Eisenberg.

In an adjoining hall, working on a repertoire only slightly less demanding, is the junior section of the orchestra, directed by Robert Corley. Filling over 200 hard-won places in the two orchestras are students from more than 70 communities in Massachusetts, New York, Rhode Island, Vermont, and New Hampshire. All were chosen from the hundreds recommended to audition by their school music directors.

Since its inception 10 years ago, the GBYSO, working with school music educators and community representatives, has graduated over 700 high-school musicians from its ranks. Many have pursued careers in music; all have gained a greater appreciation of symphonic literature. Alumni day each year is a chance to play in an informally organized "youth" orchestra once again.

* * *

It is appropriate to have these young people play a concert of 20th-century music—music of their time. Interestingly enough, the piece of aleatoric (chance) music by the 19-year-old composer, Humphrey Evans III, took the longest time to catch the young musicians' interest. They are still too tied to music of the preceding century to get an immediate favorable reaction. Since each performance or rehearsal must be a spontaneous and creative event, there is danger of establishing set patterns that could be repeated by playing the music too frequently.

Special festivities should surround a 10th-anniversary celebration. By that time the good fruit that comes from well-grounded roots is abundant and polished.

By S. Gerson Lincoln

The string section of the Greater Boston Youth Symphony Orchestra enjoys an anecdote by Walter Eisenberg, conductor. Standing next to the conductor is Humphrey Evans III, composer of "Vedic Pronouncements," written for and dedicated to the youth orchestra on its 10th anniversary.

GBYSO

NORFOLK COUNTY
FREE PRESS
NORWOOD, MASS.
WEEKLY CIRC. 5,000

MAR 6 1968 New England Newsclip

Wednesday, March 6, 1968

Albert Sprague To Play With Bost. Symphony

Albert Sprague, son of Mr. and Mrs. Albert W. Sprague of 1687 Washington street, Walpole, will be on stage at Symphony Hall, March 9 and 16, with members of the Boston Symphony Orchestra, under the baton of Harry Ellis Dickson, as part of the series of Saturday morning Youth Concerts.

Since the Symphony Hall stage cannot accommodate two full Symphony orchestras at one time, the G.B.Y.S.O. will take part one half at a time on the two mornings. Later in the season, concertmaster of the B.S.O. Joseph Silverstein will be guest soloist with the GBYSO at their 10th anniversary concert to be given Apr. 21, at 8 p.m. in Symphony Hall.

MINUTE MAN
LEXINGTON, MASS.
WEEKLY CIRC. 7,400

APR 18 1968 New England Newsclip

Local Students To Play At Symphony

Joseph Silverstein, concertmaster of the Boston Symphony Orchestra, will be the featured guest soloist with the Greater Boston Youth Symphony Orchestra at their gala Tenth Anniversary Concert at 8 p.m., Sunday, April 21, in Symphony Hall.

Local students playing with the orchestra are: Cheryl Clark, Douglas Clark, Harron Appleman and David Appleman.

FENCE VIEWER
SUDBURY, MASS.
WEEKLY CIRC. 2,500

APR 18 1968 New England Newsclip

5 to Play in GBYSO Concert

LINCOLN and SUDBURY - Mr. Joseph Silverstein, Concertmaster of the Boston Symphony Orchestra, will be the featured guest solist with the Greater Boston Youth Symphony Orchestra at their gala Tenth Anniversary Concert at 8 p.m., Sunday, April 21 in Symphony Hall. Tickets are available from the Symphony Hall Box Office.

Local students playing with the orchestra include Jean England, Stanton Gerson, Ronald Hagopian and Guilbert Winchell, all of Lincoln; and Ruth Boedeker of Sudbury.

83

MORNING GLOBE
BOSTON, MASS.
CIRC. 304,100

APR 23 1968 New England Newsclip

Youth Symphony a delight

By GEORGE GELLES
Globe Critic

It was enormously encouraging Sunday night to see the stage of Symphony Hall filled with the 100 or so musicians of the Greater Boston Youth Symphony Orchestra and to hear the fine sound these people make.

They rehearse together throughout the year and it shows. The roughness one might expect from a student group isn't there, by and large. I would suppose that the lack of polish in the string sound is due to the qaulity of the instruments, nothing else.

This is handsomely made up for by intelligent, keen playing. The winds are strong—woodwinds especially so—and, like good professionals, contribute an occasional goof.

The other bit of encouragement was the kids' confrontation with contemporary music. The "Vedic Pronouncements" by Humphrey M. Evans—which received its premiere performance—are seven miniatures grouped around a central one ("the ritual source") and varying in degrees of freedom given the individual performer.

CHEERING

Evans the Third has a good ear for mixing colors and textures, as the third section showed, and is alive to theatrical possibilities. I found very effective the bit of baton tapping that called the slouching fagged-out players to attention after the general chaos of the middle movement.

The piece, though squirmishly received by the mostly parent audience, got much more ardent cheering than vociferous booing at its end. Uncomfortable as it may be, this is one of the places modern music is at.

After the curtain raiser, the "Russian and Ludmilla" Overture, everything was 20th century. This is not to say modern though, for in the pieces by Hindemith, Prokofiev, and Respighi there's little more adventurous than an off-beat.

The works are thought out in a conservative 19th century way, and make conservative demands on the instrumentalists.

Even the most advanced among them, Prokofiev's Second Violin Concerto, which had fine solo playing from BSO concertmaster Joseph Silverstein, taught the young players very little about new methods of looking at music.

GREATER BOSTON YOUTH SYMPHONY ORCHESTRA, Walter Eisenberg, conductor. Joseph Silverstein, violin soloist, performing Glinka's "Russian and Ludmilla" Overture; Hindemith's "Symphonic Metamorphoses of Themes of Weber"; Prokofiev's Second Violin Concerto; Evans' "Vedic Pronouncements"; and Respighi's "Pines of Rome", Sunday night at Symphony Hall.

84

POPS

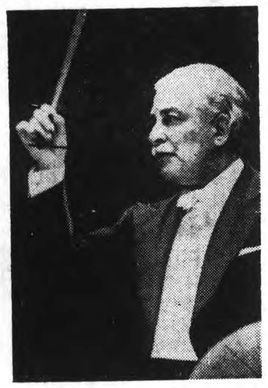
Newsday
GARDEN CITY, N. Y.
D. 400,124

OCT 20 1967

Nippon Concert on LI Set

Westbury—The Yomiuri Nippon Symphony Orchestra from Japan will present a concert at the Westbury Music Fair at 8:30 PM Monday. Arthur Fiedler of the Boston Pops Orchestra will conduct.

The 90-piece orchestra, which played under Fiedler's direction in Tokyo, is currently on a 48-city tour of the U.S. exchange program. It is the and Canada as part of a cultural orchestra's first tour outside Japan. Japanese-American pianist Hiro Imamura will be the solo artist Monday night. Trombonist Yasuhiko Ikyoshi will be the assistant conductor. Tickets can be purchased at the Westbury box office or reserved by calling 333-0533.



Arthur Fiedler

The Washington Post
WASHINGTON, D. C.
D. 444,306 SUN. 553,012

OCT 22 1967

Arthur Fiedler will conduct the Yomiuri Nippon Symphony Orchestra of Tokyo in Constitution Hall at 8:30 on Saturday evening. Fiedler and the orchestra are on a tour of the United States.

TOWN CRIER
WEST HAVEN, CONN.
WEEKLY CIRC. 5,350

OCT 26 1967 New England Newsclip

TO SPONSOR POPS

The Alumni Advisory Council of New Haven College will hold a dinner meeting on Tuesday, Oct. 31, at 6:30 o'clock in the Student Center on campus. Eighteen members are expected to attend.

This will be the last meeting of the group before the Pops Concert, with Arthur Fiedler conducting the New Haven Symphony Orchestra, to be sponsored by NHC on Dec. 1 in Woolsey Hall, for the benefit of the College library.

Officers of the Alumni Council include John C. Ireland of West Haven.

New York Post
D. 324,250 SUN. 243,637

OCT 25 1967

Words and Music

By Harriett Johnson

Yomiuri Nippon Symphony Debut

East came West—came East last night to Carnegie Hall and brought a sunburst of cheer. That is, the Yomiuri Nippon Symphony Orchestra (85 Japanese, average age 31) landed in San Francisco, played concerts cross country and arrived here for their local debut.

International and local good will and the most laudable musical standards met on-stage and off. Seventy-two-year-old Arthur Fielder, the eminent Boston "Pops" chief, and as lively a conductor as beats, is maestro for the tour. The story goes round that he has a crush on this ensemble—we think with good reason: its precision, its musicality, its training, its vigor.

His enthusiasm after guest-conducting them in Japan in 1965 was responsible for encouraging this tour. The Symphony was formed in 1962.

Goodwill extended so far that Judson, O'Neill, Beall and Steinway, Inc., are presenting the 48-concert tour with Japanese-American pianist, 22-year old Hiro Imamura as soloist, playing a Baldwin. Miss Imamura, who lives in Hawaii, where her father is a Buddhist priest, performed as if a dynamic accent and a poetic turn of phrase were far closer to her than thoughts of Nirvana. She is a remarkably talented young lady who plays without a trace of sentimentality but with plenty of genuine musical feeling. She also gave this lyrical music a strong sense of structure that never faltered whatever the movement. She was recalled to the stage by a large, enthusiastic audience at least six times.

Benefit for Letters Abroad

The concert, which was a benefit for Letters Abroad, Inc., began with the Overture to Rossini's "Semiramide" and closed with Offenbach's "Gaite Parisienne Suite." In between we heard the Concerto, Prokofieff's Classical Symphony in D, Op. 25, and excerpts from Bernstein's "West Side Story."

These young Japanese perform with an astounding ease and brilliance and it's obvious that Fiedler understands and encourages their capacities. The "Molto Vivace" Finale of the Classical Symphony was a tour de force of virtuosity. From the look of their shiny new instruments it wouldn't seem that the group was playing the old Italian variety yet the string tone was notable for its mellowness in the Bernstein music. It could have been a southern night far from 57th St.

Hearing this ensemble is an answer to youthful malcontents who are seeking self-expression. The Yomiuri Nippon Symphony obviously finds it through hard work.

The New York Times
NEW YORK, N. Y.
D. 885,000 SUN. 1,500,000

OCT 26 1967

Music: Japanese Visitors

Yomiuri Nippon Symphony, Conducted by Fiedler, Makes Local Debut

By ALLEN HUGHES

JUST when you think you have heard every symphony orchestra that might possibly perform in New York, another one appears. Tuesday night it was the turn of the Yomiuri Nippon Symphony, a five-year-old organization from Tokyo that is on an eight-week tour of North America. It made its New York debut at Carnegie Hall conducted by Arthur Fiedler.

The Yomiuri Nippon Symphony was founded in 1962 by three sponsors—Yomiuri Shinbun (Japan's largest newspaper with a circulation of 5 million), the Nippon Television Network in Tokyo and the Yomiuri Television in Osaka. The president of the newspaper and of Nippon Television, Matsutaro Shoriki, is also president of the orchestra.

•

The average age of the 100 members of the all-male orchestra is said to be 32. Their playing under Mr. Fiedler's direction was efficient and the general ensemble tone was agreeable. One did not get the impression that that orchestra was one of either dazzling virtuosity or of particularly distinctive sound quality.

The program chosen by Mr. Fiedler was definitely on the light side. It offered Rossini's Overture to "Semiramide," Chopin's Piano Concerto No. 2 in F minor, Prokofiev's "Classical" Symphony, selections from Bernstein's "West Side Story" and the Suite from Offenbach's "Gaité Parisienne."

If the going seemed somewhat routine early in the evening, it definitely turned brighter and more stimulating with the "West Side Story" medley. Here, both conductor and orchestra appeared to dig into the spirit of the music more deeply.

•

The soloist in the piano concerto was Hiro Imamura, an attractive girl who graduated last year with a major in music from the University of California at Berkeley. She is a third-generation American.

Her playing was cool and clear at all times. In the first and third movements she did not always distinguish sufficiently between thematic and decorative elements, but in the second movement her interpretation was built about a lovely lyric line around which everything else moved in shapely, expressive patterns.

PARENTUM, PA.
VALLEY NEWS
D. 23,000

OCT 28 1967

NuKen scene of concert tomorrow

Members of Allegheny Valley Concert Association will have the opportunity to enjoy world famous conductor Arthur Fiedler tomorrow in Vallley High School's New Kensington campus auditorium.

Although the event begins at 3 p.m., doors will open at 2:30. Only those with membership cards will be able to attend.

Fiedler will conduct the 100-piece Yomiuri Nippon Symphony Orchestra of Japan which is making its first tour in America. The conductor achieved a world famous reputation conducting the Boston Pops Orchestra.

A feature attraction will be Hiro Imamura, solo pianist of the Japanese orchestra.

The group will play the same program throughout the tour.

The group will play Leonard Bernstein's West Side Story, Chopin's piano concerto No. 2, music of Sossini, Offenbach and Prokenfieff.

Tomorrow's program will be one of four presented to the concert association's members.

MORNING GLOBE
BOSTON, MASS.
CIRC. 283,100
OCT 20 1967
New England Newsclip

French Center feted

By MARJORIE SHERMAN
Globe Society Editor

He's a man for all nations, that Russell Codman.

Thursday, in perfect French, the former Boston fire commissioner celebrated the 20th birthday of the French Center in New England, welcoming, from Washington, M. Le Ministre Plenipotentiare and Mme. Jacques Leprette of the French Embassy, and M. and Mme. Jacques Rueff of the French Academy in Paris. (He is chancellor of the Institute of France.)

Ambassador Charles Lucet sent a communique, and there were cables from France and a gala occasion all round, ending with a dinner for the visitors with Consul General and Mme. Jacques Massenet as hosts.

Two weeks from tonight Russell Codman will be putting the "welcome to Boston" in Japanese for the young players that Arthur Fiedler is bringing back from Japan, because the conductor thinks they ought to "show what they can do" to America.

With "Mr. Pops" as conductor, they're playing their way ocross the country after rave reviews from San Francisco, and they'll play a typical Boston Pops program at Symphony Hall on Nov. 3, with former Ambassador to Japan Edwin Reischauer and his wife and the B.S.O.'s exchange Japanese players and their families heading a long list of patrons.

A reception, given by the Japan Society, which last Winter feted the Prince and Princess of Japan at the Gardner Museum, will follow in the Art Gallery.

Russell, who's honorary consul for Japan, also speaks Spanish, and un poco Italiana, which puts him right in the middle of next week's marvelous goings-on. The Italian ambassador, Egidio Ortona, and his attractive wife will be here for "Una Serata In Italia" on Wednesday, and Spain's handsome Ambassador and his wife, the Marquesa Merry del Val will be here on Tuesday to open the Ellis Memorial Antiques Show.

The ambassador and his wife are having sent here for exhibition at the show the portrait of Gen. George Washington, presented by Washington in 1796 to the Spanish prime minister, Prince Manuel de Godoy. Painted by Perovani, the full-length painting shows Washington holding the treaty of San Lorenzo recognizing the "boundary claims of the United States under the treaty of 1783, giving to Americans the free navigation of the Mississippi and the right of deposit for their goods at New Orleans for three years."

Mrs. Paul Schmidt and Mrs. Harris Fahnestock have put their time and talent together over the Spanish theme for the show, which will have the red-white-and-blue look of the Seville Fair.

Deborah Fahnestock chose the waitress costumes for Boston's fashionable young-married and post-debs who'll be offering the delectable baskets of buennela de chorizo, gambas al Ajillo, veal pate, ternera flambra, and other goodies.

The dresses were made by Madrid's chic El Cortes Ingles, and flown here by Iberia airlines.

Sangria, the renowned wine and fruit drink of Spain, will be on hand, and there'll be the "salad soup," which is a favorite in the patio of the Ritz in Madrid.

For the strictly "I'm just a plain old American," there'll be sliced filet mignon, hams, and cheses.

Other specialities of the week will be tours, for which Mrs. James F. Hunnewell is chairman, and a gourmet Wine and Dine buffet dinner Saturday the 28th, at the Antiques Show. Reservations for the buffet should be made now with Mrs. Daniel Simonds. (Telephone 523-8696).

Washington and Newport guests are on the list for the preview and tours, among them Mrs. Harold Coolidge, Mrs. John J. Slocum and Kennedys.

★

Also due in Boston next week, on the 25th, is another ambassador, His Excellency Hushang Ansary of Iran, who'll be given a reception by President Ralph Lowell and trustees of the Museum of Fine Arts.

★

On the same day—trust Boston for these double-ups—the English-Speaking Union is offering a unique chance to meet and listen to Lt Gen Sir John Glubb, who commanded the Transjordan Arab Legion and has lived in Arabia for 36 years. He will speak Oct. 25, at 5 at the Museum of Science, on "Arab Nationalism."

★

Small PS—If you're planning a party for any of these events and fascinating people, be warned that the Ritz now permits neither trouser-suits NOR mini-skirts in the dining room. Hurrah for the Ritz.

POST (e)
BRIDGEPORT, CONN.
CIRC. 81,900
OCT 14 1967
New England Newsclip

Two Symphonies Are Scheduled To Be Heard

By FRED H. RUSSELL

The Sunday afternoon concerts of the American Symphony Orchestra from Carnegie Hall and the National Symphony Orchestra of Washington, D. C., when it performs in New York's Philharmonic Hall, will be broadcast live and in stereo over WQXR beginning Sunday, Oct. 29, and continuing throughout the 1967-68 season.

There will be 11 Sunday concerts in the American Symphony's broadcast plan.

Since the schedules of the two orchestras compliment each other, WQXR will be alternating the two series on Sunday afternoons from 3 to 5 o'clock.

The Pittsburgh Symphony Orchestra, taped in stereo, will be heard on Sunday afternoons after the first of the year.

Other symphony orchestras heard on WQXR are the Philadelphia Orchestra, the Boston Symphony Orchestra and the Boston Pops Orchestra.

Additionally, WQXR-FM will be presenting broadcasts of the Metropolitan Opera live from Lincoln Center beginning Saturday afternoon Dec. 9, at 2 o'clock.

ALEXANDRIA, LA.
TOWN TALK
D. 25,500
JAN 29 1968

'Pops' to Feature Handel Concerto

Handel's Concerto for Viola and the first movement of Symphony No. 8 (Unfinished) by Schubert share top billing on the Boston Pops concert at 7:00 p.m. tonight on KALB-FM.

Tchaikovsky's Waltz of the Flowers from the Nutcracker Suite, Weber's overture to Oberon, and the Rakoczy march by Berlioz comprise the remaining classical fare.

Arthur Fiedler gives the baton to Professor Daniel C. Abbott to conduct the Schubert number. Robert Karol will be soloist.

The popular program consists of selections from West Side Story, Green Berets, Days of Wine and Roses, Batman, and Look Sharp—Be Sharp.

The News-Sentinel
FORT WAYNE, IND.
D. 78,000
NOV 28 1967

World of the Arts

A GIFT FOR FIEDLER — Boston Pops Conductor Arthur Fiedler accepts a baton from Carol Whitaker, 18, Storrs, Conn., who made the presentation in behalf of 4-H Club members recently in Chicago. (AP Wirephoto)

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 240,000
NOV 4 1967
New England Newsclip

At Symphony Hall

Japanese Orchestra Has a Rich Sound

By RENA FRUCHTER

The Yomiuri Nippon Symphony Orchestra, Arthur Fiedler, conducting, presented a program in Symphony Hall on Friday evening, November 3.

Overture to Semiramide — Rossini
Piano Concerto No. 2 in F minor, Op. 21 — Chopin
Hiro Imamura, pianist
Classical Symphony in D, Op. 25 — Prokofeff
Selections from West Side Story — Bernstein
Galete Parisienne Suite — Offenbach

The Yomiuri Nippon Symphony Orchestra, Arthur Fiedler, conducting, presented an enjoyable program in Symphony Hall last night. Organized in 1962 by the Japanese mass communications organizations—the Yomiuri Shimbun (Japan's largest newspaper), the Nippon Television Network, and the Yomiuri Television Company, the orchestra is now composed of 100 first-rate young musicians.

The orchestra has an excellent rich sound and is able to play "full force" fortissimo passages without ever becoming harsh. The orchestra, as a whole, has extraordinary accuracy and clarity, especially in fast passages. The tone is generally quite different from what we know as the "Western" orchestra sound.

The Yomiuri Nippon Orchestra's strings produce a tone which appears to be the result of a cleaner, more intense attack.

The Rossini, Prokofieff, Bernstein, and Offenbach works were all performed with a great deal of spirit. Mr. Fiedler had a firm command of the orchestra and succeeded in achieving good dynamic range and rhythmic precision.

The highlight of the program was the Chopin Piano Concerto No. 2 in F minor, performed by Hiro Imamura. The weak orchestral score of the Chopin presents a number of interpretative problems, many of which were unresolved in yesterday's performance. Miss Imamura, in contrast, did a superb job. The young pianist has technical brilliance and a fine understanding of phrasing. She has an unusual ability to recognize the importance of harmonic variety a quality so essential to a successful performance of Chopin.

MORNING GLOBE
BOSTON, MASS.
OCT 20 1967

French Center feted

By MARJORIE SHERMAN
Globe Society Editor

He's a man for all nations, that Russell Codman.

Thursday, in perfect French, the former Boston fire commissioner celebrated the 20th birthday of the French Center in New England, welcoming, from Washington, M. Le Ministre Plenipotentiare and Mme. Jacques Leprette of the French Embassy, and M. and Mme. Jacques Rueff of the French Academy in Paris. (He is chancellor of the Institute of France.)

Ambassador Charles Lucet sent a communique, and there were cables from France and a gala occasion all round, ending with a dinner for the visitors with Consul General and Mme. Jacques Massenet as hosts.

Two weeks from tonight Russell Codman will be putting the "welcome to Boston" in Japanese for the young players that Arthur Fiedler is bringing back from Japan, because the conductor thinks they ought to "show what they can do" to America.

With "Mr. Pops" as conductor, they're playing their way ocross the country after rave reviews from San Francisco, and they'll play a typical Boston Pops program at Symphony Hall on Nov. 3, with former Ambassador to Japan Edwin Reischauer and his wife and the B.S.O.'s exchange Japanese players and their families heading a long list of patrons.

A reception, given by the Japan Society, which last Winter feted the Prince and Princess of Japan at the Gardner Museum, will follow in the Art Gallery.

Russell, who's honorary consul for Japan, also speaks Spanish, and un poco Italiana, which puts him right in the middle of next week's marvelous goings-on. The Italian ambassador, Egidio Ortona, and his attractive wife will be here for "Una Serata In Italia" on Wednesday, and Spain's handsome Ambassador and his wife, the Marquesa Merry del Val will be here on Tuesday to open the Ellis Memorial Antiques Show.

The ambassador and his wife are having sent here for exhibition at the show the portrait of Gen. George Washington, presented by Washington in 1796 to the Spanish prime minister, Prince Manuel de Godoy. Painted by Perovani, the full-length painting shows Washington holding the treaty of San Lorenzo recognizing the "boundary claims of the United States under the treaty of 1783, giving to Americans the free navigation of the Mississippi and the right of deposit for their goods at New Orleans for three years."

Mrs. Paul Schmidt and Mrs. Harris Fahnestock have put their time and talent together over the Spanish theme for the show, which will have the red-white-and-blue look of the Seville Fair.

Deborah Fahnestock chose the waitress costumes for Boston's fashionable young-married and post-debs who'll be offering the delectable baskets of buennela de chorizo, gambas al Ajillo, veal pate, ternera flambra, and other goodies.

The dresses were made by Madrid's chic El Cortes Ingles, and flown here by Iberia airlines.

Sangria, the renowned wine and fruit drink of Spain, will be on hand, and there'll be the "salad soup," which is a favorite in the patio of the Ritz in Madrid.

For the strictly "I'm just a plain old American," there'll be sliced filet mignon, hams, and cheses.

Other specialities of the week will be tours, for which Mrs. James F. Hunnewell is chairman, and a gourmet Wine and Dine buffet dinner Saturday the 28th, at the Antiques Show. Reservations for the buffet should be made now with Mrs. Daniel Simonds. (Telephone 523-8696).

Washington and Newport guests are on the list for the preview and tours, among them Mrs. Harold Coolidge, Mrs. John J. Slocum and Kennedys.

★

Also due in Boston next week, on the 25th, is another ambassador, His Excellency Hushang Ansary of Iran, who'll be given a reception by President Ralph Lowell and trustees of the Museum of Fine Arts.

★

On the same day—trust Boston for these double-ups—the English-Speaking Union is offering a unique chance to meet and listen to Lt Gen Sir John Glubb, who commanded the Transjordan Arab Legion and has lived in Arabia for 36 years. He will speak Oct. 25, at 5 at the Museum of Science, on "Arab Nationalism."

★

Small PS—If you're planning a party for any of these events and fascinating people, be warned that the Ritz now permits neither trouser-suits NOR mini-skirts in the dining room. Hurrah for the Ritz.

POST (e)
BRIDGEPORT, CONN.
CIRC. 81,000
OCT 14 1967

Two Symphonies Are Scheduled To Be Heard

By FRED H. RUSSELL

The Sunday afternoon concerts of the American Symphony Orchestra from Carnegie Hall and the National Symphony Orchestra of Washington, D. C., when it performs in New York's Philharmonic Hall, will be broadcast live and in stereo over WQXR beginning Sunday, Oct. 29, and continuing throughout the 1967-68 season.

There will be 11 Sunday concerts in the American Symphony's broadcast plan.

Since the schedules of the two orchestras compliment each other, WQXR will be alternating the two series on Sunday afternoons from 3 to 5 o'clock.

The Pittsburgh Symphony Orchestra, taped in stereo, will be heard on Sunday afternoons after the first of the year.

Other symphony orchestras heard on WQXR are the Philadelphia Orchestra, the Boston Symphony Orchestra and the Boston Pops Orchestra.

Additionally, WQXR-FM will be presenting broadcasts of the Metropolitan Opera live from Lincoln Center beginning Saturday afternoon Dec. 9, at 2 o'clock.

ALEXANDRIA, LA.
TOWN TALK
D. 25,500
JAN 29 1968

'Pops' to Feature Handel Concerto

Handel's Concerto for Viola and the first movement of Symphony No. 8 (Unfinished) by Schubert share top billing on the Boston Pops concert at 7:00 p.m. tonight on KALB-FM.

Tchaikovsky's Waltz of the Flowers from the Nutcracker Suite, Weber's overture to Oberon, and the Rakoczy march by Berlioz comprise the remaining classical fare.

Arthur Fiedler gives the baton to Professor Daniel C. Abbott to conduct the Schubert number. Robert Karol will be soloist.

The popular program consists of selections from West Side Story, Green Berets, Days of Wine and Roses, Batman, and Look Sharp—Be Sharp.

The News-Sentinel
FORT WAYNE, IND.
D. 78,000
NOV 28 1967

World of the Arts

A GIFT FOR FIEDLER — Boston Pops Conductor Arthur Fiedler accepts a baton from Carol Whitaker, 18, Storrs, Conn., who made the presentation in behalf of 4-H Club members recently in Chicago. (AP Wirephoto)

HERALD TRAVELER (M)
BOSTON, MASS.
NOV 4 1967

At Symphony Hall

Japanese Orchestra Has a Rich Sound

By RENA FRUCHTER

The Yomiuri Nippon Symphony Orchestra, Arthur Fiedler conducting, presented an enjoyable program in Symphony Hall last night. Organized in 1962 by the Japanese mass communications organizations—the Yomiuri Shimbun (Japan's largest newspaper), the Nippon Television Network, and the Yomiuri Television Company, the orchestra is now composed of 100 first-rate young musicians.

The orchestra has an excellent rich sound and is able to play "full force" fortissimo passages without ever becoming harsh. The orchestra, as a whole, has extraordinary accuracy and clarity, especially in fast passages. The tone is generally quite different from what we know as the "Western" orchestra sound.

The Yomiuri Nippon Orchestra's strings produce a tone which appears to be the result of a cleaner, more intense attack.

The Rossini, Prokofieff, Bernstein, and Offenbach works were all performed with a great deal of spirit. Mr. Fiedler had a firm command of the orchestra and succeeded in achieving good dynamic range and rhythmic precision.

The highlight of the program was the Chopin Piano Concerto No. 2 in F minor, performed by Hiro Imamura. The weak orchestral score of the Chopin presents a number of interpretative problems, many of which were unresolved in yesterday's performance. Miss Imamura, in contrast, did a superb job. The young pianist has technical brilliance and a fine understanding of phrasing. She has an unusual ability to recognize the importance of harmonic variety a quality so essential to a successful performance of Chopin.

The Yomiuri Nippon Symphony Orchestra, Arthur Fiedler, conducting, presented a program in Symphony Hall on Friday evening, November 3.

Overture to Semiramide	Rossini
Piano Concerto No. 2 in F minor, Op. 21	Chopin
Hiro Imamura, pianist	
Classical Symphony in D, Op. 25	Prokofeff
Selections from West Side Story	Bernstein
Galete Parisienne Suite	Offenbach

SUNDAY GLOBE
BOSTON, MASS.
CIRC. 537,050

JAN 21 1968 New England Newsclip

Thoughts About Children's Music

By DAVID NOBLE

Children's concerts are big business with American symphony orchestras. The Boston Symphony is no exception.

Three Saturday morning programs are prepared each season, and each is given twice. By the time you read this, the second program of the series, entitled "Is Jazz Classical?" will have run its course.

An audience of children has a special quality: Not only a restlessness, but a kind of hush caused by the impressiveness of the unfamiliar place, and by the way the huge indoor space swallows up the sound of little voices.

Seen in sympathy with small eyes, the orchestra takes on a surreal cast; the curious quasi-symmetry of the seating, the ease of the musicians among the strange objects.

Last Saturday morning everything settled down and Harry Ellis Dickson, the conductor of the children's series, came out and launched the players into an energetic overture concocted out of themes from "West Side Story." It was a fairly nice waker-upper for all concerned.

turned around and introduced Newton Wayland, a Boston Jazz figure who did most of the commentary for the concert. Their dialogue was classic vaudeville, with Wayland cast as Leonard Bernstein and Dickson as Bones:

Dickson: Now we just heard an overture by a serious American musician, Leonard Bernstein. I'd like to ask a question—was it classical or was it jazz?

Wayland: Well, I can't answer that, Harry. I've thought a lot about it, and I just can't answer. It's got a lot of different things in it. There are some Latin things in it . . . and a lot of Copland and a couple of groovy tunes . .

After a brief excerpt from Milhaud's "Creation of the World":

Dickson: Well, that sounded pretty jazzy to me. How about it, Newton?

Wayland: Well, we'll find out. How many thought it was jazz?

Kids (two or three dozen): Yeeeeeess!

Wayland: How many thought it was classical?

Kids (the same ones): Yeeeeeeesss!

Wayland: It sounds like it was evenly divided.

During the rest of the concert Wayland effectively presented several brief examples of jazz, assisted by a combo which included the remarkable reed man Frank Nizzari, and symphonic music related to it in varying degrees, assisted by Dickson and the orchestra.

The musical examples were played nicely, for the most part; as an offbeat morning musicale, the program was quite nice. The finale from Gunther Schuller's Concertino for Jazz Quartet and Orchestra was particularly interesting.

But apart from the briefest sort of listening exposure, I can't imagine what the young audience took away from the whole thing. There seemed to be a nice rapport between Wayland and the kids who knew the answers (someone spouted up the word "syncopation" when Wayland fished for it) but things were just too frenetic, on the stage and in the hall, for much serious talk.

A little more attention to logical sequence in programming might have reduced the need for lectures; Early jazz examples followed by, say, the Copland Piano Concerto would speak eloquently to young and jaded alike. The pairing of Wayland's "Pinnochio" songs and Schuller's finale was good, but little was made of it in the commentary, and the patchwork of surrounding pieces rather confused the issue.

The B.S.O. is not the only orchestra to have problems with its children's concert concept. A midwestern orchestra manager once told me, "Those concerts don' build audience. But th only way I can get sor businessmen to contribute to mention all those th sands of kids."

Here in the Hub, the patrons may be more enlightened. But the children's concerts are not much better.

TIMES (E)
HARTFORD, CONN.
CIRC. 133,800

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Now in its third season, the series features four concerts with a special appeal to fans of light classical music.

The concerts are held Saturday at 8:30 p.m., Bushnell Memorial.

* * *

On Apr. 27, pianist - conductor Skitch Henderson comes to the Pops podium to launch the series.

The music director of NBC TV's Tonight Show is not only a composer, conductor, pianist and raconteur, but one of the country's leading concert artists.

Gold and Fizdale, hailed among the best duo piano team in the country join the Symphony Pops Orchestra May 4.

The two pianists, whose concert circuit spans two continents, were the first artists invited to give a recital in the new Philharmonic Hall, New York during Lincoln Center's opening week celebration in 1962.

* * *

Stars of Broadway, television and the concert stage, Earl Wrightson and Lois Hunt who appeared in last season's opening Pops concert, will return May 11 with a new program of operetta, musical comedy and hits from Broadway.

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Dickson, assistant conductor of the Boston Pops and

SKITCH HENDERSON . . . Here Apr. 27

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And, finally, the Symphony invites regional residents to be one of the "Gang" May 25 when Mr. Sing - Along himself, Mitch Miller comes to the Bushnell for an evening of musical favorites, old and new.

Tickets for the general public will go on sale after subscribers to last season's series have had priority seating.

MORNING GLOBE
BOSTON, MASS.
CIRC. 234,100

JAN 30 1968 New England Newsclip

SHARING a preview of "Night at the Pops" are Jia Page and David Booth of Beverly. (Edison Farrand Photo)

Special Pops preview will benefit hospital

By MARJORIE SHERMAN
Globe Society Editor

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So this year Boston's traditional harbinger of Spring — the opening of Boston Pops — will come in the form of a preview a full month ahead of its regular schedule. On Mar. 24, the Pops men will give a special concert at the Beverly High School to raise money for a cardiac monitor for the Beverly Hospital.

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Mrs. George Putnam, Mrs. Donald Booth, Mrs. George Spear, Mrs. Henry Glovsky, Mrs. Robert Greenslet, and Mrs. Russell Rowell were among the early comers shedding coats and plunging into stacks of invitation lists at the flower-decked tables in the pleasant pine-panelled sitting room.

Committee members and sponsors are planning Sunday Pops supper parties by the dozen.

There'll be something for everybody on Feb. 24: a champagne discotheque, a film premiere and the only American showing of the paintings chosen for the Brazilian Exhibition at Sao Paulo. That's when the Rose Museum, the Spingold Theatre, and other Brandeis showpieces will be housing the happenings. "The English bus" actually there are two London Transports here now) will tour visitors from one spot to another. Mrs. Louis Klebenov is chairman of the "grand tour."

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Two Boston gals with fascinating apartments and hospitality to match are planning the Barnard Evening at the Institute of Contemporary Art on Feb. 1. Mrs. Melvin Field, whose beautiful collections of English and French china compete with the triple view of the Charles River at the Fields' Memorial Drive duplex, will share honors with Mrs. Michael Rotenberg whose Beacon Hill place is like a serene bit of Mexico City. Busy with the alumnae who are heading for the ICA from all over New England will be Barnard Club president Patricia McArdle. And the ICA's poet-curator David Antin will tour the "Young Italians" exhibit with the evening's guests.

Skindivers' trophies will be the decorations for "Down in Davy Jones' Locker," the Spring dinner dance of the Officers Wives Club. The South Weymouth Naval Air Station wives are collecting the underseas decor for the black tie party which will be at the Officers Club at the Boston Shipyard on Mar. 1.

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MORNING GLOBE
BOSTON, MASS.
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87

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 240,000

FEB 6 1968 New England Newsclip

Social Chatter

By Alison Arnold

Boston Pops Concert in Beverly To Aid Hospital Fund Drive

SPRING WILL BE GREETED three days after its official arrival by a Pops Concert, Sunday evening, March 24, at the Beverly High School. The Boston Pops Orchestra will be conducted by Harry Ellis Dickson, as Arthur Fiedler will not have returned from his travels. Mrs. Donald Booth of Topsfield is chairman of the concert and the proceeds will be used for a cardiac monitoring system for the Beverly Hospital.

The area chairmen are busy planning Sunday night supper parties, and Miss Constance Hanley, director of volunteers at the hospital, will provide a group of junior volunteers to usher at the concert.

Mrs. Sears Winslow of Manchester has designed an attractive poster and invitations, and Mrs. E. Miles Herter is in charge of printing and addressing. Mrs. Louis Cabot and Mrs. William Moody of Wenham and Mrs. George M. Page of Topsfield will distribute the posters.

Among others working for the success of the concert are Mrs. Henry S. Lodge, Mrs. Howard B. Sprague Jr., Mrs. I. Vaughan Woodbury, Mrs. Robert Forbes Perkins, Mrs. Thomas I. Cooke, Mrs. James Richardson, Mrs. A. Warren Parsons, Mrs. Burnham E. Lamkins, Mrs. Robert Seidler and Mrs. Charles Lieberman.

Also, Mrs. Russell J. Rowell, Mrs. George Putnam Jr., Mrs. Roger F. Greenslet, Mrs. Moses Knowlton Jr., Mrs. John M. Bradley, Mrs. David W. Foster, Mrs. Orrin C. Dunn, Mrs. George R. Spear and Mrs. C. Henry Glovsky.

* * *

BSO Pension Fund Concert

CARNATION BOUTONNIERES will be worn by members of the Boston Symphony Orchestra, their conductor and guest soloist, at the annual Pension Fund concert, Sunday afternoon, Feb. 11, in Symphony Hall.

Making this nice gesture toward the orchestra is a group of its Milton subscribers headed by Mrs. Edward Watson. The group will thus honor the Boston Symphony players and conductor for "the splendid work they are doing" on the occasion of one of their important annual events.

Music director Erich Leinsdorf and the orchestra have invited Jack Benny to be the guest artist at the Pension Fund Concert. The celebrated radio and television comedian will bring his equally famous violin to Symphony Hall and will "play a few selections with the orchestra."

* * *

Canada Thursday Morning Talks Topic

WOMEN'S INTERESTS extend far beyond their homes these days. Many of them will learn about "Canada, the Problems of Unity," Thursday morning, Feb. 8, in the Parish House Hall of the First Church, Congregational, in Cambridge. This is the last lecture in the 32nd season of Thursday Morning Talks to benefit the Mount Auburn Hospital.

Bouillon will be served from 10:15 to 10:45. On hand to greet the subscribers will be Mrs. Andrew Anderson-Bell, junior chairman, Mrs. Chilton S. Cabot, Mrs. Albert L. Hopkins, Mrs. John Jeppson 3rd, Mrs. William C. King, Mrs. Edmund K. Summersby and Mrs. Peter Winn.

"War and Peace in the Middle East" will be discussed Thursday morning, Feb. 15 at Hamilton Hall, Salem. David S. Landes, professor of history, Research Associate to the Program on Technology and Society, and director of the Center for Middle Eastern Studies at Harvard University, will give this third in the series of current events lectures to benefit Hamilton Hall.

Pouring bouillon before the 11 o'clock lecture will be Mrs. George E. Benson and Mrs. Philip Bourne. Assisting Mrs. Paul D. Giles with tickets at the door will be Mrs. Frances Brown Jr., Mrs. John B. Ballou and Mrs. Stilman G. David. Ushers will be Mrs. Channing Bacall Jr., Mrs. Jeremiah S. Burns, Mrs. Henry P. Binney Jr. and Mrs. William Russell Burns Jr.

Of course, men, as well as women, are welcomed to these talks, but most men find it difficult to go to lectures in the morning.

CINCINNATI, OHIO
MT. WASHINGTON PRESS
W. 5,000

MAR 21 1968 Buffalo

Boston Pops Coming

Erich Leinsdorf, winner of numerous awards for his conducting achievements, will direct his Boston Symphony Orchestra at a special concert in Music Hall, Friday, March 29, at 8:30 p.m. The concert is sponsored by the Cincinnati Symphony Orchestra.

The program will be comprised of music by famous German composers.

Tickets for the Boston Symphony Orchestra concert are avaiable at the Symphony Box Office, Baldwin's, 29 West 4th St. Cincinnati. They may be charged at Shillito's Ticket Center in downtown and suburban stores.

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 240,000

MAR 29 1968 New England Newsclip

Pops Night to Aid Italian Children

Dr. John E. Mangini of Saugus has been named chairman of the committee arranging a Night at the Pops, at Symphony Hall, May 29, to benefit the Home for Italian Children. He is past president of Medford Tecachers Association.

Sponsors of the annual event are members of the Guild for the Home for Italian Children. Mrs. John Zammarchi of Winchester, is president of the Guild and Anthony Tomasello is treasurer.

STAR
WINCHESTER, MASS.
WEEKLY CIRC. 5,450

MAR 28 1968 New England Newsclip

Newsy Paragraphs

The Middlesex Chapter of the Massachusetts Association of Medical Assistants held a dinner meeting at The Ship on Route 1, Lynnfield, on Wednesday, March 27. Mrs. Agnes Sanford, secretary to Dr. John McNulty of Wakefield presided. Arthur Veno of the Choate Memorial Hospital in Woburn was the speaker on "Hospital Administrative Procedures."

Mrs. John Zammarchi of 1 Hutchinson Road is president of the Guild for the Home for Italian Children which this year will again sponsor a Boston Pops concert. The benefit is scheduled for Wednesday, May 29.

Ralph R. Macaulay. All brands of vacuum cleaners sold and serviced. Authorized Hoover dealer, 29 Park Avenue, Medford. Tel. 395-6265. dec26-tf

Robert Brotherston of 5 Ridgefield Road, a member of the Boston Area Committee for Goddard College, will help to sponsor a program by the college dance group in Boston on Monday, April 22. The group will present a series of numbers which will include controlled improvisations by students. The presentation will take place at the New England Life Hall, 225 Clarendon Street at 8:15 p.m.

For Fuel Oil, Phone Fitzgerald Fuel Co., 729-3000. tf

MORNING GLOBE
BOSTON, MASS.
CIRC. 384,100

APR 17 1968 New England Newsclip

Karsh portraits on view

By MARJORIE SHERMAN
Globe Society Editor

Paul Schmid and his wife, just back in Westport from a visit in Australia, will have a British guest at today's invitation preview of Portraits by Karsh at the Museum. Michael Stewart-Smith, who'll be here for a while, will be given a party at the Chilton Club after the Museum's 5:30 to 7:30 round of Yousuf Karsh's extraordinary pictures of "Men Who Make Our World."

★

The Henry B. Cabots have sent out concise and cordial directions for finding Strawberry Hill street in Dover and their lovely old house, which will be the perfect setting for a Boston Symphony party — complete with music. May 5 is the date.

★

The party circuit this week includes two farewells: one to the Giorgio Caregas on Thursday (he'll be consul general for Italy at Los Angeles as of May 1); and the other at the British Officer's Club, British Consul Frank Darvall, who's going to London for a Parliamentary post.

★

The Boston Pops will be 83 years old on Apr. 29. A share in the season's dates will go to New York's Paper Industry Management and to Ikebana International.

Harvard has its usual three nights: a 25th reunion, the entire house will be theirs, on June 10; the Business School, on May 13; and the Harvard class of 1963, on June 7.

SUNDAY GLOBE
BOSTON, MASS.
CIRC. 537,050

APR 21 1968 New England Newsclip

Symphony ends Apr. 27, Boston Pops due Apr. 30

The Boston Symphony will close its 87th Winter season with concerts Tuesday, Friday and Saturday and an open rehearsal Thursday. Erich Leinsdorf will conduct.

The Friday-Saturday program will open with Stravinsky's Ode, a work that the orchestra will play this Summer in New York's Philharmonic Hall series honoring the Koussevitzky Music Foundation. Also to be heard Friday and Saturday are Bartok's Concerto for Orchestra and the Brahms Symphony No. 1. The Thursday open rehearsal at 7:30 is the final preparation for this concert.

Tuesday evening the program will be made up of Wagner's "Tristan und Isolde" Prelude, Strauss' "Also sprach Zarathustra" and Beethoven's Fifth Symphony.

Following these concerts Leinsdorf will travel in Europe, conducting in Frankfurt and Lausanne. His next appearance with the Boston Symphony will be the opening concert, July 5, at the Berkshire Festival, Tanglewood.

Monday evening, Apr. 29, the Boston Pops will take over Symphony Hall. For the first program, conductor Arthur Fiedler has chosen Rossini's "Barber of Seville" Overture to make the centenary of the composer's death. Shostakovich's Incidental Music to "Hamlet" will be introduced to the Pops repertory, and a pianist long associated with Pops, Jesus Maria Sanroma, will be welcomed back. Sanroma will play the G major Ravel Piano Concerto and the andante of Mozart Piano Concerto (K. 467) which is theme music for the movie, "Elvira Madigan."

Also on the Pops opening program will be Gold's Boston Pops March, a medley from "Camelot," the pop song "Georgy Girl" and the TV medley, "Look-Sharp-Be-Sharp." Pops will continue for nine weeks. Concerts will be nightly, Monday-Saturday, at 8:30, through June 29.

88

TRANSCRIPT
DEDHAM, MASS.
WEEKLY CIRC. 6,000

APR 25 1968 New England Newsclip

UNH Alumni Pops Night

University of New Hampshire alumni will hold their 17th Annual Pops Night on May 10 at Boston's Symphony Hall. The Boston Alumni Club will host the concert. Proceeds will go to the UNH Scholarship Fund of the Boston Club.

Edward J. Heney, formerly of John Philip Sousa's band, and campus Alumni Bandmaster will be the featured saxophone soloist with the Pops Orchestra. A 50-man group from the Durham campus "The New Hampshiremen" will sing during intermission.

A post-Pops party will follow at the Somerset Hotel.

Tickets may be obtained from Frederick Armstrong, III, of Sudbury, Pops Night Chairman.

HERALD
ARLINGTON, MASS.
WEEKLY CIRC. 8,500

APR 26 1968 New England Newsclip

Regis Night At The Pops

The Regis College Guild will sponsor the Thirty Second Annual Regis Night at the Pops on Saturday, May 4, 1968 -- Arthur Fiedler directing the orchestra.

At the Intermission, the Regis College Gle Club under the direction of Berj Zamkochian will be featured in a program that will include works by Mendelssohn and Verdi and selections from "Man of La Mancha."

For reservations and tickets contact Mrs. William Edmonds, 862-4713, and Mrs. William Swift, 944-3673.

The annual Mass and Communion Breakfast of the Regis College Guild will be held on Tuesday, April 30, 1968 at 10:30 a.m. The Mass will be concelebrated in Angela Hall. Breakfast will be served in the Student Union. Reverend Charles Ring C.P.S. Espousal Retreat House will be the guest speaker at the breakfast. Mrs. Francis Forrest is chairman.

APR 18 1968 New England Newsclip

Elliot Hospital Juniors Sponsor Concert

Arthur Fiedler and the Boston Pops Orchestra are scheduled to appear at the John F. Kennedy Memorial Coliseum, 303 Beech Street, Manchester, on Sunday, April 21, 1968 at 8:30 p.m. The event again being sponsored by the Elliot Hospital Junior Associates.

Tickets may be purchased at the Bill DeRemer Insurance Agency, Broadway, Derry.

TOWNSMAN
WELLESLEY, MASS.
CIRC. 7,850

APR 25 1968 New England Newsclip

...Townsman, Wellesley, Mass., Thursday, April 25,

UNH Pops Night Symphony Hall Friday, May 10

University of New Hampshire alumni will converge on Boston's Symphony Hall on May 10 for their 17th Annual Pops Night. The Boston Alumni Club as host of the program invites all alumni and students of the University, including the campuses at Durham, Plyouth State College and Keene State College. Proceeds go to the UNH Scholarship Fund of the Boston Club.

Edward J. Heney, formerly of John Philip Sousa's Band, and campus Alumni Bandmaster, will be the featured saxophone soloist with the Pops Orchestra, and during intermission a 50-man choral group from the Durham campus known as "The New Hampshiremen" will sing.

A post-Pops party will follow at the Somerset Hotel.

Chairman of UNH Night at the Pops is Frederick P. Armstrong, 3rd, of Sudbury, from whom tickets are obtainable.

Invited guests include Governor and Mrs. John W. King of New Hampshire, President and Mrs. John W. McConnell of the University, President and Mrs. Harold E. Hyde of Plymouth State College, President and Mrs. Roman J. Zorn of Keene State College, and President and Mrs. Dean P. Williamson of the UNH Board of Trustees.

Paul I. ('38) and Rhoda Mann of 137 Temple st., West Newton are serving on the Committee.

TRANSCRIPT
DEDHAM, MASS.
WEEKLY CIRC. 6,000

APR 25 1968 New England Newsclip

Plan "Fisher Night At Pops"

Mrs. Angela Speros of 13 Demetra terrace, Dedham, is a member of the committee planning "Fisher Night at the Pops," to be held on Tuesday, April 30, in Symphony Hall, Boston.

Sponsored by Fisher Junior College, the event will aid the school's Memorial Scholarsip Fund Drive.

CALL (e)
WOONSOCKET, R. I.
CIRC. 29,850

APR 25 1968 New England Newsclip

Dean Night At The Pops' Set Wednesday In Boston

FRANKLIN — The fourth annual "Dean Night at the Pops" will be held Wednesday in Boston's Symphony Hall. The concert, under the baton of Arthur Fiedler, will get under way at 8:30.

More than 500 persons from the Dean Junior College area will attend. Concert patrons will include E. Ross Anderson, Robert L. Bissland, Miss Brenda Lee Buchanan, Mr. and Mrs. M. Luther Buchanan, Samuel Castleman, Mr. and Mrs. Edmund J. Connolly Jr., and David B. Crowley.

Also, Dean President and Mrs. Donald E. Deyo, James W. Fox, Mrs. M. Kenneth Henderson, Mr. and Mrs. Philip Horan Jr., Mr. and Mrs. Donald M. Hyde, Dwight B. MacCormack Jr., Atty. and Mrs. Louis J. Noferi, Mr. and Mrs. David L. Peirce, Miss Susan S. Pond, Mr. and Mrs. Richard Taylor, Mr. and Mrs. Stanley R. Tippett and Mr. and Mrs. Paul R. Torres.

Dean students and others attending the concert will board buses that evening at 6:45 in front of Pierce House on the campus.

EVENING GLOBE
BOSTON, MASS.
CIRC. 139,709

APR 30 1968 New England Newsclip

Boston Pops Regis Night On Saturday

Regis Night at the Boston Pops will be held Saturday, opening night of the Pops 32d anniversary.

Reunions and dinner parties will precede the musical portion of Regis Night.

Proceeds will benefit Regis College Building Fund, currently in a three-year pledge for an additional dormitory and auditorium.

Committee members includes Regis Guild President, Mrs. Leo Heffernan, Somerville; Mrs. William R. Edmonds, Lexington, gneral chairman; Mrs. William Swift, Reading, Mrs. Frank Hutchinson, Milton, and Mrs. Peter Tassinari, Arlington, alumnae president.

Sister Mary Claire, guild moderator, will be hostess to the Sisters of St. Joseph, attending the concert.

CHRONICLE
NEEDHAM, MASS.
WEEKLY CIRC. 6,300

APR 25 1968 New England Newsclip

Couples Club Plan Night At Boston Pops

A Night at the Boston Pops will be the final event of the current season for the Needham Congregational Church Couples Club. The club event will take place Friday, June 7. Following the Pops, dessert will be served at the church.

Bus transportation is available, according to an announcement from the club.

Tickets for the Pops and dessert are priced at $4 and $5. With bus transportation, prices are $5.25 and $6.25. Reservations may be made on or before May 5.

For additional information call Paul Abbott at 444-7260 or Mrs. Fred Perry at 444-2513.

The steering committee for the coming season will meet June 15th at the home of Mr. and Mrs. Ralph Brosman to discuss plans for the season and enjoy a cookout. Committee members are Mr. and Mrs. Robert Calkins, Mr. and Mrs. Jack Engdahl, Mr. and Mrs. Carl Faulkner, Mr. and Mrs. A. H. Genaske, Mr. and Mrs. Charles Marble, Mr. and Mrs. Tony Wyman and Mr. and Mrs. Robert Adams.

PATRIOT-LEDGER (e)
QUINCY, MASS.
CIRC. 58,960

APR 26 1968 New England Newsclip

UNH Alumni Plan 17th Pops Night

BOSTON — University of New Hampshire Alumni will hold their 17th Pops Night at Sympony Hall May 10. All alumni and students of UNH are invited to attend.

Proceeds will go to the club's scholarship fund. Tickets are available from Frederick P. Armstrong III, 38 Grindstone Lane, Sudbury, chairman of the event.

NEWS-TRIBUNE (e)
WALTHAM, MASS.
CIRC. 16,400

APR 25 1968 New England Newsclip

Night at Pops

The Connecticut College Club of Boston will sponsor a night at the Pops, preceded by dinner at the Midtown Motor Inn, Friday, May 3, and proceeds will benefit the scholarship fund with preference for a student in the Greater Boston area.

Mrs. Samuel K. Martin of Wellesley is chairman, assisted by Mrs. Charles W. Morse Jr. of Wayland and Mrs. Richard Purdy of Weston.

The following alumnae will serve as patronesses: Mrs. Paul Kateman of Waltham, Mrs. Alfred W. William of Belmont, Mrs. Roger Lester and Mrs. Earle Wilkins, both of Newton; Mrs. Charles Norton and Mrs. Carl Weisenbach, both of Wellesley; Mrs. W. Brownell Freeman and Mrs. John T. Funkhouser, both of Weston. Mrs. Funkhouser is president.

TOWNSMAN
WELLESLEY, MASS.
CIRC. 7,850

APR 25 1968 New England Newsclip

Regis Pops Night Saturday, May 4

The Regis College Guild will sponsor the Thirty-Second Annual Regis Night at the Pops on Saturday, May, 1968 — Arthur Fiedler directing the Orchestra.

At the Intermission, the Regis College Glee Club under the direction of Berj Zamkochian will be featured in a program that will include works by Mendelssohn and Verdi, and selections from "Man of La Mancha."

For Reservations and Tickets, contact: Mrs. William Edmonds, 862-4713, or Mrs. William Swift, 944-3673.

CHAMBER CONCERTS

89

SUNDAY HERALD TRAVELER
BOSTON, MASS.
CIRC. 310,000

SEP 17 1967 New England Newsclip

Boston Symphony to Introduce Eight New String Players

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Two new players will join each of the string choirs of the orchestra. They are: violisn — Christopher Kimber and Spencer L. Larrison; violas — Robert D. Barnes and Yizhak Schotten; cellos — Jerome Patterson and Ronald Feldman; Basses — Buel Neidlinger and Robert Olsen.

Christopher Kimber comes to Boston by way of Australia and London. He studied at Julliard with Ivan Galamian. For two years he was assistant concertmaster of the Baltimore Symphony and has participated in the Marlboro and Casals Festival in Puerto Rico. Mr. Larrison studied at the Eastman School, Curtis Institute, and Meadowmount School. His teachers have included Galamian and Bernard Mandlelkern. Previously he has played in the Rochester Philharmonic, the Robert Shaw Orchestra and the Eastman Philharmonic Orchestra.

Robert Barnes comes from the Detroit Symphony orchestra. He studied at Wayne State University and his principal viola teacher was Henri Nosco. A native of Israel, Yizhak Schotten lists his principal teacher as William Primrose. Professionally he has played with the Pittsburgh and Indianopolis Symphony Orchestras.

EACH OF THE cellists joining the orchestra for the new season has studied with a member of the Boston Symphony. Jerome Patterson's teachers have been Luigi Silva and Jules Eskin, principal cellist of the orchestra. Ronald Feldman has studied with John Sant Ambrogio, former member of the orchestra's cello section.

Buell Neidlinger joins the orchestra from the academic life where for two years he was a member of the faculty of the State University of New York at Buffalo.

Robert Olsen was for 10 years a member of the Minneapolis Symphony and prior to that a member of the Kansas City Philharmonic. He holds a B.A. degree from the University of Minnesota and studied with Ray Fitch.

SUNDAY GLOBE
BOSTON, MASS.
CIRC. 537,050

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CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

NEW ROCHELLE STANDARD
Wednesday, September 27, 1967

BOSTON CONCERTS

The Boston Symphony Orchestra in cooperation with the New England Conservatory of Music will sponsor a new chamber music series this season. Using seven instrumental ensembles drawn from the orchestra's personnel, the symphony will present ten concerts on Monday evenings in Boston's Jordan Hall.

TELEGRAM (m)
WORCESTER, MASS.
CIRC. 62,350

OCT 6 1967 New England Newsclip

Assumption Prep Club Lists Arts Program

A French comedy, a world premiere by the Boston Symphony Ensemble, a music appreciation series and a Christmas concert by the Worcester Orchestra will highlight this year's performing arts program sponsored by the D'Alzon Club at Assumption Preparatory School.

"Turcaret," an 18th century French comedy, will be given an exclusive showing at 8 p.m. Oct. 16 in the school's Hebert Auditorium to start the series.

Guest Conductor

The noted troupe, "Treteau de Paris," will make its only Worcester appearance of the year in presenting the play.

A new work by William Ferris of Rochester, N.Y., "Concert for Organ and Orchestra," will receive its world premiere Nov. 19, played by the 26-member Boston Symphony Ensemble under the direction of Berj Zamkochian. Ferris will be guest conductor for the performance of his work.

The Worcester Orchestra's Christmas concert, directed by Harry Levenson and made possible by Local 143 of the Worcester Musicians Association, will be presented Dec. 17.

The Rev. Gilbert E. Chabot, A.A., a musicologist and chairman of the classics department at the school, will present a series, "Listening to Music Creatively," Oct. 22, Nov. 5, Dec. 3, and Jan. 28. The series is open to the public.

The series' annual Dollars for Scholars Ball will be held New Year's Eve in the Worcester Memorial Auditorium. The Glen Miller Orchestra will be featured.

Also in Series

Other performances of the series will include "Piano Artistry" by concert pianist Lily Siao Owyang, Jan. 14; the St. Paul Aspostle Chorale, March 3; the Milford Youth Orchestra, March 10; "H.M.S. Pinafore," April 17-24; and "Cyrano de Bergerac," April 27 and 28.

Reservations for any of the performances of the D'Alzon Club series may be made by contacting Assumption Preparatory School.

Calude B. Dufault is chairman of the series.

GAZETTE (e)
WORCESTER, MASS.
CIRC. 94,350

OCT 9 1967 New England Newsclip

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CHAMBER CONCERTS

89

SUNDAY HERALD TRAVELER
BOSTON, MASS.
CIRC. 310,000

SEP 17 1967 New England Newsclip

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SUNDAY GLOBE
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CHAMBER CONCERTS

89

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NEW ROCHELLE STANDARD
Wednesday, September 27, 1967

BOSTON CONCERTS

The Boston Symphony Orchestra in cooperation with the New England Conservatory of Music will sponsor a new chamber music series this season. Using seven instrumental ensembles drawn from the orchestra's personnel, the symphony will present ten concerts on Monday evenings in Boston's Jordan Hall.

TELEGRAM (m)
WORCESTER, MASS.
CIRC. 62,350

OCT 6 1967 New England Newsclip

Assumption Prep Club Lists Arts Program

A French comedy, a world premiere by the Boston Symphony Ensemble, a music appreciation series and a Christmas concert by the Worcester Orchestra will highlight this year's performing arts program sponsored by the D'Alzon Club at Assumption Preparatory School.

"Turcaret," an 18th century French comedy, will be given an exclusive showing at 8 p.m. Oct. 16 in the school's Hebert Auditorium to start the series.

Guest Conductor

The noted troupe, "Treteau de Paris," will make its only Worcester appearance of the year in presenting the play.

A new work by William Ferris of Rochester, N.Y., "Concert for Organ and Orchestra," will receive its world premiere Nov. 19, played by the 26-member Boston Symphony Ensemble under the direction of Berj Zamkochian. Ferris will be guest conductor for the performance of his work.

The Worcester Orchestra's Christmas concert, directed by Harry Levenson and made possible by Local 143 of the Worcester Musicians Association, will be presented Dec. 17.

The Rev. Gilbert E. Chabot, A.A., a musicologist and chairman of the classics department at the school, will present a series, "Listening to Music Creatively," Oct. 22, Nov. 5, Dec. 3, and Jan. 28. The series is open to the public.

The series' annual Dollars for Scholars Ball will be held New Year's Eve in the Worcester Memorial Auditorium. The Glen Miller Orchestra will be featured.

Also in Series

Other performances of the series will include "Piano Artistry" by concert pianist Lily Siao Owyang, Jan. 14; the St. Paul Aspostle Chorale, March 3; the Milford Youth Orchestra, March 10; "H.M.S. Pinafore," April 17-24; and "Cyrano de Bergerac," April 27 and 28.

Reservations for any of the performances of the D'Alzon Club series may be made by contacting Assumption Preparatory School.

Calude B. Dufault is chairman of the series.

GAZETTE (e)
WORCESTER, MASS.
CIRC. 94,350

OCT 9 1967 New England Newsclip

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CHAMBER CONCERTS

89

SUNDAY HERALD TRAVELER
BOSTON, MASS.
CIRC. 310,000

SEP 17 1967 New England Newsclip

Boston Symphony to Introduce Eight New String Players

When the Boston Symphony Orchestra reconvenes later this month for the first rehearsals of the new season, Erich Leinsdorf, music director, will introduce eight new string players to the members of the orchestra. The new players replace five retired musicians, two who have gone into teaching, and another who was appointed to a first chair in the St. Louis Symphony.

Two new players will join each of the string choirs of the orchestra. They are: violisn — Christopher Kimber and Spencer L. Larrison; violas — Robert D. Barnes and Yizhak Schotten; cellos — Jerome Patterson and Ronald Feldman; Basses — Buel Neidlinger and Robert Olsen.

Christopher Kimber comes to Boston by way of Australia and London. He studied at Julliard with Ivan Galamian. For two years he was assistant concertmaster of the Baltimore Symphony and has participated in the Marlboro and Casals Festival in Puerto Rico. Mr. Larrison studied at the Eastman School, Curtis Institute, and Meadowmount School. His teachers have included Galamian and Bernard Mandlelkern. Previously he has played in the Rochester Philharmonic, the Robert Shaw Orchestra and the Eastman Philharmonic Orchestra.

Robert Barnes comes from the Detroit Symphony orchestra. He studied at Wayne State University and his principal viola teacher was Henri Nosco. A native of Israel, Yizhak Schotten lists his principal teacher as William Primrose. Professionally he has played with the Pittsburgh and Indianopolis Symphony Orchestras.

EACH OF THE cellists joining the orchestra for the new season has studied with a member of the Boston Symphony. Jerome Patterson's teachers have been Luigi Silva and Jules Eskin, principal cellist of the orchestra. Ronald Feldman has studied with John Sant Ambrogio, former member of the orchestra's cello section.

Buell Neidlinger joins the orchestra from the academic life where for two years he was a member of the faculty of the State University of New York at Buffalo.

Robert Olsen was for 10 years a member of the Minneapolis Symphony and prior to that a member of the Kansas City Philharmonic. He holds a B.A. degree from the University of Minnesota and studied with Ray Fitch.

SUNDAY GLOBE
BOSTON, MASS.
CIRC. 537,050

SEP 17 1967 New England Newsclip

Eight New String Players Joining Boston Symphony

Eight string players will join the Boston Symphony this season. They replace five retired musicians, two who have gone into teaching and a third who becomes principal cellist in the St. Louis Symphony.

The new men are violinists Christopher Kimber and Spencer L. Larrison, violists Robert D. Barnes and Yizhak Schotten, cellists Jerome Patterson and Ronald Feldman, and bass players Buel Neidlinger and Robert Olson.

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Barnes joins the Boston Symphony from the Detroit Symphony Orchestra. He has studied at Wayne State University and his principal viola teacher was Henri Nosco. A native of Israel, Schotten lists his principal teacher as William Primrose. Professionally he has played with the Pittsburgh and Indianapolis Symphony Orchestras.

Each of the cellists joining the orchestra for the new season has studied with a member of the Boston Symphony. Patterson's teachers have been Luigi Silva and Jules Eskin, principal cellist of the orchestra. Feldman has studied with John Sant Ambrogio, for a number of years a member of the orchestra's cello section. Patterson has been a member of the Puerto Rico Symphony, the New Haven Symphony and most recently the Pittsburgh Orchestra. Feldman, the youngest of the new players, previously has performed in the Boston Ballet and Opera Orchestras and on occasion with the Boston Pops Orchestra.

Neidlinger joins the orchestra from the academic life where for two years he was a member of the faculty of the State University of New York at Buffalo. He has played in the Houston Symphony and his teacher was the late Georges Moleux, former principal bass of the Boston Symphony Orchestra. Olson was for 10 years a member of the Minneapolis Symphony and prior to that a member of the Kansas City Philharmonic. He holds a B.A. degree from the University of Minnesota and studied with Ray Fitch.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

NEW ROCHELLE STANDARD
Wednesday, September 27, 1967

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GAZETTE (e)
WORCESTER, MASS.
CIRC. 94,350

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MISSING
PAGE(S)

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HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 240,000

OCT 18 1967 New England Newsclip

Our Soviet Visitors

If history teaches anything, it is that tomorrow brings changes. When Catherine II of Russia harbored the Jesuits in 1773 after they had been ordered to disband, she probably never dreamt that one day her land would be ruled by an atheistic regime. By the same token, Joseph Stalin probably had no idea that in 1967 a Soviet educational exhibit would be on display in a Jesuit university just outside Boston.

The day may also come when the United States and the Soviet Union, instead of being adversaries exploring a hesitant kind of detente, may actually be able to co-exist in true peace. Certainly the chances for this are increased as understanding between the two nations and people increase.

There is considerable value, therefore, in the U.S.-Soviet cultural exchange program and the events it has brought to our community this week. Besides the Soviet educational exhibit at Boston College, open to the public daily except Monday through Nov. 12, the Moscow Circus last night began a six-day engagement at Boston Garden. Just as the visit of chamber members of the Boston Symphony Orchestra to Russia gave Soviet citizens a taste of an important part of American life, the educational exhibit and the circus afford our citizens exposure to two disparate fruits of Soviet culture.

Residents of Greater Boston should take advantage of the exchange program offerings. Whatever happens in U.S.-Soviet relations in years ahead, it is to our interest to know more about the Soviet people, including how they are educated and what entertains them.

SUNDAY TELEGRAM
WORCESTER, MASS.
CIRC. 107,550

OCT 8 1967 New England Newsclip

Music

Conservatory Head Outlines His Plans

By RAYMOND MORIN
Telegram Music Critic

Gunther Schuller, new president of the New England Conservatory of Music in Boston, is a man of action.

We interviewed him this summer about his plans for the conservatory. It had been intimated that as one of this country's major exponents of contemporary idioms, his concentration would be on that area of the school's curriculum.

Schuller conceded that the contemporary music department would be expanded "a little bit."

But he added, "However, chamber music is definitely in need of expansion. This is the first area in which I'm going to work."

New Chamber Series

It is now announced that the Boston Symphony Orchestra, in cooperation with the New England Conservatory, will sponsor a new chamber music series this season.

Using seven instrumental ensembles drawn from Boston Symphony personnel, ten Monday evening concerts of chamber music will be given in the Conservatory's Jordan Hall, beginning tomorrow night at 8:30.

About 40 players will take part in the new serieds to be known as Ensembles of the Boston Symphony. Included with the Boston Symphony Chamber Players, formed in 1963, will be the Boston Sinfonietta, Boston Symphony String Trio, Boston Trio, Music Guild String Quartet, New England Woodwind Quintet and Stockbridge String Quartet.

Inevitable results of this chamber music promotion will be increased interest, rise in standards, and founding of resident chamber music groups within the conservatory framework.

CRITICS' "BRAINWASH?" — The term "brainwash" has invaded the field of music criticism.

It headlines an article by free lance music writer Rose Heylbut in Music Journal's 1967 Anthology. Title is 'Brainwash or Back Talk."

Miss Heylbut declares that "like the drop of a guillotine, the printed review is final."

She goes on to say, "there come times when the urge to talk back grows urgent. Such moments occur when the reviewer steps beyond his function of reporting a performance, and begins, however subtly, to editorialize by (1) presenting his preferences (as to taste, styles, etc.) as though they were positive musical values; and (2) rebuking esteemed performers for preferring a different set of values."

Addressing members of the Music Critics Association this summer at Tanglewood, Boston Symphony conductor Erich Leinsdorf remarked that it amused him to discover how often critics are thought to "change hats."

When they write favorably about a performance, they wear the hat of genius. The same genius becomes a lunatic when he "rebukes esteemed performers."

The basis of any unfavorable review is the writer's preference for "a different set of values."

"BOOTS" MUSSULLI — With the death of "Boots" Mussulli, not only the Milford area but the musical profession has lost a dedicated advocate.

For many years, Boots had a liberal taste of national fame in the world of jazz, notably with Stan Kenton's orchestra.

Some three years ago, Boots embarked on a new career when he founded the Milford Youth Orchestra. In an interview last December, he said, "I have as great an incentive in this as in anything I've ever done in my life."

Boots set high standards for the 55 members of his youth orchestra.

For example, his statement, "A lot of our jazz ideas today are taken from the great masters. Bach is still the granddaddy of jazz. A jazz player can benefit tremendously from studying Bach's counterpoint."

An Emotional Thing

Nor did Boots deplore those who "give Bach the business."

"When straight Bach digresses into jazz," he said, "that's an emotional thing."

He was just as positive in his opinion of grotesque jazz and folk music images that are more and more prevalent.

To emphasize it, Boots decided that there was no place in the Milford band for "way outs."

He dismissed the possibility by deciding, "It's against our policy, and that's that."

Boots' two main objectives, each influencing the other, were the making of good music and character building.

Music has lost a fine person and splendid musician.

SUNDAY NEWS
NEW YORK'S PICTURE NEWSPAPER
SUN. 3,070,836

OCT 29 1967

Lincoln Center Rival: Culture in Canarsie

The Guggenheims and the Kennedys are doing it and so are the Fords and the Bernsteins—they're going to Canarsie to get their culture.

It's the Gerritsen Beach Guggenheims, the Flatbush Fords, the Bay Ridge Bernsteins and the Canarsie Kennedys of whom we're speaking.

No longer do they have to travel to Lincoln Center, not since the Canarsie Beach Cultural and Civic Center announced its first subscription series.

Shows on Sundays

With only four dates scheduled, the series is off to a modest start, but an ambitious one. The four events feature Hal Holbook, famed Mark Twain impersonator; the Edward Villella dance company, the Boston Symphony Chamber Players under the direction of Erich Leinsdorf, and Earl Wrightson and Lois Hunt.

The series is already underway and the Villella troupe has made its appearance. However, tickets are still available for the other three performances, at $12 for the whole series. All shows are on Sunday at 8 p. m. in the Canarsie High School auditorium.

Holbrook will appear Nov. 28 with the show that won him a Tony on Broadway. In his impersonation, he uses only material written by Twain.

The Boston Symphony Players appear Jan. 28 and the series concludes with Earl Wrightson and Lois Hunt singing duets on March 31.

Proceeds are used to promote the Canarsie Beach Cultural and Civic Center, which the Parks Department now has on the drawing boards. The center is expected to be constructed within the next five years.

SUN (e)
LOWELL, MASS.
46,350

OCT 28 1967 New England Newsclip

Music

Concerts for Young People To Open Seventh Season

By Alfred Burke

LOWELL—Opening concert of the seventh season of the Concerts for Young People, Inc., will be held in the Little Theater at Lowell State College, on Saturday, Nov. 4, will feature the well known duo, classical guitarist, Robert Paul Sullivan, of the New England Conservatory of Music faculty, and counter-tenor Daniel Collins of the Boston Opera company, in a program of guitar, lute and voice.

The series will offer three concerts. The second program will be "An Introduction to the Dance" featuring members of the dance department at the Boston Conservatory of Music; and the final program, the Orpheus Singers.

Richard G. Chadwick

It has been announced that the annual presentation of Handel's "Messiah" by the Congregational Church choir of Pelham, N. H., in association with leading choir singers from this area will be held in the Pelham church on Sunday evening, Dec. 3, at 8 p. m.

Mrs. Bernice R. Bigelow will again direct and Richard G. Chadwick will serve as organist. Selected soloists will include Elisabeth Phinney, soprano; Betty Morabito, contralto; John Morabito, tenor, and Richard T. Gill, bass.

Making music in a happy and very informal manner is in the offing for those male singers who would join the Townsmen Chorus which is directed by Brian O'Leary of Marblehead. The group, which is part of this country's "big" musical organization known as the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, lists presently about 30 singers who hail from eight communities in the Lowell-Lawrence area. Those interested are urged to attend open rehearsals which are held every Monday evening at 8 p. m., at 175 Abbot Street, Andover. There are openings in all of the vocal sections. Singers may also contact Richard Gardner, at 10 Beaconsfield Street, Lawrence.

COMMUNITIES WHO HAVE wished for concerts by the Boston Symphony Orchestra in their areas will now have the opportunity of enjoying the superb ability of this organization's newly created Chamber Players. Actually formed by the Orchestra few seasons ago, the groups perform in various combines.

First there is the Boston Sinfonietta, directed by George Zazofsky, numbering three first and second violins, two viols, two celli and single bass. The Boston Symphony Chamber Players is headed by Joseph Silverstein, concert master of the BSO; Richard Goode, pianist who has joined the group this season; Burton Fine, viola; Jules Eskin, cello; Henry Portnoi, bass: Doriot Anthony Dwyer, flute; Ralph Gomberg, oboe; Gino Cioffi, clarinet; Sherman Walt, bassoon; James Stagliano, French horn; Armando Ghitalla, trumpet; William Gibson, trombone, and Everett Firth, timpini.

The BSO String Trio offers as members, Messrs. Silverstein, Fine and Eskin. Appearing with the Boston Trio are Roger Shermont, violin; John Sant Ambrogio, cello, and Phyllis Moss, piano. Players who make up the Music Guild String Quartet are Gerald Gelbloom, violin; Max Winder, violin; Bernard Kadinoff, viola, and Stephen Geber, cello.

For those who follow woodwind ensembles the New England Wind Quintet provides such outstanding artists as Lois Schaefer, Lawrence Thorstenberg, Peter Hadcock, Matthew Ruggiero, and Thomas Newell.

The brilliant Stockbridge String Quartet features Julius Schulman, William Marshall, Jerome Lipson and Mischa Nieland.

In speaking of the formation of the Ensembles of the Boston Symphony Orchestra, music director, Erich Leinsdorf said: "The Boston Symphony Orchestra, trustees and management, feel that the highly accomplished individuals who perform in the Orchestra need, from time to time, to step out of being members of a choir and assert their artistic individuality."

SUNDAY HERALD TRAVELER
BOSTON, MASS.
CIRC. 310,000

NOV 12 1967 New England Newsclip

Cambridge Civic Symphony

The Cambridge Civic Symphony Orchestra will open its tenth anniversary season on Sunday, Nov. 19, with a concert at 8:30 p.m. in Sanders Theatre, Harvard University.

Victor Manusevitch, who founded the Orchestra in 1958, will conduct. The program will include Marcello's "Introduction—Aria—Presto," first performed in the Boston area by the CCSO in 1960, and Mendelssohn's "Symphony No. 1 in C Minor," introduced in 1963. Also on the program are Vivaldi's "Concerto for Piccolo in C Major" and Copland's "Quiet City."

Three prominent musicians from the Boston Symphony Orchestra will appear as soloists with the Orchestra in this opening concert. They are Lois Schaefer, piccolo; Roger Voisin, trumpet; and Laurence Thorstenberg, English horn.

Tickets for the concert are available at the Harvard Coop and Briggs & Briggs, or at the door.

MORNING GLOBE
BOSTON, MASS.
CIRC. 3,100

NOV 14 1967 New England Newsclip

BSO Chamber Players Excel In Revival of Martinu Work

By GEORGE GELLES
Contributing Critic

It is good to see that the Ensembles of the Boston Symphony are reintroduceing the music of Bohuslav Martinu to local audiences. This most important of contemporary Czech composers came to this country in 1941, and spent the war years composing and teaching at New York's Mannes College and at Princeton. During the dozen years Martinu was here, it was the BSO which premiered several of his important works, among them his First, Third and Sixth Symphonies.

The 'Nonet,' which the Boston Symphony Chamber Players presented Monday night, was written in 1959, the year of the composer's death. Scored for woodwind quintet and one of each string, the piece draws melodically on the same folkloric stock which inspired Martinu's compatriot of half a century earlier, Janacek. The material in the 'Nonet' though, receives a much more elaborate and witty treatment than Janacek might have given it. The performance was excellent. we ela bo

New this year to the Chamber Players is pianist Richard Goode, who joined Silverstein, Fine, and Eskin in an excellent reading of the Brahms. Goode was very much in control of the performance, and with a remarkable sense of pace and shape moulded the piece most convincingly.

Ensemble was generally fine, as was intonation, though Silverstein every now and then seemed a bit too anxious and rushed on ahead.

It was the B.S.O. concertmaster who conducted none-too-happily the 'Octandre' of Varese. As was apparent in the performance several weeks ago by the chamber ensemble of the French Orchestra National, it seems impossible to make this piece go with a conductor. If conducted, there is, of necessity, a barrage of downbeats that flails the music to death. The piece wants to be led, sitting by one of the players; otherwise it seems to refuse to move.

The concert opened with an inconsequential performance of something labled Haydn's Trio, Opus 100.

BOSTON SYMPHONY CHAMBER PLAYERS — Joseph Silverstein, violin; Burton Fine, viola; Jules Eskin, cello; Henry Portnoi, bass; Doriot Anthony Dwyer, flute; Ralph Gomberg, oboe; Gino Cioffi, clarinet; Sherman Walt, bassoon; James Stagliano, horn; Armando Ghitalla, trumpet; William Gibson, trombone; Richard Goode, piano), performing Haydn's G Major Trio for flute, violin, and cello, Op. 100; Varese's 'Octandre;' Martinu's 'Nonet;' and Brahms' Quartet for piano and strings, Op. 25, Monday night at Jordan Hall.

POST GAZETTE
BOSTON, MASS.

NOV 10 1967 New England Newsclip

BOSTON SYMPHONY CHAMBER PLAYERS BOSTON CONCERT

BOSTON — Boston area chamber music audiences will have their first opportunity to hear the Boston Symphony Chamber Players since their return from a lengthy international tour when the group performs on Monday evening, November 13, at Jordan Hall. The Chamber Players program will be the third in the new Ensembles of the Boston Symphony Orchestra series, presented by the Orchestra in cooperation with the New England Conservatory. The ten concert series consists of ensembles, drawn from the personnel of the Boston Symphony Orchestra, performing chamber music from the Baroque to the contemporary periods.

The November 13 prosram will begin with Haydn's Trio No. 2 for Flute, Violin, and Cello in G Major, Op. 100, and continue with Octandre by Varese. Also to be heard will be Martinu's Nonet and, pianist Richard Goode will join the Chamber Players for the concluding music of the concert, Brahms' Piano Quartet in G minor, Op. 25. Mr. Goode accompanied the Players throughout last spring's seven week tour to England, the Soviet Union, and West Germany. He will be the regular pianist for the group this season.

Tickets for this concert and the remaining seven on the Ensembles series are available from the Jordan Hall Box Office, 30 Gainsborough St., Boston (Telephone 536-2412).

The Boston Symphony String Trio will give the next concert in the series on December 4. Complete information on other performing Ensembles and programs may also be obtained at the Jordan Hall Box Office.

HAMPSHIRE GAZETTE (e)
NORTHAMPTON, MASS.
CIRC. 14,250

NOV 2 1967 New England Newsclip

Boston Symphony Groups To Perform In Schools

The Boston Symphony Chamber Players are no strangers to the New England musical scene.

Since the formation of the group several years ago by the Boston Symphony Orchestra, the Chamber Players have performed in many regional locations both large and small.

In expanding its offerings of chamber music, the orchestra is bringing to the attention of potential sponsors additional chamber ensembles ranging from trios to a small ensemble, all members from within the Boston Symphony Orchestra. This wide variation in size of the ensembles will enable them to give concerts in small halls, and before school, college and club audiences that might otherwise not be able to hear these experienced and renowned musicians.

According to Music Director Erich Leinsdorf: "The Boston Symphony Orchestra, both trustees and management, feel that the highly accomplished individuals who perform in the orchestra, need, from time to time, to step out of being members of a choir and assert their artistic individuality. This is the reason we all favor, officially endorse, and manage the ensembles of the Boston Symphony Orchestra."

Joseph Silverstein, concertmaster of the orchestra, and member of the Chamber Players, stated: "Expansion of the players' activities into this new program will give music lovers an opportunity to hear many fine chamber groups which have existed for some time without the important exposure they richly deserve. A repertoire spanning the complete breadth of chamber music will now become available to concert-goers in the area."

Further information may be obtained from Thomas D. Perry Jr., Boston Symphony Orchestra, Boston, Mass. 02115.

OLD COLONY REMEMBRANCER
PLYMOUTH, MASS.

NOV 22 1967 New England Newsclip

Boston Symphony quintet will play at the First Church next Sunday

The Violone Quintet of the Boston Symphony Orchestra will play at the dedication service for the New Parish House at the Unitarian Church on Sunday, Nov. 26. The public is invited to attend. The quintet will play from 2:45 in the church. The service will begin at 3 p.m. Paul Whipple and William Brewster will be the speakers.

A collation and reception under the supervision of Miss Sarah Bent will follow the service.

The following members of the Building and Furnishing Committee will conduct members and guests on tours through the newly furnished parish house: Paul W. Whipple Robert Davis, Ellis W. Brewster, Mrs. William S. Brewster, John W. Packard, Robert D. Sampson, Mrs. Harold M. Beal, Mrs. Harry M. Taylor, Mrs. James Rae, Mrs. Ellis Brewster, Kenneth Smart and F. Edward Nicolas.

Mrs. Elizabeth Walker has prepared and will exhibit a photographic history of the movement of the Finney House and the Old Chapel and their joining and remodeling to form the New Parish House

The program of the Violone Ensemble is as follows: Minuet and Finale from the Divertimento in B flat of Michael Hadyen, Adagio from the same composition, and Allegro Con Fuoco movement from a quintet by Antone Dvorak.

Players will be: Max Hobart, first violin; Alfred Schneider, second violin; Earl Hedberg, viola; Robert Ripley, cellist; Joseph Hearne double bass.

HERALD 11/14/67 100

At Jordan Hall

Chamber Program Varied in Mood

By LEE ALLEN

On paper, the program of the Boston Symphony Chamber Players at Jordan Hall last night was a well-balanced representation of works of the last three centuries; in fact, it was heavily weighted toward the 19th century.

Certainly the most exciting and the most eagerly received of the four works presented was the Brahms first piano quartet in G minor. It was the major work of the evening, the most extended in length and the most complex and varied in form. In its varieties of texture and mood, and in its vitality, it was the most interesting of those performed.

It was also the work the most and the least well played. Led by pianist Richard Goode, who tended to dominate the quartet, the players in the first movement seemed to be fighting to be heard. By the second movement, however, they had settled down and they played the remainder of the Quartet in balanced and blended control.

In fact, as the piece progressed, they worked with increasing involvement, portraying with expression the variations in mood and volume, and making way for the thematic line as it moved from instrument to instrument. The Quartet outdid themselves in the exciting and intricate Presto finale.

The other three works represented strikingly different uses of the chamber group and were interestingly arranged to show how 20th century works derive from both 18th and 19th century forms. The pleasant, but minor, second Trio in G major for flute, violin, and cello, by Haydn, was followed by Varese's "Octandre", a piece which also gives each instrument soloistic treatment.

Written in 1926, the Varese piece experiments with unusual rhythmic and textural patterns, working with seven wind instruments and double bass. But except for the haunting oboe opening lines and a few brass crescendoes, the work lacks life, or the emotional energy which makes music more than intellectually interesting as a period piece.

It was played well, as might be expected, by the Chamber Players, though neither excellently nor excitingly. The piece was probably more inspiring when it was composed than it is now that so much further experimentation with sound patterns has been done.

Martinu's "Nonet," also of the 20th century, followed, but it resembled the Brahms more than the Haydn or the Varese. It, too, exemplified ensemble playing, in its rich and moving chordal patterns. Clearly more committed to 19th than 20th century forms, Martinu tampers only slightly with rhythm and tone. This backward-looking piece was surprisingly the most interesting and enjoyable of those played in the first half of the program.

The Chamber Players played as professionally as might be expected. And if they did not show much enthusiasm in the first three works, they more than made up for it in the Brahms.

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HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 240,000

NOV 9 1967 New England Newsclip

BOSTON SYMPHONY CHAMBER PLAYERS James Stagliano, horn, Henry Portnoi, bass, and Armando Ghitalla, trumpet, are part of the group which will present the third Ensembles of the Boston Symphony program on Monday at 8:30 p.m. in Jordan Hall.

Flute Concert Earns A Warm Reception

By McLAREN HARRIS

Recitals of solo flute music from the Baroque era are quite infrequent. Last night's cambridge Society for Early Music concert by Doriot Anthony Dwyer, flute, and Louis Bagger, harpsichord, at Sanders Theater demonstrated just why this is so.

I don't mean to infer that tedium was a factor; the music is beautiful, but oh, so difficult! Two sonatas in E major and B minor by J.S. Bach, another in A minor for flute unaccompanied, Carl Phillipp Emanuel Bach's Sonata in G major and the Septieme Concert of Francois Couperin made up a formidable two-hour program where virtuosic pressure never really let up. I'd not be surprised if Mrs. Dwyer, principal flutist for the Boston Symphony, were relieved to return to Symphony Hall and the tranquil strains of Strauss, Stravinsky and Schoenberg.

The two flute-harpsichord sonatas of Johann Sebastian are marvels of lyric grace and contrapuntal ingenuity. BWV 1035 contains a Siciliano of gentle delicacy, while the Andante and Largo of BWV 1030, the famous B minor, are almost haunting, and the Presto's fugue-plus-gigue brings forth great spirit and expertise. But Bach, in his artistic fervor, seemed to forget that flutists are human and require air, for he wrote long phrases without rests in the solo part. And in the Sonata for flute alone, BWV 1013, where he labored hard and successfully to create a complete contrapuntal-harmonic structure with a single instrument, he included no rests at all. The soloist is left to solve simultaneous tasks of meaningful phrasing and survival.

Mrs. Dwyer managed to accomplish her duties in a very respectable fashion— particularly in the unaccompanied sonata, where she traversed many series of leaps in register without introducing jaggedness or spoiling linear continuity. It earned her a warm reception. Her partnership with Mr. Bagger, which Bach assures most completely in the B minor work, struck a flexible balance; the harpsichordist's work was clean and resolute in tempo.

There were moments of uneasiness for Mrs. Dwyer which resulted in occasional and momentary losses of bearing, most noticeably in the Couperin work. These situations must require extreme concentration to avoid, especially with the Couperin; while lacking much harmonic variety (as most dance suites do) or thematic invention, the Septieme Concert puts together chains of small-interval leaps up and down the scale and contains ornamental textures which make it diabolically difficult.

Perhaps we might expect Mrs Dwyer to muster this brand of concentration and come up with a perfect performance, but at the same time we cannot banish feelings of sympathy or genuine admiration for the things which were done superbly.

The Program

Doriot Anthony Dwyer, flue, and Louis Bagger, harpsichord, were presented last night at Sanders Theater by the Cambridge Society for Early Music.

Sonata in E major, BWV 1035; Sonata in A minor for flute alone, BWV 1013; Sonata in B minor, BWV 1030 — J. S. Bach

Sonata in G major, W 127 — C. P. E. Bach

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 418,250

NOV 14 1967 New England Newsclip

BSO Chamber Players Return To Jordan Hall

By ROLFE BOSWELL

Diverting and imaginative programming marked the return to Jordan Hall last night of the Boston Symphony Chamber Players after their triumphal seven-week tour of England, Germany and Russia. Participants were Joseph Silverstein, violin; Burton Fine, voila; Jules Eskin, cello; Henry Portnoi bass; Doriot Anthony Dwyer, flute; Ralph Gomberg, oboe; Gino Cioffi, clarinet; Sherman Walt, bassoon; James Stagliano, horn; Armando Ghitalla, trumpet; William Gibson, trombone, with Richard Goode, a Serkin pupil joining in as guest pianist.

Concluding offering, the Brahms quartet for piano, violin, viola and cello (Op. 25, in G minor) was the concert's high point. It is one of his richer chamber works, combining extraordinary fertility of melodic invention with plasticity of form.

The second and fourth movements introduce elements which became characteristic of the later, mature Brahms. The gentle second movements, in 9/8 time, marked Allegro, ma non troppo, resembles a nocturne, but Brahms eschewed calling it a scherzo, using, instead, the title "intermezzo," whose mood is veiled and mysterious.

His concluding Rondo alla Zingarese shows, for the first time, his preoccupation with the Magyar folk idiom, being one of his more genuinely Hungarian pieces. The Bostonians responded to this moody music with spirit and strength, delving deeply for breadth and warmth, yet their approach was deft and lyrical.

Curtain-raiser was Haydn's Trio No. 2 for flute, violin and cello (Op. 100, in G), an amiable trifle embodying Haydn's superb skill. Gifted musicianship, marked by refined and subtle taste, graced this performance.

There followed the intriguing Octandre of Edgard Varese (1883-1965), essaying curious effects in instrumental polyphony. This exceptional musical title, derived from a flower with eight stamens, is a singular chamber-orchestra score. Although Octandre employes eight players, it demands a conductor (Concertmaster Silverstein.

Last night's exposition was quite as effective and authoritative as a performance under the composer's own supervision heard in New York's Museum of Modern Art in the late forties.

TIMES UNION
ALBANY, N. Y.
D. 71,635 SUN. 122,607

NOV 10 1967

The Boston Symphony Orchestra is spreading out again.

Seven different chamber music ensembles, made up of musicians from the Boston Symphony Orchestra, are available for concerts at a "reasonable" price throughout the northeast.

Beginning with a Sinfonietta and the Boston Symphony Chamber Players the group also includes two trios, two quartets and a quintet.

Sample programs and available dates may be obtained by writing the Boston Symphony Orchestra, Symprony Hall, Boston, 02115.

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 240,000

DEC 11 1967 New England Newsclip

BSO Quartet At Fontbonne

A string quartet from the Boston Symphony Orchestra will present a concert today for students at Fontbonne Academy in Milton.

The program will be highlighted by several selections from the classical field of music.

Quartet members are George Zazofsky and Stanley Benson on the violin, Bernard Kadnoff, viola, and Robert Ripley, cello.

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 240,000

DEC 5 1967 New England Newsclip

String Trio at Jordan Hall Proves Dramatic, Polished

By McLAREN HARRIS

A note in last night's Jordan Hall program stated that this occasion was pianist Richard Goode's first appearance with the Boston Symphony String Trio. As a matter of fact, it was the Trio's first appearance, too, unless one counts the days a few years ago when it was known as the Nova Arte Trio.

At any rate, the Trio — Joseph Silverstein, violin; Burton Fine, viola; Jules Eskin, cello — and Goode revealed themselves as sublime, dramatic, polished and delicate, though these qualities did not always coincide. The 24-year-old pianist, in particular, seemed to be the emotional leader; he has a fine feeling for sweeping phrases, for dark tone-colors and striking dynamic contrasts.

That's excellent for Brahms but not the best formula for Mozart, and in thelat ter's E flat Piano Quartet, K. 493, there was some sacrifice in note clarity and linear detail. Then, too, his tendency toward heaviness encouraged strain on the part of his colleagues. For all that certain sections worked out well, notably the Larghetto's sustained romantic hush. Elsewhere classic lightness was present chiefly in the strings, though Goode relaxes some what in the exchanges of the final Allegretto.

Two duet "Madrigals" from a set of three by Bohuslav Martinu were performed by Silverstein and Fine. They are rather marvelous pieces for variety and invention, creating tonal depth via frequent double-stops and wide-interval harmonies, full of rapid-fire imitation in the fast movements. The players gave them strength and dash, Fine's mellow viola timbres providing ample balance and support for Silverstein's lightertone.

Goode's opportunity came with Brahms' Trio in B major, Op. 8, for piano, violin and cello (which received its world premiere in 1855 in New York, of all places). And he made the best of it, bringing a soft-spoken eloquence to middle and low-register passages, bursting forth in full voice when Brahms wished it. Silverstein and Eskin were not caught off guard; their approach called for a measure of abandon, especially in the Scherzo, one of Brahms' few. Motion and thrust, not delicacy, became uppermost, and justifiably so. Though polish took second seat here and there, the reading retained compulsion to the end.

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 418,250

DEC 5 1967 New England Newsclip

BSO String Trio With Pianist Play Mozart, Martinu and Brahms Music

By ROLFE BOSWELL

Another impressive evening of chamber music was presented in Jordan Hall last night by the Boston Symphony String Trio under sponsorship of the BSO and New England Conservatory. Participating players were Joseph Silverstein, violin; Burton Fine, viola, and Jules Eskin, cello, with Richard Goode guest artist at the piano.

They led off with Mozart's second piano quartet (KV-493, in E flat). Though the earlier piano quartet (KV-475, in G minor) stands pre-eminent in this format, the later one is quite as cunningly laid out and full of enticing opportunities for each instrument. This work has a fine slow movement and an utterly bewitching finale, an imitative passage, presumably derived from an earlier rondo episode.

It is the pianist who is the balance-wheel here and the guest artist displayed tonal coloration blending superbly with the sensitive and lyrical Bostonians.

There followed an invigorating and incisive performance of two of Bohuslav Martinu's three madrigals for violin and viola. Messrs. Silverstein and Fine manifested well-coordinated balances, strong rhythmic feeling and a penchant for contemporary style. There are grand sonorities, with densities occurring at climactic points, effectively registered.

Brahms' earliest example of his chamber music, a piano trio (Op. 8, in B), concluded the concert. It is impressive in its brash youthfulness, tender concepts, soft and sensual tonalities and richly mingled moods. It was completed in January, 1854, before the composer had attained his majority.

When he was 57, Brahms (in 1890) re-examined an revised his eighth opus, but, as he wrote, he "did not provide it with a wig, but just combed and arranged its hair a little." The first movement opens with a broad, swinging introductory theme. In the scherzo he evolved something new of his own his starting point being the impulsive presto scherzo associated with Beethoven.

In the revisions, only the scherzo received mercy from the mature Brahms. Elsewhere, whole segments were rewritten.

SUNDAY HERALD TRAVELER
BOSTON, MASS.
CIRC. 310,000

JAN 28 1968 New England Newsclip

John Kim Conducts On Feb. 9

The exchange of batons between Kalman Novak of the Civic Symphony Orchestra of Boston and John S. Kim, conductor of the Seoul, Korea, Philharmonic Orchestra, will begin here in Boston on Feb. 9, when Mr. Kim will guest conduct the Civic Symphony Orchestra of Boston at 8:30 p.m. in Jordan Hall.

Mr. Kim has received recognition as a conductor and as a patron to the musical world. In addition to being a member of the Korean Arts and Science Council, he has founded the Yegrin Symphony Orchestra and is presently director of the international touring Arirang Korean Troupe.

Mr. Kim studied conducting at the Tanglewood Music Festival under Leonard Bernstein. It was at Tanglewood that he and Mr. Novak first met.

Two fellow countrymen will join Mr. Kim for the Feb. 9 concert: Tenor Ivan Oak, who has been soloist with the Boston Pops and the Roger Wagner Chorale, and violinist Won-Mo Kim, known for his appearances at Aspen and Tanglewood. Mr. Kim will play the Sibelius Violin Concerto, and Mr. Oak will sing a Mozart concert aria.

SUNDAY HERALD TRAVELER
BOSTON, MASS.
CIRC. 310,000

JAN 28 1968 New England Newsclip

2 Ensemble Concerts

During the month of February two Jordan Hall concerts in the Ensembles of the Boston Symphony Orchestra series have been scheduled.

The first of next month's concerts will be given on Feb. 5 by the Boston Symphony Chamber players with Richard Goode, pianist. This will be the Chamber Players' second concert of the series. Their program consists of Balakirev's Octet; Concerto, Op. 24 by Webern; the Duo Concertante for flute and percussion by Ingolf Dahl; the Mozart's Divertimento in E flat; K. 563.

On Feb. 19 the Stockbridge String Quartet will be heard for the first time in a public concert in Boston. The members of the Stockbridge Quartet, all players in the Boston Symphony Orchestra, are: Julius Schulman and William Marshall, violins; Jerome Lipson, viola; and Mischa Nieland, cello.

Their program begins with Haydn's Quartet, Op. 64, No. 5 "The Lark," and includes Prokofiev's Quartet, Op. 50, and the Quartet in D minor, "Death and the Maiden," by Schubert.

Tickets for these concerts are available at the Jordan Hall Box Office.

The remaining three programs in the Ensembles series are, in March, Boston Trio and Boston Symphony Chamber players and, in April, the Boston Sinfonietta.

SUNDAY REPUBLICAN
SPRINGFIELD, MASS.
CIRC. 115,950

JAN 28 1968 New England Newsclip

Boston Symphony's Music Series Schedules Jordan Hall Concerts

BOSTON — During the month of February two Jordan Hall concerts in the Ensembles of the Boston Symphony Orchestra series have been scheduled.

In First Year

Presented by the Boston Symphony Orchestra in cooperation with the New England Conservatory of Music, the series now in its first year, includes performances by seven different chamber music groups drawn from players within the orchestra.

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MORNING GLOBE
BOSTON, MASS.
CIRC. 234,100

JAN 12 1968 New England Newsclip

Cheers for Huggler and Aeolian Players

By MICHAEL STEINBERG
Globe Music Critic

For the second time since coming here, originally as composer in residence to the Boston Symphony, John Huggler puts us in his debt by arranging a fine series of contemporary music concerts. He did it three years ago for the Gardner Museum; this time the concerts are sponsored by the University of Massachusetts at Boston.

The high point of the concert played Thursday evening by the Aeolian Chamber Players was the performance of Stefan Wolpe's Trio in Two Parts for flute, cello, and piano. Wolpe is now in his 60's, and, though he is neither performed nor published very much, he has been an enormous and vitalizing influence on a whole generation of American composers, and his Trio, written 1963-64, is something of an underground classic.

Its behavior suggests a game. A player proposes something, the other two react rapidly and intensely. At once, the three lines have become an involved knot, which, as quickly as it came into being, is unraveled again into a single strand or, more often, just chopped into silence. The Trio's second part is more tranquil, concerned more with bridges of sound than with silences, with continuities more than with abruptions.

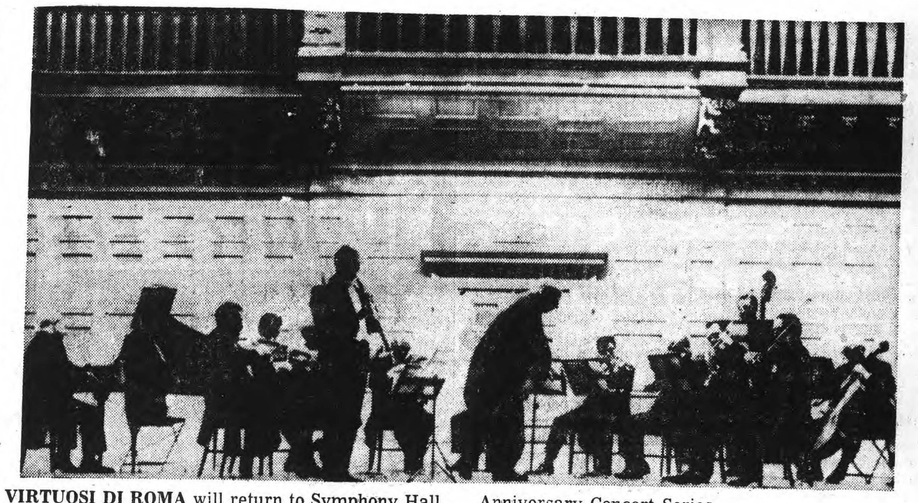
Wolpe's gestures are exuberant, almost violent, but everything sounds transparent, and the larger ordering of the knots and flurries is of classic clarity. Wolpe writes some of the most dramatic and exciting music of our time, and it sounds splendidly undoctrinaire, and the Trio, which was effectively played by flutist David Gilbert, cellist Michael Rudiakov, and pianist Jacob Maxin, is one of the outstanding pieces of the post-war years.

George Crumb's "Eleven Echoes of Autumn 1965" is characteristic in its delicate, poetic sensibility, and in its original efficient way of writing for the instruments and, for that matter, the instrumentalists' vocies. Gunther Schuller's Fantasy for Cello Alone exploits instrumental virtuosity of a more conventional sort, and it provided an occasion for excellent playing by Rudiakov. The program began and ended with two 20th century classic (non-underground), Ives's Violin Sonata No. 2 and Bartok's "Contrasts."

Feb. 29 (Rossini's birthday) is the date for the next concert in the series. The Composers Quartet will play works Horvath, Huggler, Layton and Shapey.

NEWS (E)
FRAMINGHAM, MASS.
CIRC. 18,650

JAN 25 1968 New England Newsclip



VIRTUOSI DI ROMA will return to Symphony Hall, Boston, April 17 as the first event in the WCRB 20th Anniversary Concert Series.

Concerts Bentfit Scholarship Fund

BOSTON — Radio station WCRB has announced a 20th anniversary series of three concerts in Symphony Hall this year to benefit the WCRB scholarship fund. General Manager Richard L. Kaye says that in addition to the 10th Annual WCRB Night at Pops June 15 with the Boston Pops the Virtuosi di Roma, Renato Fasano conductor, April 17 and the Chamber Symphony of Philadelphia, Anshel Brusilov conductor, October 11. These will be the only Greater Boston appearances in 1968 for the Virtuosi and the Philadelphia Chamber Symphony.

WCRB is now accepting series ticket orders only. Sale of tickets for individual concerts will be announced at a later date.

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In conjunction with the concert events, Mr. Kaye has also announced WCRB will stage three special dinners including one for members of the Greater Boston musical community on Oct. 11. He explained that WCRB as New England's only fulltime AM-FM concert music station has been expanding its role in the music community. The 20th anniversary concert series and the dinner events represent another step in this direction.

SUNDAY HERALD TRAVELER
BOSTON, MASS.
CIRC. 310,000

JAN 28 1968 New England Newsclip

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SUNDAY HERALD TRAVELER
BOSTON, MASS.
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JAN 28 1968 New England Newsclip

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SUNDAY REPUBLICAN
SPRINGFIELD, MASS.
CIRC. 175,950

JAN 28 1968 New England Newsclip

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MORNING GLOBE
BOSTON, MASS.
CIRC. 234,100

JAN 12 1968 New England Newsclip

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By MICHAEL STEINBERG
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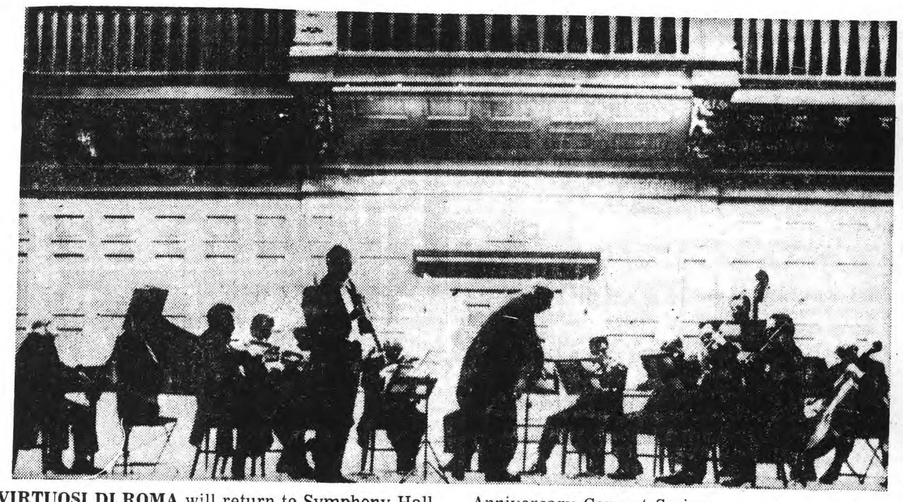
NEWS (E)
FRAMINGHAM, MASS.
CIRC. 18,650

JAN 25 1968 New England Newsclip



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103

SUNDAY HERALD TRAVELER
BOSTON, MASS.
CIRC. 310,000

FEB 11 1968 New England Newsclip

STOCKBRIDGE QUARTET PLANS FEB. 19 CONCERT

The Stockbridge String Quartet will be heard in its first public concert in Boston on Monday evening, Feb. 19. The Quartet's concert will be the seventh program of the Ensembles of the Boston Symphony Orchestra series presented for the first time this year by the orchestra in co-operation with the New England Conservatory. All concerts of this series are given in Jordan Hall.

The program chosen by the Stockbridge String Quartet includes Haydn's Quartet in D major, Op. 64, No. 5, "The Lark." Also to be heard are Prokofiev's Quartet No. 1, Op. 50 and the Quartet in D minor, "Death and the Maiden," by Schubert.

The members of this ensemble, all players in the Boston Symphony, are: Julius Schulman and William Marshall, violins; Jerome Lipson, viola; and Mischa Nieland, cello.

Tickets for the Stockbridge String Quartet's program are available at the Jordan Hall Box Office. The next Jordan Hall concert of the Ensembles series will be given by the Boston Trio on March 4.

SUNDAY REPUBLICAN
SPRINGFIELD, MASS.
CIRC. 115,950

FEB 11 1968 New England Newsclip

String Quartet Of Stockbridge In Boston Debut

BOSTON — The Stockbridge String Quartet will be concert in Boston Monday night. The quartet's concert will be the seventh program of the ensembles of the Boston Symphony Orchestra series presented for the first time this year by the orchestra in cooperation with the New England Conservatory. All concerts of this series are given in Jordan Hall.

The program chosen by the includes Haydn's Quartet in D major, Op. 64, No. 5, "The Lark." Also to be heard are Prokofiev's Quartet No. 1, Op. 50 and the Quartet in D minor, "Death and Maiden" by Schubert.

The members of this ensemble, all players in the Boston Symphony, are: Julius Schulman and William Marshall, violins; Jerome Lipson, viola; and Mischa Nieland, cello.

The next Jordan Hall concert of the Ensembles series will be given by the Boston Trio on March 4.

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 240,000

FEB 16 1968 New England Newsclip

THE STOCKBRIDGE STRING QUARTET, composed of Boston Symphony members Jerome Lipson, viola; Julius Schulman and William Marshall, violins; and Mischa Nieland, cello, will present the seventh Ensembles of the Boston Symphony concert Monday night at 8:30 in Jordan Hall.

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 240,000

FEB 6 1968 New England Newsclip

From Balakirev to Mozart

Chamber Group Shows It's Scope

By McLAREN HARRIS

Works by Balakirev, Ingolf Dahl, Webern and Mozart on last night's Boston Symphony Symphony Chamber Players program at Jordan Hall made for sufficient idiomatic variety. Of course, variety and interest are not necessarily the same, and as things turned out there was more of the former than of the latter.

The final, large work—Mozart's E flat Divertimento, K. 563, for string trio—won out for pure musical value. For lyric beauty, rhythmic vitality or architectural finesse it is the equal of almost any of Mozart's examples in the "serious" chamber genres, containing a sublime opening Allegro and Adagio, a kaleidoscopic variation movement framed by a pair of minuets and thoroughly lightheartened concluding Allegro.

Joseph Silverstein, Burton Fine and Jules Eskin gave willingly of their technical energies, which served up a decent thrust and adequate width to the dynamic horizon. For all that it was not greatly poetic, with variable phrasing and inner spaces filled with tonal warmth only at intermittent periods; but it would be difficult not to enjoy the work.

Webern's Concerto, Op. 24, for nine instruments — strings, winds and piano — preceded the Mozart. Its three short movements stress absolute economy, which is no surprise in Webern. The composer divides the basic twelve-note row into quarters of three notes each, sprinkling the ensemble. He yet manages to evolve definite form, continuity and even a sort of lyricism from it, though I would have hated to see him make it any more elemental.

Pianist Richard Goode and the players performed the concerto twice — more successfully the first time—folowing a manner which Schoenberg probably devised to insure getting his points across.

What else was there? Balakirev's one-movement Octet, Op. 3, for piano, four strings and three winds, which is as much a concert overture for small orchestra as it is a chamber work, with the piano filling in for the missing instruments; and Ingolf Dahl's Duo cooncertante for flute and percussion, in which Doriot Anthony Dwyer was forced to be a foil for Everett Firth's virtuosic spectacle on instruments from tenor drum up to triangle. Not their fault, but Dah's; if one closes his eyes the piece becomes crashing bore.

The Program

The Boston Symphony Chamber Players, assisted by Richard Goode, pianist, were presented last night at Jordan Hall by the Boston Symphony Orchestra and the New England Conservatory.

Octet, Op. 3 — Balakirew
Duo concertante for flute and percussion — Dahl
Concerto for nine instruments, Op. 24 — Webern
Divertimento in E flat, K. 563 — Mozart

EVENING GLOBE
BOSTON, MASS.
CIRC. 139,700

FEB 6 1968 New England Newsclip

Webern concerto chamber feature

By MICHAEL STEINBERG
Globe Music Critic

The Boston Symphony Chamber Players played an enliveningly varied program in Jordan Hall Monday evening, one that began with curiosities and diversion and that ended with marvels.

The start was an Octet for strings with flute, oboe, horn and piano, written in 1855 by the 18-year-old Mili Balakirev, the wheeling-dealing curmudgeon of Russian music. It had folksy themes and the sound of a grand orchestral piece that had been adapted for the Palm Court ensemble of a posh hotel. The performance had a murky sound.

The Duo Concertante for flute and percussion by the contemporary American composer Ingolf Dahl is adroit, though not especially imaginative, in its writing for the instruments; amusing in the way an ensemble is somehow forged from the uncompromising flutiness of the flute and the resolute insistence of the percussionist on his world of tch-tch and poc-poc; agreeably punctual, professional, and neat. It had a nice-sounding performance from Doriot Anthony Dwyer and Everett Firth.

Then came something wonderful: Webern's Concerto for 9 Instruments, Op.24, which was repeated after intermission. This is Webern on the road to Brandenburg, not writing pseudo. Baroque sewing-machine stuff that goes digga-digga-digga, but projecting, like Bach in his richest movement, an astonishingly varied and subtle rhythmic image by way of an equally fantastic interplay of textures and dynamics. Perhaps it is Bachlike, too, in that it contains in its quick finale Webern's dancingest music; the slow movement, with its tranquil but by no means simple rhythmic surface, has a tenderness of expression that gives it quite a special place in Webern's work.

It is difficult music, of which I have not yet heard a really good performance. The merit of this one was that care was taken about temp shifts and the outlining of individual phrases, but degrees of musical awareness, attention and technical skill were widely varied.

The final work was Mozart's violin, viola, and cello zart's violin, viola, and cello Divertimento in E flat, K.563, one of those pieces in which he quite loses sight of his presumed first intention of delivering a mere entertainment. It is an astounding succession of delights, some serious, like the shifts of harmony that begin the first movement's development, some innocent, like the wonderfully fresh viola tune in the Landler-Trio of the second Minuet, and which Burton Fine played better, with more health and humor, than I have ever heard it. In general, the playing of violinist Joseph Silverstein with Fine and cellist Jules Eskin was of delicate sonority with convincing tempi, but there were vaguenesses about rhythm and breathing that were the telltales of a performance not thoroughly prepared.

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 418,250

FEB 6 1968 New England Newsclip

BSO Chamber Players in [illegible] Hall Concert

By ROLFE BOSWELL

Had it not been for Mozart, last night's concert of the Boston Symphony Orchestra Players in Jordan Hall, sponsored by the New England Conservatory, would have been a complete dud. Their reading of Mili Balakirev's octet in one movement (Op. 3), was sufficiently facile, but the [illegible]ic is definitely dull, in [illegible] best Russky-folksy manner.

Ingolf Dahl's duo concertante for flute and percussion was expertly played by Doriot Anthony Dwyer and Everett Firth, but it left a void of emptiness.

Webern's concerto for nine instruments (Op 24) ensued. It is the type of music over which the avant-garde goes into ecstasies. It is the type of music over which this critic retches.

It is repeated after the intervall, presumably for the benefit of those who could not get the point-pointillism.

Mozart's divertimento for string trio (KV-563, in E flat) concluded the concert with Joseph Silverstein, violin; Burton Fine, viola, and Jules Eskin, cello, playing Mozart as if they had known him personally.

MORNING GLOBE
BOSTON, MASS.
CIRC. 234,100

MAR 6 1968 New England Newsclip

The ARTS

Boston Trio adept chamber ensemble

By DAVID NOBLE
Associate Critic

The Boston Trio plays with better finish and more agreement about style than some of the other ensembles of the Boston Symphony Orchestra, it became apparent in Jordan Hall Monday night.

It's just that there isn't really any music written in the foursquare style they have worked out.

Violinist Roger Shermont and cellist John Sant Ambrogio play with a firm marcato inflection which makes the shape of everything they play abundantly clear; pianist Phyllis Moss, who teaches at Wellesley, plays with a lighter touch and takes some astoundingly complex passages in her stride: all creditably professional. But the grace of adaptation which quickens a chamber musician's style when it comes into contact with distinctive music was missing.

The trio's interpretive reflexes seemed to work best in music which might be called, in a general way, neo-classic. Beethoven's early Trio in B-flat, Op. 1, in the alternative version with violin, skipped along cleanly enough. But whenever Beethoven really started writing — the sonorous piano filigree in the Adagio or the laconic string motives in Variation 7 of the finale — the response was exactly the same as in the more prosaic passages, and nothing happened.

Ravel's Trio in A Minor benefitted from the evenness and clarity of the trio's performance. But you could not say there was anything darting or sinuous about the playing. The light and shade which are the substance of Ravel's otherwise rather inconsequnetial music were missing.

For Dvorak's "Dumky" Trio, they knew they had to do something different, but the febrile drama they tried to infuse into Dvorak's marvelously unpretentious late work wasn't the right answer. It did serve to lessen the string players' tone quality (they seemed to be uncomfortable, doing neither their thing nor Dvorak's) but it left them with no place to go when the writing got really "orchestral" at the end.

In a couple of broadly sketched antiphonal passages in the Beethoven and Dvorak works, Miss Moss started to make a larger pianistic statement. But her Milquetoast execution of a long series of high trills in Beethoven's ninth variation — a distant ancestor of the climax of Op. 11 — was irritating.

The chance to play chamber concerts is valued by the players of the B.S.O., their spokesmen often reiterate. But is a full-dress Jordan Hall series, complete with subscription tickets, the best solution to their need? My companion counted 10 persons asleep in their seats by the end of Dvorak.

PATRIOT-LEDGER (e)
QUINCY, MASS.
CIRC. 58,900

MAR 5 1968 New England Newsclip

The Sound of Music

One Was More Equal

By Dorothy Newell

Bravos for The Boston Trio (piano, violin, cello), and well deserved. Phyllis Moss, Roger Shermont and John Sant Ambrogio earned a standing ovation for their performance of works by Beethoven, Ravel and Dvorak at Jordan Hall last night.

The three have polished their performance to perfection over the six years of their association. The talent of each one compliments the skill of the others.

The piano dominated the first movement of Beethoven's Trio in B flat, opus 11, with cello taking the background for piano and violin solos. The Adagio, with piano only echoing string solos, was followed by the Allegretto in 10 variations.

Rounds and Runs

There were piano runs; cello-violin rounds, both a capella and accompanied by staccato percussion; Allegretto in a minor key; piano runs with a string background; the dotted half-note treatment; a march with a round, and an off-beat (that is delayed beat) ending.

The performance was a triumph of precision.

Ravel's Trio in A Minor, as deftly performed, is a vehicle for ultra-high violin and the whisper of sound in trios, solos and duets. The bass piano and deep sustained cello sound of the Passacaille are a contrast to the double octave finger exercises and sustained trills and triples of the Finale.

The performance of Dvorak's "Dumka," Trio in E Minor, opus 90, also required of the violin the ultra high range and softest trios with intricate swirls.

A few annoyances can hardly be called faults in the pianist's performance. She still has the child's trick of hunching her shoulders for emphasis. And in some of the early movements the piano dominated the fine tone of string harmony.

Like Orwell's "Animal Farm," everyone was equal — but one was more equal than the others.

Soloing At Twelve

Miss Moss, who teaches piano at Wellesley College, made her solo debut at only 12 with the Philadelphia Sinfonietta and played with the Federal Symphony in New York City at 15. She has since performed with the Philadelphia Orchestra, Boston Pops and Boston Civic Symphony, and the Bamberger Symphony.

Both Shermont and Sant Ambrogio are BSO regulars. The violinist, a native of Paris, also soloed early and has a record of performances with the National Orchestra and Little Orchestra Society of New York, Boston Esplanade Concerts, BSO and Boston Pops.

He and Sant Ambrogio recently played Brahms' Double Concerto with North Shore Philharmonic and Harrisburg (Pa.) Symphony.

The cellist has been with Boston Symphony since 1959 after playing with the Harrisburg Symphony and Seventh Army Symphony. He too has taken solo parts with Boston Pops and New Jersey Fine Arts Orchestra. He teaches at Boston University and is co-director of Red Fox Music Camp in New Marlboro. Two of his students have joined the BSO.

The program was one of a series cosponsored by Boston Symphony Orchestra and New England Conservatory of Music. For the final offerings, the BSO Chamber Players will perform works by Haydn Poulenc, Koper and Dvorak on March 18, and Boston Sinfonietta will be featured April 22.

They will have to be in top form to equal the efforts of The Boston Trio.

Chicago Tribune
THE WORLD'S GREATEST NEWSPAPER
D. 840-746 SUN. 1,178,515

MAR 3 1968

104

Concerts and Recitals

THE JUILLIARD Quartet returns to the Orchestra hall foyer Wednesday at 8:30 to present the final program of the Pro Musica's current season. The quartet will be joined by Cellist Raya Garbousova in the following works: Schubert's Quintet in C Major, opus 163; Mozart's Quartet K. 387 in G Major; Gershwin's Lullaby, and Mayuzumi's Prelude.

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The Fine Arts Quartet will be joined by Frederick Clem, principal violist of the Milwaukee Symphony, in concerts tomorrow in the Goodman theater and Tuesday in Howard auditorium, Wilmette. Both concerts are at 8:15. The program includes Haydn's "Emperor" Quartet, opus 76, no. 3; Shastakovich's First Quartet, and Brahms' Viola Quintet. The Shastakovich is being performed for the first time at these concerts.

• • •

Early music will be getting its due at the University of Chicago this week. Today at 8:30, the Collegium Musicum, directed by Howard M. Brown, will present a free concert of Renaissance music

Raya Garbousova Eddy Arnold

in Bond chapel. Friday at 8:30, the Early Music Quartet will program Middle Ages and Renaissance music from romance countries.

• • •

The Stockholm Philharmonic orchestra, conducted by Antal Dorati who conducted the Chicago Symphony the first week in January, will present a concert in Orchestra hall next Sunday at 3:30. The concert is part of the orchestra's first America tour and includes 25 concerts in 24 cities over a period of 5 weeks. The program includes Berlioz's Overture to "Benvenuto Cellini"; Batok's Two Images, opus 10; Sibelius' Second Symphony, in D minor, and Karl-Birger Blomdahl's "Sisyphos" Choreographic Suite. The 100 member group was founded in 1914.

Antal Dorati

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Speaking of conductors, both George Szell and Erich Leinsdorf are scheduled to conduct Beethoven's Fifth Symphony as part of their all-Beethoven programs here. Szell's program with the Chicago Symphony, March 21 and 22, also includes the Overture to "Prometheus," and the Sixth Symphony. Leinsdorf's, when he brings the Boston Symphony orchestra to Orchestra hall March 28 at 8:15, also lists the "Fidelio" Overture and the Violin Concerto [Joseph Silverstein, concertmaster, is soloist].

• • •

Milton Preves, principal violist of the Chicago Symphony Orchestra will conduct the North Side Symphony orchestra in a concert next Sunday at 3:30 in the Siena High school Auditorium 5600 Washington blvd. The program includes Bizet's "Carmen" Suite, Berlioz's "Roman Carnival" Overture, Beethoven's Romance for Violin and Orchestra, Bach's Two Violin Concerto, and "Rhapsody for Orchestra — 1967," by the Rev. Mr. Edward McKenna. The Rev. McKenna and Sister Gerda Moehler will be the afternoon's violin soloists.

• • •

The New Christy Minstrels will perform in the Lyons Township High school auditorium next Friday at 8:30.

• • •

Diana Ross and the Supremes will give concerts at 7 and 10 next Saturday in the Opera house.

• • •

Pianist Jeffrey Siegel will perform Beethoven's "Emperor" Concerto with the Elgin Civic Symphony today at 3:30 in the Larkin High school auditorium, Larkin avenue and McLean boulevard, Elgin. Douglas Steensland also will conduct Dvorak's Sixth Symphony, in D Major.

• • •

The Eddy Arnold show in the Auditorium theater Friday and Saturday at 8:30, includes Eddy Arnold, Fannie Flagg [of Candid Camera and Ladybird Johnson impression fame] and Monique Van Vooren.

• • •

Samuel Thavieu, Gui Mombaerts, Jerome Stowell, Robert Slaughter, Eduardo Fiorelli and Dudley Powers —all members of Northwestern university's faculty Chamber Music society—will present works of Mozart, Dvorak and Absil Wednesday at 8:15 in a free concert in Alice Millar chapel, Evanston campus.

• • •

The Chicago Guitar society present a recital by Paul Reilly this afternoon at 3:30 in room 812 of the Fine Arts building, 410 S. Michigan.

PHILADELPHIA, PA.
JEWISH TIMES
W. 27,500

MAR 14 1968

Zimbler Sinfonietta to Present 4th International Festival

The Zimbler Sinfonietta, under the direction of Richard Burgin, will present the fourth event of the 1967-68 International Festival of Chamber Orchestras on Sunday, 8 p.m., at the Academy of Music.

The Sinfonietta, an organization principally of string players from the Boston Symphony Orchestra, includes in the program baroque classical and modern works. George Zazofsky, concertmaster of the Sinfonietta and assistant concertmaster of the Boston Symphony Orchestra, will be soloist in the Bach violin concerto.

PATRIOT-LEDGER (e)
QUINCY, MASS.
CIRC. 58,900

MAR 13 1968 New England Newsclip

Chamber Finale

The Boston Symphony Chamber Players will make their third appearance of the season Monday in Jordan Hall as part of the Ensembles of the Boston Symphony Orchestra chamber series. Monday's program will be the next to last concert of this season's series, which is presented by the BSO in cooperation with the New England Conservatory of Music.

The program includes Poulenc's Sextet for Piano and Woodwind Quintet; Kammermusik for Oboe, Bassoon, Percussion and Piano, and Dvorak's Piano Quartet, Op. 87. Pianist Richard Goode will join the Chamber Players for this concert.

The final program of the Ensembles series will be offered by the Boston Sinfonietta on April 22. Tickets for both concerts are available at the Jordan Hall box office.

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 250,000

MAR 13 1968 New England Newsclip

BSO Players At Jordan Hall

The Boston Symphony Chamber Players will make their third appearance of the season in the Ensembles of the Boston Symphony chamber music series on Monday evening at 8:30 in Jordan Hall. The Chamber Players will perform PoulencS Sextet for Piano and Woodwinds; Schoenberg, Kammermusik for Oboe, Bassoon, Percussion and Piano; and Dvorak's Piano Quartet, Op. 87. Pianist Richard Goode will assist the Chamber Players for this concert.

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PATRIOT-LEDGER (e)
QUINCY, MASS.
CIRC. 58,900

MAR 20 1968 New England Newsclip

The Sound of Music

Echoes from BSO's Chamber

By Peter M. Knapp

The variety of its repertoire and the virtuosity of its players make the Boston Symphony Chamber Players one of the most fascinating of chamber groups. Not the least of its virtues lies in bringing fresh material to Boston audiences, or at least to the all too small group that attends chamber concerts in the Ensembles of the Boston Symphony Orchestra series.

Monday night's concert at Jordan Hall presented a typical excursion into the little-known, with two 20th century works, a small but somewhat daring piano trio by Haydn, and Antonin Dvorak's lusty piano quartet in E-flat, opus 83. The Chamber Players are first-desk musicians from the Boston Symphony, with the exception of pianist Richard Goode. And although all instrumental families are represented, no parts are doubled.

The highlight of the concert was easily the Dvorak piano quartet, a composition of luxurious sound bristling with melody and snappy rhythms — even to the suggestion of a coffee house waltz in the third movement. It was performed with total musical and emotional commitment by pianist Goode, violinist Joseph Silverstein, violist Burton Fine and cellist Jules Eskin. And while the other works of the evening were expertly done, none had the passion, the refinement, and the over-all excitement of the Dvorak.

It particularly seemed to suit Goode's temperament, as the Haydn Trio No. 4 in E did not. The Haydn, played with Silverstein and Eskin, suffered from a domineering, over-pedaled piano, though Haydn did intend it to be the protagonist. In the Dvorak, however, there was crisp teamwork in which Goode's pianism was as impassioned as it was technically impressive.

The other works went further afield than piano and strings. Francis Poulenc's fey Sextour for piano and wind quintet combined Goode, flutist Doriot Anthony Dwyer, oboist Ralph Gomberg, clarinetist Gino Cioffi, bassoonist Sherman Walt and hornist James Stagliano. It is not a profound work, and rather makes fun of itself with its music-hall tunes and abrupt lunges into different byways.

In its wry humor, oblique manner and eccentricities, the Poulenc composition is reminiscent of a Gallic Prokofiev — a trifle to be enjoyed and not to take too seriously. At any rate, it's not simple music, and the playing was awesomely adept, especially Stagliano's contributions.

The other "modern" work was Koeper's Kammermusik for oboe, bassoon, percussion and piano, with percussionist Everett Firth demonstrating his virtuosity on an array of hardware — timpani, snare drums, vibraphone, cymbals, xylophone et al — backed by Goode, Walt and Gomberg in music making much of repetitive motifs and leaving no great lasting impression.

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 240,000

MAR 19 1968 New England Newsclip

Symphony Chamber Players In Well-Rounded Program

For the hardy number of listeners who turned up at Jordan Hall last night the Boston Symphony Chamber Players performed a well-rounded program of classic simplicity, 20th-century French gaiety, modern German rhythmic energy and romantic warmth.

Each of the four works seemed to display its own particular moments of interest. In the Haydn Trio No. 4 in E, performed by pianist Richard Goode, violinist Joseph Silverstein and cellist Jules Eskin, it was the second movement, an Allegretto virtually for piano solo with string accompaniments or doublings thrown in, against the true trio contexts of the outer movements.

The Program

The Boston Symphony Chamber Players were presented last night at Jordan Hall as the ninth program of the Ensembles of the Boston Symphony series:

Piano Trio No. 4 in E major — Haydn
Sextour for piano and woodwind quintet — Poulenc
Kammermusik for oboe, bassoon, piano and percussion — Koeper
Piano Quartet in E flat, Op. 83 — Dvorak

For Poulenc's Sextour for piano and five woodwinds it was the combination of mischievous levity and folk-like thematic material in a style which the composer seemed to have inherited from Ibert — but who knows? It was a familiar characteristic of French chamber idioms of 20's and 30's.

Then there was the Kammermusik for oboe, bassoon, percussion and piano by one Koeper, born 1927; I cannot bring myself to remember his first name and the program was not kind enough to inform me. Anyway, Herr Koeper's Kammermusik contained plenty of varied activity for Everett Firth, who rattled a variety of sticks across snare drum, tambourine, cymbal, xylophone, marimba, timpani, bass drum (via foot) and other machinery. The other players also kept up the tempo and texture with short-motive themes and all contributed in turns to the rhythmic scheme.

Finally, Dvorak's Piano Quartet in E flat, Op. 83, brought tonal intensity and melodic sentiment to the proceedings — even snatches of tinkling charm from the piano in a deliciously graceful third movement.

The various flavors were served with appropriate feeling and capable musicianship by Mme. Dwyer and Messrs. Goode, Silverstein, Fine, Eskin, Gomberg, Cioffi, Walt, Stagliano and Firth, and if none of the readings could be called definitive they were all sincere, spirited and just plain fun.

Philadelphia Inquirer
PHILADELPHIA, PA.
D. 522,941 SUN. 956,206

MAR 18 1968

At the Academy

Zimbler Sinfonietta Featured

The Zimbler Sinfonietta, the Boston Symphony Orchestra's counterpart of the Philadelphia Orchestra's Amerita in that its personnel are members of the larger ensemble, made a belated local debut Sunday. The 15 players, of whom six were in the original ensemble founded in 1948 by cellist Josef Zimbler, played at the Academy of Music in the Philadelphia Chamber Orchestra series.

The Zimbler ensemble is conducted by Richard Burgin, retired longtime concertmaster and associate conductor of the Boston Symphony. Of course, conductors never retire. The Warsaw-born Burgin, now teaching at Florida State University, is a hearty and youngish-looking 74.

The Sinfonietta meets a high standard. Its tone is bright and solid, less lush than that of our local ensembles. The ensemble is impeccable. The group's rapport is of the best, whether in baroque or contemporary works, with or without solo players.

ZESTFUL OFFERING

The principal soloist was George Zazofsky, concertmaster and musical director of the Sinfonietta (and assistant concertmaster of the Boston Symphony), in Bach's Violin Concerto No. 1 in A minor. Soloist and ensemble were of one mind in a performance that envisioned the concerto in positive, zestful interpretation rather than a deferential, dry one. This mood was conveyed in the buoyant outer movements, with the Andante expressively played, marked by delicacy of dynamic contrast within a restricted tonal frame.

There were three seldom-heard 20th-century works. Half a dozen of Britten's Variations on a Theme of Frank Bridge served to demonstrate the then-youthful composer's flair for this popular form of composition.

The Britten work concludes with a perpetual motion, a feature also of Hindemith's Five Pieces for String Orchestra, which include a couple of somber movements and a canonical, propulsive section, and of Tansman's "Triptych," which contrasts several moods in its three movements.

The program opened with Mozart's Divertimento in D (K. 136), the first of a set of three by the 16-year-old genius, and closed with Handel's Concerto Grosso No. 11 in A. Clarity and precision were the hallmarks here as elsewhere.

SAMUEL L. SINGER

ADDISON CO. INDEPENDENT
MIDDLEBURY, VT.
WEEKLY CIRC. 4,350

APR 11 1968 New England Newsclip

Noted Boston Chamber Players In Midd Sunday

The Boston Symphony Chamber Players, composed of nine principal musicians of the Boston Symphony Orchestra, will be heard at Middlebury College Sunday, April 21, at 8:15 p.m. in Mead Memorial Chapel, in the final concert of this season's Middlebury College Concert Series.

Works of Mozart, Dahl, Barber, Beethoven and Poulenc will be played by the group which includes Joseph Silverstein, concertmaster of the Boston Symphony; Burton Fine, viola; Jules Eskin, 'cello; Georges Moleux, bass; Mrs. Doriot Anthony Dwyer, flute; Ralph Gomberg, oboe; Geino Cioffi, clarinet; Sherman Walt, bassoon; James Stagliano, horn and Claude Frank, piano.

Heard regularly in Boston and New York, the Chamber Players are on their fourth annual tour.

All the musicians have studied with eminent teachers and all but two are on the faculty either of the Boston Conservatory of Music or Boston University, or both.

DETROIT, MICH.
JEWISH NEWS
W 5 000

APR 19 1968

Boston Symphony Trio to Perform Here

The Boston Symphony String Trio will perform 8:30 p.m. April 30 at Rackham Auditorium. This group, composed of concertmaster and principal viola and cello of the Boston Symphony, will perform this special concert in addition to the regular series of the Chamber Music Society. Joseph Silverstein, concertmaster of the Boston Symphony, is a native Detroiter and the product of the Detroit community. His early music training was given by his father, followed by Mischa Mischakoff, assisted by awards and scholarships by local music groups, all of which assisted him in the attainment of his present position.

The Chamber Music Society has added this concert to its 24th season, apart from its regularly scheduled subscription season.

Admission tickets are available at Hudsons, Grinnells, and Adler/Schnee, or with self-addressed, stamped envelope to Chamber Music Society, 521 Hague, Detroit 48202.

ADDISON CO. INDEPENDENT
MIDDLEBURY, VT.
WEEKLY CIRC. 4,350

APR 18 1968 New England Newsclip

BOSTON SYMPHONY CHAMBER PLAYERS: Joseph Silverstein, violin; James Stagliano, horn; Burton Fine, viola; Doriot Anthony Dwyer, flute; Ralph Gomberg, oboe; Sherman Walt, bassoon; Gino Cioffi, clarinet; Jules Eskin, cello; Claude Frank, piano.

B.S.O. & JAPANESE PLAYERS IN EXCHANGE

106

MONITOR (e)
BOSTON, MASS.
CIRC. 177,750

APR 11 1967

New England Newsclip

Symphonic swap links U.S. and Japan

By Clifford Barnes

The Boston Symphony's unique contribution to understanding among people of different countries is a kind of musical Peace Corps. An exchange of four string players between the Japan Philharmonic Symphony Orchestra and the Boston Symphony Orchestra has touched the social and cultural lives of the organizations involved, as well as their music-making.

The idea for an exchange was conceived five years ago by George Zazofsky, violinist with the BSO. The tight itineraries of American orchestras on tour don't allow much time for their players to meet musicians in the countries visited. Such meaningful contacts need to be set up on a long-term basis.

In 1962 Mr. Zazofsky proposed a full-season-exchange plan to a special assistant of President Kennedy. Two years later, with the approval of music-director Erich Leinsdorf and president-of-the-board-of-trustees Henry Cabot, he secured the interest of Roger Stevens and the National Council on the Arts. The pilot program got under way in May, 1966, when Mr. Leinsdorf visited Japan to audition a violinist, two violists, a cellist, and a contrabassist.

Adjustments required

Konosuke Ono and Soichi Kasuta were among those recommended by Akeo Watanabe, conductor of the Japan Philharmonic, and by concertmaster Louis Graeler, the only Occidental member of that orchestra. With just three-day's notice, for their auditions Mr. Ono played Bartók's Viola Concerto and Mr. Katsuta the Lalo Cello Concerto.

When Robert Karol, violist, and Richard Kapuscinski, cellist, agreed to leave the BSO and spend a year with their families in Japan, the exchange was effected. Then followed adjustments to food, living conditions, foreign languages, and some financial difficulties. The musical rewards have compensated for any other problems.

Katsuta-sa (Mr. Katsuta) and Ono-san arrived last June in time for study at Tanglewood. The beginning of the BSO season found them seated with the orchestra in Symphony Hall. They were already familiar with most of the standard repertoire programed this year.

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Photography, Inc.

Exchange players

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The Knickerbocker News
ALBANY, N. Y.
D. 55,425

AUG 29 1967

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Mr. Knudsen and Mr. Humphrey and their families departed for Japan immediately after the final Berkshire Festival concert, the concluding program of the Boston Symphony Orchestra's eighty-sixth season.

CALL (e)
WOONSOCKET, R. I.
CIRC. 29,850

SEP 26 1967

New England Newsclip

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Evening Globe
BOSTON, Mass.
Circ. 149,058

JUN 27 1966

Musicians' Exchange Begins

Members of the Japan Philharmonic—violinist Konosuke Ono (left) and cellist Soichi Katsuta—meet Boston Symphony conductor Erich Leinsdorf under whom they will play next season in the first exchange between a U.S. and a foreign orchestra. Ono and Katsuta will spend the Summer in the Berkshire Music Center Orchestra.

SUN (e)
ATTLEBORO, MASS.
CIRC. 12,400

SEP 26 1967

New England Newsclip

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105

PATRIOT-LEDGER (e)
QUINCY, MASS.
CIRC. 59,900

MAR 20 1968 New England Newsclip

The Sound of Music

Echoes from BSO's Chamber

By Peter M. Knapp

The variety of its repertoire and the virtuosity of its players make the Boston Symphony Chamber Players one of the most fascinating of chamber groups. Not the least of its virtues lies in bringing fresh material to Boston audiences, or at least to the all too small group that attends chamber concerts in the Ensembles of the Boston Symphony Orchestra series.

Monday night's concert at Jordan Hall presented a typical excursion into the little-known, with two 20th century works, a small but somewhat daring piano trio by Haydn, and Antonin Dvorak's lusty piano quartet in E-flat, opus 83. The Chamber Players are first-desk musicians from the Boston Symphony, with the exception of pianist Richard Goode. And although all instrumental families are represented, no parts are doubled.

The highlight of the concert was easily the Dvorak piano quartet, a composition of luxurious sound bristling with melody and snappy rhythms — even to the suggestion of a coffee house waltz in the third movement. It was performed with total musical and emotional commitment by pianist Goode, violinist Joseph Silverstein, violist Burton Fine and cellist Jules Eskin. And while the other works of the evening were expertly done, none had the passion, the refinement, and the over-all excitement of the Dvorak.

It particularly seemed to suit Goode's temperament, as the Haydn Trio No. 4 in E did not. The Haydn, played with Silverstein and Eskin, suffered from a domineering, over-pedaled piano, though Haydn did intend it to be the protagonist. In the Dvorak, however, there was crisp teamwork in which Goode's pianism was as impassioned as it was technically impressive.

The other works went further afield than piano and strings. Francis Poulenc's fey Sextour for piano and wind quintet combined Goode, flutist Doriot Anthony Dwyer, oboist Ralph Gomberg, clarinetist Gino Cioffi, bassoonist Sherman Walt and hornist James Stagliano. It is not a profound work, and rather makes fun of itself with its music-hall tunes and abrupt lunges into different byways.

In its wry humor, oblique manner and eccentricities, the Poulenc composition is reminiscent of a Gallic Prokofiev — a trifle to be enjoyed and not to take too seriously. At any rate, it's not simple music, and the playing was awesomely adept, especially Stagliano's contributions.

The other "modern" work was Koeper's Kammermusik for oboe, bassoon, percussion and piano, with percussionist Everett Firth demonstrating his virtuosity on an array of hardware — timpani, snare drums, vibraphone, cymbals, xylophone et al — backed by Goode, Walt and Gomberg in music making much of repetitive motifs and leaving no great lasting impression.

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 240,000

MAR 19 1968 New England Newsclip

Symphony Chamber Players In Well-Rounded Program

For the hardy number of listeners who turned up at Jordan Hall last night the Boston Symphony Chamber Players performed a well-rounded program of classic simplicity, 20th-century French gaiety, modern German rhythmic energy and romantic warmth.

Each of the four works seemed to display its own particular moments of interest. In the Haydn Trio No. 4 in E, performed by pianist Richard Goode, violinist Joseph Silverstein and cellist Jules Eskin, it was the second movement, an Allegretto virtually for piano solo with string accompaniments or doublings thrown in, against the true trio contexts of the outer movements.

For Poulenc's Sextour for piano and five woodwinds it was the combination of mischievous levity and folk-like thematic material in a style which the composer seemed to have inherited from Ibert — but who knows? It was a familiar characteristic of French chamber idioms of 20's and 30's.

Then there was the Kammermusik for oboe, bassoon, percussion and piano by one Koeper, born 1927; I cannot bring myself to remember his first name and the program was not kind enough to inform me. Anyway, Herr Koeper's Kammermusik contained plenty of varied activity for Everett Firth, who rattled a variety of sticks across snare drum, tambourine, cymbal, xylophone, marimba, timpani, bass drum (via foot) and other machinery. The other players also kept up the tempo and texture with short-motive themes and all contributed in turns to the rhythmic scheme.

Finally, Dvorak's Piano Quartet in E flat, Op. 83, brought tonal intensity and melodic sentiment to the proceedings — even snatches of tinkling charm from the piano in a deliciously graceful third movement.

The various flavors were served with appropriate feeling and capable musicianship by Mme. Dwyer and Messrs. Goode, Silverstein, Fine, Eskin, Gomberg, Cioffi, Walt, Stagliano and Firth, and if none of the readings could be called definitive they were all sincere, spirited and just plain fun.

The Program

The Boston Symphony Chamber Players were presented last night at Jordan Hall as the ninth program of the Ensembles of the Boston Symphony series:

Piano Trio No. 4 in E major — Haydn
Sextour for piano and woodwind quintet — Poulenc
Kammermusik for oboe, bassoon, piano and percussion — Koeper
Piano Quartet in E flat, Op. 83 — Dvorak

Philadelphia Inquirer
PHILADELPHIA, PA.
D. 522,941 SUN. 956,206

MAR 18 1968

At the Academy

Zimbler Sinfonietta Featured

The Zimbler Sinfonietta, the Boston Symphony Orchestra's counterpart of the Philadelphia Orchestra's Amerita in that its personnel are members of the larger ensemble, made a belated local debut Sunday. The 15 players, of whom six were in the original ensemble founded in 1948 by cellist Josef Zimbler, played at the Academy of Music in the Philadelphia Chamber Orchestra series.

The Zimbler ensemble is conducted by Richard Burgin, retired longtime concertmaster and associate conductor of the Boston Symphony. Of course, conductors never retire. The Warsaw-born Burgin, now teaching at Florida State University, is a hearty and youngish-looking 74.

The Sinfonietta meets a high standard. Its tone is bright and solid, less lush than that of our local ensembles. The ensemble is impeccable. The group's rapport is of the best, whether in baroque or contemporary works, with or without solo players.

ZESTFUL OFFERING

The principal soloist was George Zazofsky, concertmaster and musical director of the Sinfonietta (and assistant concertmaster of the Boston Symphony) in Bach's Violin Concerto No. 1 in A minor. Soloist and ensemble were of one mind in a performance that envisioned the concerto in positive, zestful interpretation rather than a deferential, dry one. This mood was conveyed in the buoyant outer movements, with the Andante expressively played, marked by delicacy of dynamic contrast within a restricted tonal frame.

There were three seldom-heard 20th-century works. Half a dozen of Britten's Variations on a Theme of Frank Bridge served to demonstrate the then-youthful composer's flair for this popular form of composition.

The Britten work concludes with a perpetual motion, a feature also of Hindemith's Five Pieces for String Orchestra, which include a couple of somber movements and a canonical, propulsive section, and of Tansman's "Triptych," which contrasts several moods in its three movements.

The program opened with Mozart's Divertimento in D (K. 136), the first of a set of three by the 16-year-old genius, and closed with Handel's Concerto Grosso No. 11 in A. Clarity and precision were the hallmarks here as elsewhere.

SAMUEL L. SINGER

ADDISON CO. INDEPENDENT
MIDDLEBURY, VT.
WEEKLY CIRC. 4,350

APR 11 1968 New England Newsclip

Noted Boston Chamber Players In Midd Sunday

The Boston Symphony Chamber Players, composed of nine principal musicians of the Boston Symphony Orchestra, will be heard at Middlebury College Sunday, April 21, at 8:15 p.m. in Mead Memorial Chapel, in the final concert of this season's Middlebury College Concert Series.

Works of Mozart, Dahl, Barber, Beethoven and Poulenc will be played by the group which includes Joseph Silverstein, concertmaster of the Boston Symphony; Burton Fine, viola; Jules Eskin, 'cello; Georges Moleux, bass; Mrs. Doriot Anthony Dwyer, flute; Ralph Gomberg, oboe; Geino Cioffi, clarinet; Sherman Walt, bassoon; James Stagliano, horn and Claude Frank, piano.

Heard regularly in Boston and New York, the Chamber Players are on their fourth annual tour.

All the musicians have studied with eminent teachers and all but two are on the faculty either of the Boston Conservatory of Music or Boston University, or both.

DETROIT, MICH.
JEWISH NEWS
W 5,000

APR 19 1968

Boston Symphony Trio to Perform Here

The Boston Symphony String Trio will perform 8:30 p.m. April 30 at Rackham Auditorium. This group, composed of concertmaster and principal viola and cello of the Boston Symphony, will perform this special concert in addition to the regular series of the Chamber Music Society. Joseph Silverstein, concertmaster of the Boston Symphony, is a native Detroiter and the product of the Detroit community. His early music training was given by his father, followed by Mischa Mischakoff, assisted by awards and scholarships by local music groups, all of which assisted him in the attainment of his present position.

The Chamber Music Society has added this concert to its 24th season, apart from its regularly scheduled subscription season.

Admission tickets are available at Hudsons, Grinnells, and Adler/Schnee, or with self-addressed, stamped envelope to Chamber Music Society, 521 Hague, Detroit 48202.

ADDISON CO. INDEPENDENT
MIDDLEBURY, VT.
WEEKLY CIRC. 4,350

APR 18 1968 New England Newsclip

BOSTON SYMPHONY CHAMBER PLAYERS: Joseph Silverstein, violin; James Stagliano, horn; Burton Fine, viola; Doriot Anthony Dwyer, flute; Ralph Gomberg, oboe; Sherman Walt, bassoon; Gino Cioffi, clarinet; Jules Eskin, cello; Claude Frank, piano.

B.S.O. & JAPANESE PLAYERS IN EXCHANGE

106

MONITOR (e)
BOSTON, MASS.
CIRC. 177,750

APR 11 1967

New England Newsclip

Symphonic swap links U.S. and Japan

By Clifford Barnes

The Boston Symphony's unique contribution to understanding among people of different countries is a kind of musical Peace Corps. An exchange of four string players between the Japan Philharmonic Symphony Orchestra and the Boston Symphony Orchestra has touched the social and cultural lives of the organizations involved, as well as their music-making.

The idea for an exchange was conceived five years ago by George Zazofsky, violinist with the BSO. The tight itineraries of American orchestras on tour don't allow much time for their players to meet musicians in the countries visited. Such meaningful contacts need to be set up on a long-term basis.

In 1962 Mr. Zazofsky proposed a full-season-exchange plan to a special assistant of President Kennedy. Two years later, with the approval of music-director Erich Leinsdorf and president-of-the-board-of-trustees Henry Cabot, he secured the interest of Roger Stevens and the National Council on the Arts. The pilot program got under way in May, 1966, when Mr. Leinsdorf visited Japan to audition a violinist, two violists, a cellist, and a contrabassist.

Adjustments required

Konosuke Ono and Soichi Kasuta were among those recommended by Akeo Watanabe, conductor of the Japan Philharmonic, and by concertmaster Louis Graeler, the only Occidental member of that orchestra. With just three-day's notice, for their auditions Mr. Ono played Bartók's Viola Concerto and Mr. Katsuta the Lalo Cello Concerto.

When Robert Karol, violist, and Richard Kapuscinski, cellist, agreed to leave the BSO and spend a year with their families in Japan, the exchange was effected. Then followed adjustments to food, living conditions, foreign languages, and some financial difficulties. The musical rewards have compensated for any other problems.

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Photography, Inc.

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The Knickerbocker News
ALBANY, N. Y.
D. 55,425

AUG 29 1967

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CALL (e)
WOONSOCKET, R. I.
CIRC. 29,850

SEP 26 1967

New England Newsclip

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New England Newsclip Agency, Inc.
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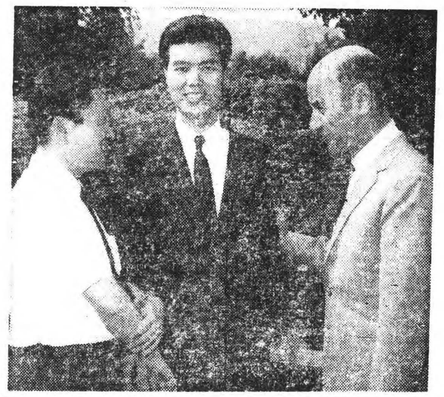
Evening Globe
BOSTON, Mass.
Circ. 149,058

JUN 27 1966



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SUN (e)
ATTLEBORO, MASS.
CIRC. 12,400

SEP 26 1967

New England Newsclip

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Box 2078, Boston 02106 • 742-4200

Press
WESTWOOD, Mass.
Weekly Circ. 2,641

AUG 24 1966

Local Symphony Players In Exchange With Japan

PAGE ONE

Two Westwood residents, members of the Boston Symphony Orchestra, will participate in a program of exchanging players with the Japan Philharmonic for next season. Henry B. Cabot, President of the Boston Symphony Orchestra's Trustees, who announced the program, also revealed that the Orchestra's Music Director, Erich Leinsdorf, would visit Japan early next month under the auspices of the Department of State and complete the details of the exchange. The exchange program and Mr. Leinsdorf's visit have been made possible by the Department's Bureau of Educational and Cultural Affairs.

The new program is the result of the initiative of George Zazofsky, Chairman of the Boston Symphony Orchestra's Players Committee and of the International Conference of Symphony and Opera Musicians. Mr. Zazofsky suggested to the State Department officials that such an exchange would broaden the musical horizons and provide new points of view to the participants.

Each of the orchestras involved will continue to pay their players' salaries. The Department of State will pay for transportation of the musicians. The Japanese orchestra will supplement the salaries of its participants to make it possible for them to live in this country.

The Boston Symphony Orchestra will be the first American orchestra to take part in the exchange program. The program has the support of the American Federation of Musicians, Herman D. Kenin, President.

The two members of the

—SYMPHONY—

(Continued on Page 16)

MORNING GLOBE
BOSTON, MASS.
234,100

APR 27 1968 New England Newsclip

B.S.O. honors for Japanese

Two Japanese musicians who have been playing with the Boston Symphony Orchestra under a cultural exchange plan were honored by the B.S.O. at a party in Symphony Hall Thursday night.

Violinist Toshiyuki Kikkawa and violist Akio Akaboshi came here from Tokyo last Fall. B.S.O. musicians Ronald Knudsen and George Humphrey went to Tokyo to spend the season with the Japan Philharmonic.

Music Director Erich Leinsdorf presented the Japanese players large, autographed pictures of the orchestra during the buffet supper after rehearsal for the season's final two concerts.

Newsday
GARDEN CITY, N. Y.
D. 400,124

JUN 28 1966

* * *

The Boston Symphony will take part in an exchange program with the Japan Philharmonic next season. Cellist Richard Kapuscinski and violinst Robert Karol will spend the season playing in Japan, while a violist and cellist of the Japan Philharmonic take their place in Boston. Each of the orchestras will continue to pay their own players' salaries.

THE NEW YORK TIMES, SUNDAY, JULY 9, 1967

Four Tickets in Boston-Tokyo Swap

By RAYMOND ERICSON

THE opening of the Berkshire Music Festival last weekend found two of the Boston Symphony Orchestra's players back in their places after a season's absence. They had been taking part in an experiment that they felt was invaluable yet might die on the vine.

The origins of the experiment go back to the thinking of George Zazofsky, one of the orchestra's first violinists, who had long believed that his colleagues deserved a sabbatical as a refresher after years of routine work. Realizing the impracticalities involved, he conceived a related plan. Why not exchange two of Boston's string players for two from a foreign orchestra? A Japanese ensemble, where the organization was young but the players experienced, seemed a useful choice all around.

At first the project did not look expensive. Zazofsky approached the State Department, which was enthusiastic. Bureaucracy being what it is, no proper category for advancing money for the Bostonian's purpose could be found. The Department was able, in the end, to furnish four round-trip tickets — one for each player — and a 140-pound allowance for extra baggage. The Bostonians would get their regular salary, the Japanese theirs — from the Japan Philharmonic Orchestra.

Two Bostonians were willing to make the financial sacrifice involved in going and taking their families with them: Robert Karol, a violist, with a wife and two children; Richard Kapuscinski, a cellist, with a wife and three children. Since the cost of living in Tokyo is as high as in any other metropolis and the children had to attend private schools, the trip proved exhorbitant for the two instrumentalists, so much so as to discourage future volunteers.

Yet, in discussing the experience last Sunday just before the afternoon concert at Tanglewood, both Karol and Kapuscinski spoke not of the financial hardships but of what they thought had been achieved. Karol took his opposite number's place in the Tokyo orchestra. In his very first day there, on entering for rehearsal, he was greeted by one of the local violists, who pointed to a passage in Stravinsky's "Rite of Spring." Karol realized that he was being asked for the fingering.

During the season, all the violists rotated seats so that each could have a chance to work with Karol, a procedure that worked with Kapuscinski, too. What they feel they contributed to the situation besides performance details were out-and-out instruction and a sense of traditional stylistic playing values to an orchestra only 10 years old. Regular patrons in the audience could observe the byplay and relaxed attitudes between the Japanese and American players. For their part, the two Boston musicians' wives were active in useful ways, in elementary education, teaching English, or helping handicapped children.

How did the Bostonians profit? Some of it was a matter of personality, of finding out about oneself in a new environment. Each had opportunities for solo work that he might not have had at home. Kapuscinski gave a Beethoven cello and piano sonata recital with a Mrs. Mikimoto, which as a benefit enabled some music students to go to the United States. In turn, the College Women's Association of Tokyo commissioned a piece for Kapuscinski, for cello and prepared piano, by Jogi Yuasa.

*

Musicians being gregarious and able to communicate in their own special language, it was easier for the two Boston players to enter into the social life of their Japanese colleagues than for most Americans living abroad. It took some time, of course, but after they had been in Tokyo for a while they realized suddenly that they were no longer on a formal basis with their hosts. As Karol put it, "The value of our being in Japan with our families was, I think, incalculable. For a very small investment there was an enormous profit in the human element."

And what of the Japanese players here? The violist was Konosuke Ono, whose wife was left behind because she was expecting her first baby. It was born during the father's absence. The cellist, Soichi Katsuta, was a bachelor. Obviously they must have learned much from playing in an orchestra of the caliber of the Boston Symphony. Ono also studied Walter Piston's Viola Concerto with the composer so that he could play it when he got back home.

Getting back to where the idea began — George Zazofsky — he thinks the recent experiment should justify a very broad international exchange, with many musicians from many American orchestras swapping places with their colleagues in countries in Asia, in Africa when practical and in Europe where performance tradition is not too inflexible.

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 240,000

SEP 28 1967 New England Newsclip

(UPI Telephoto)

SYMPHONY-JAPAN PHILHARMONIC exchange brought Akaboshi (second left) and Toshiyuki Kikkawa (right) to Boston Symphony for a year. Two of BSO members will play in Tokyo. At left is violinist Harry Ellis Dickson. Also shown is violinist George Zazofsky, who initiated the exchange.

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Press
WESTWOOD, Mass.
Weekly Circ. 2,641

AUG 24 1966

Local Symphony Players In Exchange With Japan

Two Westwood residents, members of the Boston Symphony Orchestra, will participate in a program of exchanging players with the Japan Philharmonic for next season. Henry B. Cabot, President of the Boston Symphony Orchestra's Trustees, who announced the program, also revealed that the Orchestra's Music Director, Erich Leinsdorf, would visit Japan early next month under the auspices of the Department of State and complete the details of the exchange. The exchange program and Mr. Leinsdorf's visit have been made possible by the Department's Bureau of Educational and Cultural Affairs.

The new program is the result of the initiative of George Zazofsky, Chairman of the Boston Symphony Orchestra's Players Committee and of the International Conference of Symphony and Opera Musicians. Mr. Zazofsky suggested to the State Department officials that such an exchange would broaden the musical horizons and provide new points of view to the participants.

Each of the orchestras involved will continue to pay their players' salaries. The Department of State will pay for transportation of the musicians. The Japanese orchestra will supplement the salaries of its participants to make it possible for them to live in this country.

The Boston Symphony Orchestra will be the first American orchestra to take part in the exchange program. The program has the support of the American Federation of Musicians, Herman D. Kenin, President.

The two members of the

—SYMPHONY—
(Continued on Page 16)

MORNING GLOBE
BOSTON, MASS.
234,100

APR 27 1968 New England Newsclip

B.S.O. honors for Japanese

Two Japanese musicians who have been playing with the Boston Symphony Orchestra under a cultural exchange plan were honored by the B.S.O. at a party in Symphony Hall Thursday night.

Violinist Toshiyuki Kikkawa and violist Akio Akaboshi came here from Tokyo last Fall. B.S.O. musicians Ronald Knudsen and George Humphrey went to Tokyo to spend the season with the Japan Philharmonic.

Music Director Erich Leinsdorf presented the Japanese players large, autographed pictures of the orchestra during the buffet supper after rehearsal for the season's final two concerts.

Newsday
GARDEN CITY, N. Y.
D. 400,124

JUN 28 1966

* * *

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THE NEW YORK TIMES, SUNDAY, JULY 9, 1967

Four Tickets in Boston-Tokyo Swap

By RAYMOND ERICSON

THE opening of the Berkshire Music Festival last weekend found two of the Boston Symphony Orchestra's players back in their places after a season's absence. They had been taking part in an experiment that they felt was invaluable yet might die on the vine.

The origins of the experiment go back to the thinking of George Zazofsky, one of the orchestra's first violinists, who had long believed that his colleagues deserved a sabbatical as a refresher after years of routine work. Realizing the impracticalities involved; he conceived a related plan. Why not exchange two of Boston's string players for two from a foreign orchestra? A Japanese ensemble, where the organization was young but the players experienced, seemed a useful choice all around.

At first the project did not look expensive. Zazofsky approached the State Department, which was enthusiastic. Bureaucracy being what it is, no proper category for advancing money for the Bostonian's' purpose could be found. The Department was able, in the end, to furnish four round-trip tickets — one for each player — and a 140-pound allowance for extra baggage. The Bostonians would get their regular salary, the Japanese theirs — from the Japan Philharmonic Orchestra.

Two Bostonians were willing to make the financial sacrifice involved in going and taking their families with them: Robert Karol, a violist, with a wife and two children; Richard Kapuscinski, a cellist, with a wife and three children. Since the cost of living in Tokyo is as high as in any other metropolis and the children had to attend private schools, the trip proved exhorbitant for the two instrumentalists, so much so as to discourage future volunteers.

Yet, in discussing the experience last Sunday just before the afternoon concert at Tanglewood, both Karol and Kapuscinski spoke not of the financial hardships but of what they thought had been achieved. Karol took his opposite number's place in the Tokyo orchestra. In his very first day there, on entering for rehearsal, he was greeted by one of the local violists, who pointed to a passage in Stravinsky's "Rite of Spring." Karol realized that he was being asked for the fingering.

During the season, all the violists rotated seats so that each could have a chance to work with Karol, a procedure that worked with Kapuscinski, too. What they feel they contributed to the situation besides performance details were out-and-out instruction and a sense of traditional stylistic playing values to an orchestra only 10 years old. Regular patrons in the audience could observe the byplay and relaxed attitudes between the Japanese and American players. For their part, the two Boston musicians' wives were active in useful ways, in elementary education, teaching English, or helping handicapped children.

How did the Bostonians profit? Some of it was a matter of personality, of finding out about oneself in a new environment. Each had opportunities for solo work that he might not have had at home. Kapuscinski gave a Beethoven cello and piano sonata recital with a Mrs. Mikimoto, which as a benefit enabled some music students to go to the United States. In turn, the College Women's Association of Tokyo commissioned a piece for Kapuscinski, for cello and prepared piano, by Jogi Yuasa.

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Musicians being gregarious and able to communicate in their own special language, it was easier for the two Boston players to enter into the social life of their Japanese colleagues than for most Americans living abroad. It took some time, of course, but after they had been in Tokyo for a while they realized suddenly that they were no longer on a formal basis with their hosts. As Karol put it, "The value of our being in Japan with our families was, I think, incalculable. For a very small investment there was an enormous profit in the human element."

And what of the Japanese players here? The violist was Konosuke Ono, whose wife was left behind because she was expecting her first baby. It was born during the father's absence. The cellist, Soichi Katsuta, was a bachelor. Obviously they must have learned much from playing in an orchestra of the caliber of the Boston Symphony. Ono also studied Walter Piston's Viola Concerto with the composer so that he could play it when he got back home.

Getting back to where the idea began — George Zazofsky — he thinks the recent experiment should justify a very broad international exchange, with many musicians from many American orchestras swapping places with their colleagues in countries in Asia, in Africa when practical and in Europe where performance tradition is not too inflexible.

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 240,000

SEP 28 1967 New England Newsclip

(UPI Telephoto)

SYMPHONY-JAPAN PHILHARMONIC exchange brought Akaboshi (second left) and Toshiyuki Kikkawa (right) to Boston Symphony for a year. Two of BSO members will play in Tokyo. At left is violinist Harry Ellis Dickson. Also shown is violinist George Zazofsky, who initiated the exchange.

THE STRIDE RITE
NEEDHAM
Prescriptions Filled and Fitted Daily

SOFT WITH ... AIR CLEANERS

(Continued from page 1)

... Symphony Orchestra ... will spend the winter ... Symphony season in Japan are Robert Karol, viola, and Richard Kapuscinski, cellist, both of Westwood. Their places in the Orchestra will be taken by a violist and a cellist from the Japan Philharmonic. Mr. Karol and Mr. Kapuscinski plan to be accompanied by their wives and children.

In commenting on the exchange and his forthcoming visit to Japan, Mr. Leinsdorf said:

"This program should be extremely beneficial not only for musicians but for music itself since it provides a meeting ground for ideas and experiences over a prolonged period. I also share the hopes of the State Department's Bureau of Educational and Cultural Affairs that this will become an annual venture and that in the future it will be on a much larger scale involving American and foreign orchestras within the same years's span."

MORNING GLOBE
BOSTON, MASS.
... 294,100

APR 27 1968 New England Newsclip

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BOSTON, MASS.
CIRC. 240,000

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CULTURAL CENTER

108

MORNING GLOBE
BOSTON, MASS.
CIRC. 234,100

APR 19 1968 New England Newsclip

Hands across a racial barrier

In these times of racial tension and turmoil, even the smallest gesture of conciliation between whites and blacks is cause for satisfaction.

That the Combined Jewish Philanthropies of Greater Boston has now given a million dollars worth of land and buildings in Roxbury over to the black community for $1, for educational and artistic purposes, must therefore be considered grounds for prayerful and universal rejoicing.

The former Temple Mishkan and School property, once the center of Conservative Judaism in Boston, will soon be the site of an experimental, community-directed public school, a museum of black art, and a drama center and school for the performing arts, the latter to be operated by Miss Elma Lewis, a noted black teacher of drama and the dance.

Of great significance also is the concurrent announcement that the art museum will be set up at the property by the Museum of Fine Arts and will have a black curator, and that the Boston Symphony Orchestra will provide free pop concerts this Summer in Franklin Park.

The school will be set up with state and private support by the non-profit Committee for Community Educational Development (C.C.E.D.) and will ultimately attract some 2000 students from six communities, including the black neighborhoods, Brookline and Cambridge.

The importance of this cross-cultural gift cannot be underestimated. "These buildings," as Pres. Bernard D. Grossman of the Combined Jewish Philanthropies observed, "have long stood as a majestic expression of our religious heritage. We sincerely hope that they will continue to serve as a common bond that unites all men, that they will be a source of pride and their future use a source of inspiration to our entire community."

Who can doubt that these hopes will be fully justified, and that this gift will stand as a perpetual testament to the brotherhood of all men?

HERALD (e)
NEW BRITAIN, CONN.
CIRC. 32,400

APR 18 1968 New England Newsclip

Jews Financing Cultural Center For Hub Negroes

BOSTON (UPI) — A unique Negro cultural and educational center is being planned here following the transfer of $1.125 million worth of property to the residents of the city's mostly Negro Roxbury section.

The center will include a 2,000-pupil experimental school funded by the state and run by the community, a Negro art museum and a drama center.

The Combined Jewish Philanthropies of Greater Boston bought the two major buildings in Roxbury and Wednesday turned them over to the Elma Lewis School of Fine Arts in Roxbury on behalf of the community for $1. The two buildings, a temple and a 20-room school, officially will be turned over July 1.

To Open Next Year

The experimental "metropolitan" school is scheduled to open in September 1969 and will be the first of three experimental state-supported schools authorized by legislation enacted last year.

The school will be operated by the non-profit Committee for Community Educational Development (CCED) which is hopeful of additional financial support from the Ford Foundation, Paul Parks, CCED president said Wednesday.

The integrated facility will house children between the ages of 3 to 18 from at least three and possibly six neighboring communities.

The drama center and school for performing arts will be run by Miss Lewis who has taught in Roxbury for more than 15 years. She announced Wednesday the Boston Pops Orchestra will play three concerts in Roxbury's Franklin Park this summer featuring black artists. Several members of the Boston Symphony Orchestra also have offered free tutoring in their individual instruments for interested Negro children, she said.

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. [illegible]

APR 20 1968 New England Newsclip

Giant Step

BOSTON THIS WEEK has taken a giant step to surmount racial barriers, to ease tensions, to promote good will in the transfer of the former Temple Mishkan Tefila and School in Roxbury to the city's black community.

The Combined Jewish Philanthropies of Greater Boston has estimated that the land and buildings are valued at more than $1 million. The purchase price was $1. The properties are to be used as a community supervised public school, as a museum of black art, as a center for the performing arts to be directed by Miss Elma Lewis, a black teacher of dance and drama, who has established an enviable reputation in her field.

In addition, announcement has been made that the Museum of Fine Arts will initiate the art museum, which will be in charge of a black curator, and that free summer pop concerts will be given in Franklin Park this summer by the Boston Symphony Orchestra.

All members of both communities who worked so conscientiously to make possible this property and cultural exchange deserve the highest credit. Their achievement should be a source of pride and inspiration not only to Greater Boston but to all America.

There is more involved here than the simple transfer of a physical plant and more, too, than the mere exchange of cultural gifts. These are but the outward signs. Of far greater significance is the climate of understanding which made it possible, and the atmosphere of co-operation in which, let us hope, we can continue to develop further moves to build peace, harmony and progress.

ENTERPRISE (E)
LEOMINSTER, MASS.
CIRC. 4600

APR 18 1968 New England Newsclip

Cultural And Educational Center Set For Negroes

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The Boston Museum of Fine Arts will set up the "black art" museum with a black curator. The facility is expected to open by early fall with an exhibit by five Negro artists.

In announcing the plans for the center, Miss Lewis said, "We'll be a beacon light in America as to what art should be in America."

More than 70 Roxbury organizations and prominent citizens, including both conservative and militant Negro groups, have endorsed the plan.

R. I. HERALD
PROVIDENCE, R. I.
WEEKLY CIRC. 12,000

APR 26 1968 New England Newsclip

Boston Temple Given To Negro Community For Cultural Use

BOSTON — A temple and a school that once served as a center for Conservative Judaism in Boston have been sold for $1 to the Negro community for use as a cultural facility.

The temple, formerly housing the Congregation Mishkan Tefila, and the school were appraised at $1,125,000 by the combined Jewish philanthropies. They were sold to the Elma Lewis School of Fine Arts. The property is situated in the Roxbury district, a slum area of the city.

Miss Lewis, a Negro drama and arts teacher for 15 years, said the proposed drama and arts center would be the first of its kind in the nation. She also said that the Boston Museum of Fine Arts would set up an art gallery with a Negro curator at the center. The gallery is expected to be opened in the fall with an exhibition of the work of Negro artists.

In addition, Miss Lewis said, the Boston Symphony Orchestra will provide free pop concerts in the summer in nearby Franklin Park, a city facility.

By the fall of 1969, Miss Lewis said, the school will house temporarily an integrated public school, the first of three experimental state-supported schools authorized by legislation passed last fall. With state financing, the school will be operated by representatives of the Negro community instead of the Boston School Committee.

GAZETTE (e)
TAUNTON, MASS.
CIRC. 13,050

APR 18 1968 New England Newsclip

$1M Hub Property Gift To Spark Negro Center

BOSTON (UPI) — A unique Negro cultural and educational center is being planned here following the transfer of $1.125 million worth of property to the residents of the city's mostly Negro Roxbury section.

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109

MORNING GLOBE
BOSTON, MASS.
CIRC. 254,100

APR 18 1968

New England Newsclip

$1 Million Gift of Jewish Group

Negro Art School Given 2 Buildings

By ALAN LUPO
Staff Reporter

Two buildings that once served as a center for Conservative Judaism in Boston were given to the black community Wednesday for use as a cultural facility and as temporary headquarters for the nation's first state-supported public school.

The former Temple Mishkan Tefila and School at Seaver street and Elm Hill avenue, Roxbury, appraised by the Combined Jewish Philanthropies at $1,125,000, was sold to the Elma Lewis School of Fine Arts for $1.

ELMA LEWIS

The transaction ended two years of negotiations between black community leaders and Jewish organizations.

Both Miss Lewis, a drama and dance instructor in Roxbury, and C.J.P. spokesmen said the donation and the proposed drama and art center were the first of their kind in the nation.

BUILDINGS Page 21 7

Lewis School

school, now New England Hebrew Academy, were of Fine Arts in Roxbury.

'Children...Damaged by System'

★ BUILDINGS
Continued from Page 1

Miss Lewis said she will develop a "Drama Center and School for the Performing Arts."

At a press conference in Dorchester, she announced that the Museum of Fine Arts will set up a black arts museum with a black curator in one of the two structures. The museum is expected to open by early Fall with an exhibit by five black artists.

She said the Boston Symphony Orchestra will provide free pop concerts this Summer in Franklin Park, and "We have talked in terms of black soloists." The orchestra also has discussed a "management trainee" program and Tanglewood scholarships for young black musicians.

"Some orchestra members have offered to teach their instruments at their own expense to any serious child," she said. About 50 black and white citizens attending the press conference applauded.

RUN BY STATE

By the Fall of 1969, the school building is to house temporarily an integrated public school, the first of three experimental state-supported schools authorized by legislation passed last year. The school will be financed with state funds and will be run by the community, not the Boston School Committee.

It will be set up by the nonprofit Committee for Community Educational Development (C.C.E.D.) and ultimately will attract 2000 students from six communities, including the black neighborhoods, Brookline and Cambridge.

"What we are talking about is how to educate children," Paul Parks, C.C.E.D. president and aide to Mayor Kevin H. White, said. "I don't think we know how. Too many children are now being damaged by the system."

CHANGING TIMES

The synagogue includes a sanctuary with social halls. The school contains 20 classrooms, an auditorium-gymnasium and a kitchen. They have been used for 10 years by the New England Hebrew Academy, which is moving to Brookline. About 300 Greater Boston Jewish youngsters now attend classes there.

Sources said little progress had been made in negotiations until about two months ago, when the C.J.P. stepped in and began raising $200,000 to pay for the mortgage, some repairs and some moving costs for the academy.

The temple, built in 1925, had become a "Stadt Shul," a central synagogue that attracted not only worshipers and students but also leaders in Judaism and government, but the temple gave way to changing times and a changing neighborhood.

By the late 1940s and early 1950s, many members were leaving Roxbury and Dorchester for suburbia. In 1958, the congregation formally followed them and dedicated a new temple in Newton. The old property was sold for $100,000 to the Lubavitz Yeshivah, which subsequently became the New England Hebrew Academy.

In recent months, sources in the Jewish community said, the temple has been subject to some neglect and vandalism.

"These buildings have long stood as a majestic expression of our religious heritage," Bernard D. Grossman, C.J.P. president, declared.

"We sincerely hope that they will continue to serve as a symbol of the common bond that unites all men, that they will be a source of pride and their future use a source of inspiration to our entire community."

Miss Lewis, who has taught more than 15 years in Roxbury, predicted: "We'll be a beacon light in America as to what art should be in America."

Eli Goldston, president of Eastern Gas & Fuel Associates and a supporter of Miss Lewis's efforts, said after the press conference:

"There's no place in the community where 500 people can get together. If there's no place to do constructive things, you're in trouble, and that was the point used to sell this idea. If you can get together only on the street, then you've got trouble."

Miss Lewis, a gregarious, straight-talking woman who enjoys the support of both moderates and militants, said she is out to get $6 million to $7 million "to be self-sustaining."

PATRIOT-LEDGER (e)
QUINCY, MASS.
CIRC. 58,900

APR 19 1968

New England Newsclip

WORKING TOGETHER

An exciting development in human relations has occurred in Boston with the gift of two buildings from the combined Jewish Philanthropies of Greater Boston to the Negro community.

The buildings will be used for cultural and educational facilities, including the first of three state experimental schools authorized by legislation and regarded as a pioneering enterprise in American education.

The Combined Jewish Philanthropies have made a magnificent gift in conveying the former Temple Mishkan Tefila and school in Roxbury, appraised at $1,125,000, to the Elma Lewis School of Fine Arts Inc. One of the buildings will house a Drama Center and School for the Performing Arts, and there will be a museum featuring works of black artists.

Moreover, two of Boston's most distinguished cultural institutions, the Museum of Fine Arts and the Boston Symphony Orchestra, will participate in the cultural enterprise. The Museum of Fine Arts will bring to the new cultural center various exhibits and displays, beginning with an exhibition by black artists.

The Boston Symphony has scheduled three pops concerts for Franklin Park this summer, and has discussed a management trainee program for Negroes and Tanglewood scholarships for young Negro musicians. A number of orchestra members also have offered to give free lessons at the cultural center to seriously interested Negro students.

"Children in this area see little beauty where they are," according to Miss Lewis, a Negro drama and dance teacher who has taught in Roxbury for more than 15 years. Her judgment is supported by the recent report of the state Council on the Arts and Humanities which found, however, "an artistic and intellectual ferment" in Roxbury. Hopefully, the new cultural center will provide both a place for enrichment and creativity in Roxbury, as well as a strong new contribution to Boston's over-all artistic life.

An equally exciting venture is the new school to be created under the state Board of Education by the Committee for Community Educational Development headed by Paul Parks, committee president and administrator of Boston's model city program. The school will be integrated, with an eventual enrollment of about 2,000 students from six communities. Financial aid is expected from the Ford Foundation.

The school will not be under the jurisdiction of the Boston School Committee, but rather established under the state Board of Education and operated by Mr. Parks' committee. The new state experimental schools are designed to try to find answers to vexing educational problems and to improve teaching techniques.

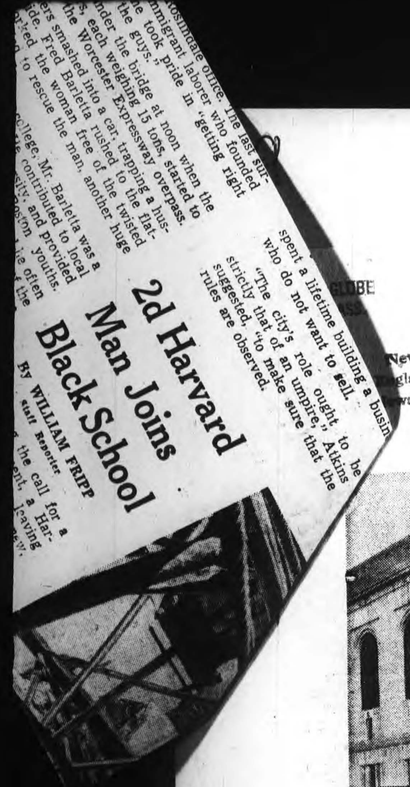
According to Sen. Kevin Harrington, D-Salem, who was chairman of the Willis-Harrington report on education in Massachusetts, "the idea was to use this new system, first of its kind in the nation, to find out why we are not making progress in these grades that many believe we should.

"The new system would have a mixture of students not possible under the present sytem, in which classes are composed of students from approximately the same economic, ethnic and religious backgrounds. The proposed classes would have youngsters from high, middle and low-income families of different racial extractions and from Protestant, Catholic and Jewish families," Senator Harrington has pointed out.

"In this way, we hope to come up with the answers to questions which have interested educators everywhere. For instance, why do some youngsters from low economic backgrounds make a success of education while others with a much better economic background fail? Why do some students with a comparatively high IQ become dropouts . . .? Can we design a system in which children of diverse backgrounds and upbringing can be placed in the educational melting-pot and prove that with the right teachers, the correct curricula and the proper surroundings they can be educated?"

It is fitting that the first of these schools be located in a Negro neighborhood, in a school building donated by a Jewish group. This gift, the cooperation of community leaders and community institutions, demonstrates what can and should be done to cut across the unfortunate ethnic, social, religious, and economic borders which have been allowed to separate citizens of Boston.

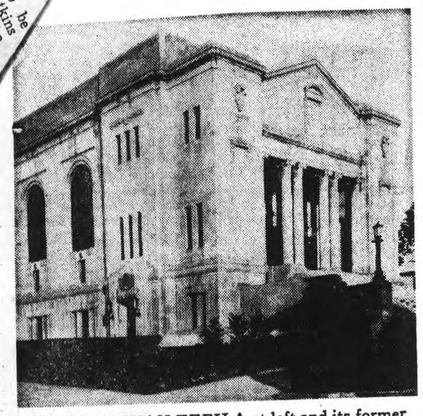
This combined venture does not solve the immense and complex problems of our urban community, but it is a major step forward and a beacon for others to follow.

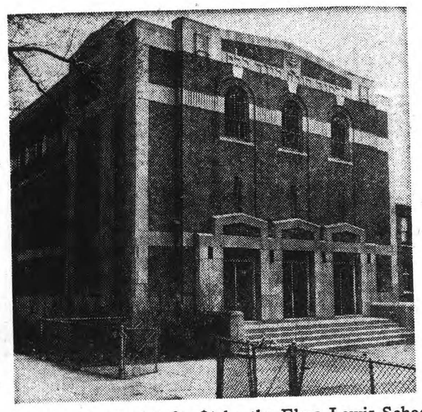


2d Harvard Man Joins Black School

By WILLIAM FRIPP
Staff Reporter

New England Newsclip





TEMPLE MISHKAN TEFILA at left and its former school, now New England Hebrew Academy, were acquired yesterday for $1 by the Elma Lewis School of Fine Arts in Roxbury.

'Children...Damaged by System'

★ BUILDINGS

Continued from Page 1

Miss Lewis said she will develop a "Drama Center and School for the Performing Arts."

At a press conference in Dorchester, she announced that the Museum of Fine Arts will set up a black arts museum with a black curator in one of the two structures. The museum is expected to open by early Fall with an exhibit by five black artists.

She said the Boston Symphony Orchestra will provide free pop concerts this Summer in Franklin Park, and "We have talked in terms of black soloists." The orchestra also has discussed a "management trainee" program and Tanglewood scholarships for young black musicians.

"Some orchestra members have offered to teach their instruments at their own expense to any serious child," she said. About 50 black and white citizens attending the press conference applauded.

RUN BY STATE

By the Fall of 1969, the school building is to house temporarily an integrated public school, the first of three experimental state-supported schools authorized by legislation passed last year. The school will be financed with state funds and will be run by the community, not the Boston School Committee.

It will be set up by the nonprofit Committee for Community Educational Development (C.C.E.D.) and ultimately will attract 2000 students from six communities, including the black neighborhoods, Brookline and Cambridge.

"What we are talking about is how to educate children," Paul Parks, C.C.E.D. president and aide to Mayor Kevin H. White, said. "I don't think we know how. Too many children are now being damaged by the system."

CHANGING TIMES

The synagogue includes a sanctuary with social halls. The school contains 20 classrooms, an auditorium-gymnasium and a kitchen. They have been used for 10 years by the New England Hebrew Academy, which is moving to Brookline. About 300 Greater Boston Jewish youngsters now attend classes there.

Sources said little progress had been made in negotiations until about two months ago, when the C.J.P. stepped in and began raising $200,000 to pay for the mortgage, some repairs and some moving costs for the academy.

The temple, built in 1925, had become a "Stadt Shul," a central synagogue that attracted not only worshipers and students but also leaders in Judaism and government, but the temple gave way to changing times and a changing neighborhood.

By the late 1940s and early 1950s, many members were leaving Roxbury and Dorchester for suburbia. In 1958, the congregation formally followed them and dedicated a new temple in Newton. The old property was sold for $100,000 to the Lubavitz Yeshivah, which subsequently became the New England Hebrew Academy.

In recent months, sources in the Jewish community said, the temple has been subject to some neglect and vandalism.

"These buildings have long stood as a majestic expression of our religious heritage," Bernard D. Grossman, C.J.P. president, declared.

"We sincerely hope that they will continue to serve as a symbol of the common bond that unites all men, that they will be a source of pride and their future use a source of inspiration to our entire community."

Miss Lewis, who has taught more than 15 years in Roxbury, predicted: "We'll be a beacon light in America as to what art should be in America."

Eli Goldston, president of Eastern Gas & Fuel Associates and a supporter of Miss Lewis's efforts, said after the press conference:

"There's no place in the community where 500 people can get together. If there's no place to do constructive things, you're in trouble, and that was the point used to sell this idea. If you can get together only on the street, then you've got trouble."

Miss Lewis, a gregarious, straight-talking woman who enjoys the support of both moderates and militants, said she is out to get $6 million to $7 million "to be self-sustaining."

PATRIOT-LEDGER (e)
QUINCY, MASS.
CIRC. 58,900

APR 19 1968

New England Newsclip

WORKING TOGETHER

An exciting development in human relations has occurred in Boston with the gift of two buildings from the combined Jewish Philanthropies of Greater Boston to the Negro community.

The buildings will be used for cultural and educational facilities, including the first of three state experimental schools authorized by legislation and regarded as a pioneering enterprise in American education.

The Combined Jewish Philanthropies have made a magnificent gift in conveying the former Temple Mishkan Tefila and school in Roxbury, appraised at $1,125,000, to the Elma Lewis School of Fine Arts Inc. One of the buildings will house a Drama Center and School for the Performing Arts, and there will be a museum featuring works of black artists.

Moreover, two of Boston's most distinguished cultural institutions, the Museum of Fine Arts and the Boston Symphony Orchestra, will participate in the cultural enterprise. The Museum of Fine Arts will bring to the new cultural center various exhibits and displays, beginning with an exhibition by black artists.

The Boston Symphony has scheduled three pops concerts for Franklin Park this summer, and has discussed a management trainee program for Negroes and Tanglewood scholarships for young Negro musicians. A number of orchestra members also have offered to give free lessons at the cultural center to seriously interested Negro students.

"Children in this area see little beauty where they are," according to Miss Lewis, a Negro drama and dance teacher who has taught in Roxbury for more than 15 years. Her judgment is supported by the recent report of the state Council on the Arts and Humanities which found, however, "an artistic and intellectual ferment" in Roxbury. Hopefully, the new cultural center will provide both a place for enrichment and creativity in Roxbury, as well as a strong new contribution to Boston's over-all artistic life.

An equally exciting venture is the new school to be created under the state Board of Education by the Committee for Community Educational Development headed by Paul Parks, committee president and administrator of Boston's model city program. The school will be integrated, with an eventual enrollment of about 2,000 students from six communities. Financial aid is expected from the Ford Foundation.

The school will not be under the jurisdiction of the Boston School Committee, but rather established under the state Board of Education and operated by Mr. Parks' committee. The new state experimental schools are designed to try to find answers to vexing educational problems and to improve teaching techniques.

According to Sen. Kevin Harrington, D-Salem, who was chairman of the Willis-Harrington report on education in Massachusetts, "the idea was to use this new system, first of its kind in the nation, to find out why we are not making progress in these grades that many believe we should.

"The new system would have a mixture of students not possible under the present sytem, in which classes are composed of students from approximately the same economic, ethnic and religious backgrounds. The proposed classes would have youngsters from high, middle and low-income families of different racial extractions and from Protestant, Catholic and Jewish families," Senator Harrington has pointed out.

"In this way, we hope to come up with the answers to questions which have interested educators everywhere. For instance, why do some youngsters from low economic backgrounds make a success of education while others with a much better economic background fail? Why do some students with a comparatively high IQ become dropouts . . .? Can we design a system in which children of diverse backgrounds and upbringing can be placed in the educational melting-pot and prove that with the right teachers, the correct curricula and the proper surroundings they can be educated?"

It is fitting that the first of these schools be located in a Negro neighborhood, in a school building donated by a Jewish group. This gift, the cooperation of community leaders and community institutions, demonstrates what can and should be done to cut across the unfortunate ethnic, social, religious, and economic borders which have been allowed to separate citizens of Boston.

This combined venture does not solve the immense and complex problems of our urban community, but it is a major step forward and a beacon for others to follow.

MORNING GLOBE
BOSTON, MASS.
CIRC. 154,100
APR 18 1968
New England Newsclip

Black Boston's Miss Lewis: Art Czarina With a Needle

By MARGO MILLER
Staff Reporter

Black Boston's cultural czarina, Elma Lewis, bosses everybody — black and white alike — with poetry and satire.

At her School of Fine Arts, which found Wednesday a permanent home in the Jewish community's gift of an old Roxbury temple and yeshiva, she is likely to scold a dawlding teen-age ballerina with "Your best tempo is stop."

Or Elma Lewis will take on a traditionally white citatel, the Museum of Fine Arts, with "I stopped looking at your pictures a long time ago. I'm looking now at all that pretty green money you have. Yankee people make money at such a high level we black never see any of it. Now I've found it out on Huntington av."

The Lewis needle, in the case of the museum, has resulted in the M.F.A.'s agreeing to organize and staff a loan show of black art by black artists for Miss Lewis's new cultural center.

The Boston Symphony heard Miss Lewis call, too. Three of the orchestra's Esplanade concerts will move to Franklin Park, perhaps with black soloists. Several players have offered to teach. And, because Miss Lewis knows that everyone is not equipped for a performing career, she is dickering with B.S.O. management for a staff trainee program.

Miss Lewis calls the museum and orchestra projects community "outreach." It is one of her few jargon words. Elma is Elma, large, comfortable, in a lime green dress, urging another drink on those at the press conference but plainly stating, "What was considered good enough for us isn't good enough. I'm going to get mine." Or, on her old friend Sen. Edward Brooke, "His pace is leisurely; I'm by temperament hasty and angry." Or, "You can't cut a people off from beauty for 300 years and expect us to come up beautiful."

Elma Lewis has been an arts dynamo since the age of three. "I began with elocution lessons, as you did in those days. Piano at five. But no dance until I was 13. They didn't think ladies danced in those days."

She got a degree from Emerson College in 1943 and specialized at Boston University in the education of exceptional children. She has taught speech therapy and its natural adjunct, theater arts, at a number of Boston schools and clinics. In 1950, she opened the Elma Lewis School of Fine Arts.

Lewis alumni have gone on to Broadway shows and dance companies. She has talked black non-Bostonians into teaching for her here.

"We had Pearl Primus show the children how to batik cloth. Now I could go out and buy batik, and wouldn't have cost me the $9 a yard this demonstration did, but it wouldn't have been the same." Her Boston-born staff gives classes in other of the visual and performing arts.

Last Summer Miss Lewis went outdoors for a series called Playhouse in Franklin Park. She had the name stars and the amateurs, and she intends a similar program this Summer.

Indoors, at the former Temple Mishkin Tefila property, she plans a gallery and studios for drama and dance. Existing black organizations — the Boston Negro Artists Guild, the Quill Club, the interracial Peoples Theater — will be welcome and new performing groups encouraged. She humorously draws a talent line: 'We have an 800-seat auditorium in the yeshiva (school) for the amateurs, and the pros can be in the temple building."

The lesson for black Boston is in the Biblical quote, "I am black and I am comely," Miss Lewis says, and for all-Boston, "We're finally coming to understand what we have to do for each other."

ELMA LEWIS PAYS $1 FOR MISHKAN TEFILA BUILDINGS (Paul Connell Photo)

THE CINCINNATI ENQUIRER
D. 190,169 SUN. 302,042
APR 22 1968

Boston Temple Sold For Dollar To Negro Group

© New York Times Service

BOSTON—A temple and a school that once served as a center for conservative Judaism in Boston has been sold for one dollar to the Negro community for use as a cultural facility.

The temple, formerly housing the Congregation Mishkan Tefila and the school were appraised at $1,125,000 by the Combined Jewish Philanthropies. They were sold to the Elma Lewis School of Fine Arts. The property is situated in the Roxbury District, a slum area of the city.

Miss Lewis, a Negro drama and arts teacher for 15 years, said the proposed drama and arts center would be the first of its kind in the nation. She also said that the Boston Museum of Fine Arts would set up an art gallery with a Negro curator at the center. The gallery is expected to be opened in the fall with an exhibition of Negro artists.

In addition, Miss Lewis said, the Boston Symphony Orchestra would provide free pop concerts in the summer in nearby Franklin Park, a city facility.

PATRIOT-LEDGER (e)
QUINCY, MASS.
CIRC. 58,900
APR 18 1968
New England Newsclip

Jewish Gift Launches Negro Cultural Center

By PAUL M. GIACOBBE
Patriot Ledger Staff Reporter

BOSTON — "The value of art is not beauty, but right action," W. Somerset Maugham once said. Yesterday the Combined Jewish Philanthropies of Greater Boston combined right action with art when it donated two large buildings to the Elma Lewis School of Fine Arts Inc. in Roxbury.

The buildings, formerly the Temple Mishkan Tefila and School at Seaver Street and Elm Hill Avenue, will be used by neighborhood residents for cultural and educational purposes.

$200,000 Donated

Bernard D. Grossman, president of the Combined Jewish Philanthropies of Greater Boston, said that funds in excess of $200,000 were contributed by a number of individuals and foundations.

"These buildings have long stood as a majestic expression of our religious heritage," Mr. Grossman said in a letter to Miss Lewis. "It therefore seems singularly appropriate that the buildings should now announce to the world the proud heritage of Boston's black community."

The buildings have been appraised at $1,125,000, and include a sanctuary building with separate social halls, a school building with 20 classrooms, auditorium-gymnasium, and kitchen.

The school building will house an integrated academic school, currently being established under the state Board of Education by the Committee for Comunity Educational Development, headed by Paul Parks.

The gift follows months of quiet discussion between the Jewish group and Miss Elma Lewis, a Negro drama and dance teacher who has taught in Roxbury for more than 15 years.

At yesterday's ceremony, Miss Lewis said that the action "will give the American public an idea of how we must proceed and just what we must do for each other."

Miss Lewis hopes to develop a complex in which the fine arts will be taught.

'Little Beauty Here'

"Children in this area see little beauty where they are," Miss Lewis said, "because there isn't any in the streets. Anything that they learn from me will be 500 per cent better than the best."

"There is a very serious cultural gap in the black community," Miss Lewis continued. "When we came to this country we were forbidden to keep the culture that was ours, but we were given nothing to replace it."

Miss Lewis has arranged with Perry T. Rathbone, director of the Museum of Fine Arts, to bring to the new cultural center various exhibits and displays, beginning with an exhibition by black artists and black subjects

"I believe that a program of this type, where the museum extends itself into the community, is the first of its type in the nation," Mr. Rathbone said.

The Boston Symphony Orchestra has also taken an interest in the Roxbury community and the new cultural center. The orchestra has scheduled three concerts for Franklin Park this summer. Also, a number of members of the orchestra have volunteered to teach at the cultural center, free of charge.

Mr. Parks, president of the CCED, said that the new school program at the center has already been given a grant by the Ford Foundation, and is confident that more money will be coming from the foundation.

"We've been fighting the school committee for a long time," Mr. Parks said, "and we thought that it was time to step back and look at the system. I don't think that under the current system we really know how to teach children. We seem to be building in the concept of racism at an early age."

'Black Is Beautiful'

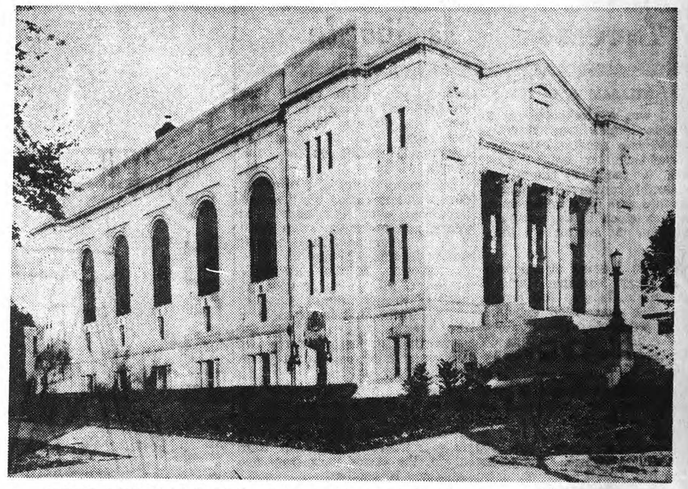
"When we are through, children are going to feel that being black is beautiful," Mr. Parks said.

According to Miss Lewis, the center's most pressing need is money.

"We need endowments, not capital," she said. "Members of the community can endow a chair in our 1,500-seat theater for $500, or a chiar in the 800-seat auditorium for $300.

"We need about $6 or $7 million in endowments to be self-sustaining," she said.

In commenting on the Jewish community's gift, Miss Lewis said, "America is not a place, its a dream, and it was dreamt by black people as well as white. Black people are hostile because they haven't gotten their share."



TEMPLE MISHKAN TEFILA, at Seaver Street and Elm Hill Avenue, Roxbury, is now the property of the Elma Lewis School of Fine Arts Inc. for the cultural and educational improvement of area residents.

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RECORDINGS

BEETHOVEN PIANO CONCERTO NO 3.

NEWS
WASH., D. C.
CIRC. 225,425

FEB 9 1968 New England Newsclip

The Record Cabinet

By MILTON BERLINER

I may have already mentioned the RCA Victor recording of Mozart's Delightful Opera, "Il Re Pastore," marvelously sung by Reri Grist, Lucia Popp, Arlene Saunders, Nicol a Monti and Luigi Alva, with Dennis Vaughan conducting, in inspired fashion the excellent Orchestra of Naples. But it is well worth calling attention again to this exceptional recording.

Also highly recommended new opera releases: Angel's "L'Elisir d'Amore" with Mirella Freni, Nicolai Gedda, Mario Sereni, Renato Capecchi and Angela Arena, and Molinari-Pradelli conducting the Rome Opera House Orchestra and Chorus; the RCA Victor recording of Handel's "Julius Caesare" with Maureen Forrester, Beverly Wolff, Norman Treigle, Beverly Sills, Spiro Malas, Dominic Cossa, Michael Devlin, William Beck and Julius Rudel conducting the New York City Opera Orchestra and Chorus.

* * *

Among recently received RCA Victor Stereo 8 magnetic tape cartridges are three in the field of serious music that are quite appealing: (1) the Leinsdorf-Boston Symphony performance of the Beethoven Concerto No. 3 with Artur Rubinstein as soloist; (2) Andre Previn and the London Symphony in the British composer William Walton's Symphony No. 1 plus the first symphony of Denmark's Carl Nielsen; (3) Violinist Jascha Heifetz with the Boston Symphony under Charles Munch in both the Mendelssohn Concerto in E minor and the Prokofieff G Minor Concerto. The loud click marking the switching from one to the other of the four channels in each cartridge takes a little getting use to, but aside from that the three are excellent.

AMERICAN RECORD GUIDE
NEW YORK, N. Y.
MONTHLY 21,100

OCT 1967

BEETHOVEN: *Piano Concerto No. 3 in C minor, Op. 37;* Artur Rubinstein (piano); Boston Symphony Orchestra conducted by Erich Leinsdorf. RCA Victor LM-2947, $4.79, or Stereo, LSC-2947, $5.79.

Brendel, Wallberg	Vox S-511370
A. Fischer, Fricsay	Hel. S-25001
Fleisher, Szell	Epic BC-1138
Gould, Bernstein	Col. MS-6096
Krauss, Rivoli	Mon. S-2092
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The sound quality throughout is better than that of some other recent BSO releases. The winds are clearer, though two instruments are still occasionally too far back: trumpet and oboe. The latter's absence is regrettable at measures 439-40 in the finale, where the rising figure is scored for French horns, bassoons, and oboes. Without the pungent oboes these four chords are too soft. In the first movement, the chords which punctuate the piano's scales at measures 250-51 are virtually inaudible. But the bass is clearer than it has been sometimes (e.g., the marvelous feeling from the low A flats in cellos and basses at measures 376-380 in the finale). The highs are also sharper (especially when only timpani, brass, and woodwinds are playing).

Such an individual performance as this really must be *heard* by any prospective purchaser. The approach is definitely unorthodox, but much of it is quite successful and satisfying. If one is looking for more traditional work I would suggest Brendel, Annie Fischer, or Krauss. For me, the more profound accounts are by Schnabel and Fleisher. The Gould-Bernstein performance is a lyrical one but not without its taut moments. —M.N.K.

TAPE RECORDING
NEW YORK, N. Y.
MONTHLY 23,000

JAN 1968

Beethoven

Piano Concerto No. 3 in c. *Arthur Rubinstein, Boston Symphony Orch. cond. Leinsdorf. RCA Victor R8S-1084, 8-track cartridge, $6.95.*

Music	★★★★
Performance	★★★★
Recording	★★★★

Tape cartridge manufacturers have not dealt kindly with the classical tape buyer. The record buyer can choose from among 22 performances of this concerto. If you own a reel-to-reel recorder, there are four versions to choose from. But if you're an eight-track cartridge owner, this recording is it. Not that that's so bad—Rubinstein is a master of this music, and he receives warm support from Erich Leinsdorf and the Bostonians. Here is a lyrically beautiful performance which stands out even among those 22 versions on record. To top it off, there is the spacious sound of Symphony Hall typical of recent BSO recordings. Highly recommended.

The only demurrer—and it seems a small thing when you consider what the classical music lover has to choose from in cartridges—is the splitting of the first movement over two tracks, with that annoying click in the middle. Nevertheless, Victor has held the breaks to a minimum by assigning the Largo and Rondo to their own separate tracks rather than evening off the playing times of each track. Sound on our RCA Stereo 8 Player was as good as an equivalent-priced record playback system. —R.A.

Boston Pops

Stan Getz & Arthur Fiedler At Tanglewood. *Includes: Three Ballads for Stan; the Girl from Ipanema; A Song After Sundown; Where Do You Go?; Love Is For the Very Young; Tanglewood Concerto. Getz, Boston Pops cond. Fiedler. RCA Victor R85-1082 8-track cartridge $6.95.*

Music	★★★★
Performance	★★★★
Recording	★★★

Recorded live at Tanglewood, Mass., this tape has the usual technical shortcomings. The acoustics are a bit dead, and the intrusion of audience sounds can be a bit of a nuisance. Additionally, RCA's engineers have given Getz a larger-than-life perspective so that he occasionally overpowers the orchestra. These shortcomings notwithstanding, this is an attractive tape. The major work, Eddie Sauter's Tanglewood Concerto, is engaging from beginning to end. Since the demise of the Sauter-Finnegan orchestra, little has been done with "Third Stream" jazz—a merging of classical and jazz idioms—but this tape may well mark its re-emergence. Alec Wilder also has written two shorter works for Getz, the three-part "Ballads for Stan" and "Where Do You Go?". All are attractive additions to Getz's already wide range of accomplishments. —M.E.

111

RECORDINGS

BEETHOVEN PIANO CONCERTO NO 3.

NEWS
WASH., D. C.
CIRC. 225,425

FEB 9 1968 New England Newsclip

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Performance	★★★★
Recording	★★★★

Tape cartridge manufacturers have not dealt kindly with the classical tape buyer. The record buyer can choose from among 22 performances of this concerto. If you own a reel-to-reel recorder, there are four versions to choose from. But if you're an eight-track cartridge owner, this recording is it. Not that that's so bad—Rubinstein is a master of this music, and he receives warm support from Erich Leinsdorf and the Bostonians. Here is a lyrically beautiful performance which stands out even among those 22 versions on record. To top it off, there is the spacious sound of Symphony Hall typical of recent BSO recordings. Highly recommended.

The only demurrer—and it seems a small thing when you consider what the classical music lover has to choose from in cartridges—is the splitting of the first movement over two tracks, with that annoying click in the middle. Nevertheless, Victor has held the breaks to a minimum by assigning the Largo and Rondo to their own separate tracks rather than evening off the playing times of each track. Sound on our RCA Stereo 8 Player was as good as an equivalent-priced record playback system. —R.A.

Boston Pops

Stan Getz & Arthur Fiedler At Tanglewood. *Includes: Three Ballads for Stan; the Girl from Ipanema; A Song After Sundown; Where Do You Go?; Love Is For the Very Young; Tanglewood Concerto. Getz, Boston Pops cond. Fiedler. RCA Victor R8S-1082 8-track cartridge $6.95.*

Music	★★★★
Performance	★★★★
Recording	★★★

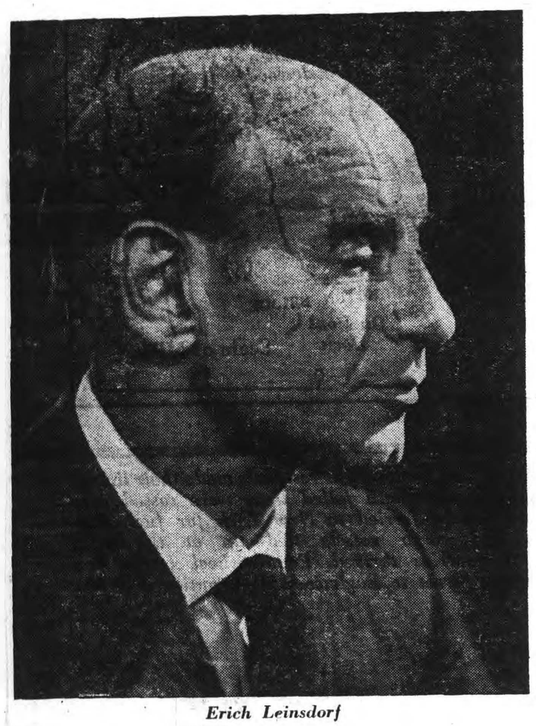
Recorded live at Tanglewood, Mass., this tape has the usual technical shortcomings. The acoustics are a bit dead, and the intrusion of audience sounds can be a bit of a nuisance. Additionally, RCA's engineers have given Getz a larger-than-life perspective so that he occasionally overpowers the orchestra. These shortcomings notwithstanding, this is an attractive tape. The major work, Eddie Sauter's Tanglewood Concerto, is engaging from beginning to end. Since the demise of the Sauter-Finnegan orchestra, little has been done with "Third Stream" jazz—a merging of classical and jazz idioms—but this tape may well mark its re-emergence. Alec Wilder also has written two shorter works for Getz, the three-part "Ballads for Stan" and "Where Do You Go?". All are attractive additions to Getz's already wide range of accomplishments. —M.E.

BEETHOVEN SYMPHONY NO 7

112

The Record
HACKENSACK, N. J.
D. 137,868
NOV 11 1967

Leinsdorf Begins Project Beethoven



Erich Leinsdorf

By Mark A. Stuart

IN 1970 Ludwig van Beethoven will be 200 years old. If you don't believe he's still alive listen to the Boston Symphony play his monumental Seventh Symphony (RCA-Victor LSC 2969).

This is the first in the Project Beethoven series launched by RCA-Victor and Erich Leinsdorf and the Boston. To mark the master's 200th anniversary, Leinsdorf plans to record all the major orchestral works of Beethoven over a 3-year period. How does that grab you?

Leinsdorf remarks that the Seventh was first "unleashed" publicly during a concert at the University of Vienna Dec. 8, 1813. That word "unleashed" is the most apt phrase to use for this piece of action. It strains to be free from the opening notes and bursts its bounds as you begin to rise in your seat almost with trepidation. I can imagine what it must sound like to one hearing it for the first time—hearing it for the 101st is still a shattering experience.

The full impact of Beethoven's own orchestration comes across in this recording because of a new placement of the orchestra itself and because of new microphone techniques. Leinsdorf has restored also every repeat in the work. Usually these are left out because some consider them inconsequential, but not Leinsdorf. He wants the whole ball of wax.

Everybody has his own interpretation of what Beethoven was trying to portray in the Seventh. Robert Schumann detected in the second movement the marriage ceremony of a village couple. Karl Marx saw the whole symphony as a story of Moorish knighthood, of all things. One quack conceived an entire plan of revolt, something that should have been for Marx but wasn't. Richard Wagner waxed almost hysterial in his posturing on the meaning of the symphony. He saw it as the apotheosis of the dance, a Dionysian orgy.

It was Romain Rolland who said of Wagner's rantings that yes, he thought Beethoven was inebriated, but a man intoxicated with poetry and genius, one who said to himself: "Yes, I am the Bacchus who crushes delicious nectar for mankind. It is I who give the divine frenzy to mankind."

From all this you can understand why so many have called the Seventh the most beautiful symphony in the world. It has, as Lawrence Gilman wrote:

"Beethoven patterned after Nature in setting his rhythms to a varying pace. This music is full at times of the ungovernable ecstasy of some pristine and magically recovered spring, the sudden laughter of dryads in immemorial woods, the exquisite gaiety of the vernal Earth; or it has at other times the grave pace of some commemorative ritual, evoking an elegiacal and mournful beauty, as if veils were dropped one by one on a great ceremony."

Them's heady words, brother, and not lightly writ.

Beethoven himself was infuriated by all this blather about his music and what it meant. He protested. All expositions, he felt, should be confined to characterization of the composition in general terms which could easily and correctly done by any educated musician.

But the old man was wrong. This is music too beautiful to be left to musicians or music writers. They would bury it under such wordy messages as would make the master whirl and swirl in his grave. This is music for people to listen to and dream whatever dreams their private fancies conjure.

NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
ALBANY TIMES UNION
Sunday, October 1, 1967

Recordings

Three of Beethoven's Seventh

By JOAN SIMMONS

That a piece of music is more than merely the written score is never more obvious than in three new recordings of Beethoven's Symphony No. 7 in A major, Op. 92.

The interpretations of this particular symphony are more profuse than most of Beethoven's works. There are those who claim it is a celebration of Napoleon's defeats, a rustic wedding, an "apotheosis of the dance" (Wagner) or that it isn't about anything except the exuberance of creating music.

The one sure point of agreement is the mastery of rhythm encompassed in this work which is absent from all of Beethoven's earlier compositions. Whether it is merely the use of rhythm or a series of four essays about rhythm again reverts the question to what the symphony is all about if indeed it is about anything.

Of the three new releases two are new and the third a second printing of a recording made about 15 years ago. All are first class orchestras led by one firmly established conductor, one promising aspirant and one cut off in the early realization of his genius.

The first is Erich Leinsdorf leading his own Boston Symphony Orchestra for RCA Victor (2969 - LM mono, and LSC stereo,). The second is Claudio Abbado with the Vienna Philharmonic on London (CS 6510 stereo, CM 9510 mono). And the last is Guido Cantelli conducting the Philharmonia Orchestra on Angel Seraphim (60038).

To characterize each of the three interpretations in a word can be misleading but in general concept Leinsdorf is vibrant while Abbado is gently lyrical and Cantelli is insistent.

Leinsdorf subscribes to the "apotheosis of the dance" theory first expounded by Wagner. Here the distinctive rhythms are followed with a graceful sweep of motion reminiscent of the dance through the various moods and paces.

Leinsdorf is also, as of late, returning to the use of music as first transcribed by Beethoven rather than later and generally accepted versions. Last summer he was led to present the original "Fidelio" at Tanglewood and in this new Seventh Symphony recording insists upon the repeats of the major expository sections which Beethoven demanded. These repetitions are usually omitted because of the length of the work and the feeling that the repetitions were not vital to the concept of the symphony. Leinsdorf disagrees.

Abbado is a young Italian who has already won several international awards for his conducting skills beginning with the first Koussevitsky Prize in 1958 and has appeared with some of the leading world orchestras.

In his approach to the Symphony No. 7, Abbado leans toward the rustic proponents of the work although not claiming any truely programmatic meaning for the composition. His version is softer with gentle emotion missing from the other two recordings with the dance interpretation carried to the characterizations of such strains as the Scottish song, an Irish jig and a reel. It is light hearted in its exuberance, and of course accents its rhythm.

Cantelli, killed in a plane crash in 1957, was a protege of Toscanini and at the time of his death the principal conductor of La Scala, still only in the first realization of his prime.

In this recording, first released not long before his death, Cantelli drives the Philharmonia Orchestra to a powerful and insistent presentation of the rhythmic creativity which he envisions as the only authentic voice of the music.

This approach is most in keeping with the traditional concept of Beethoven's powerful symphonies—numbers 3, 5, 7 and 9—while Abbado sees it as somewhat of a sequal to the pastoral Sixth and Leinsdorf sees in it mayriad meanings from both extremes.

There is no faulting the quality of any of the recordings. If one is to be termed best such a designation is dependent upon individual preference and taste. All three present a broad variety of listening material.

While the Cantelli symphony stands alone, Leinsdorf compliments it with the "Coriolanus" Overture and Abbado selects the "Prometheus" Overture.

SUNDAY HERALD TRAVELER
BOSTON, MASS.
CIRC. 310,000
FEB 25 1968
New England

Beethoven and Boston Symphony a Fine Match

THE CLASSICAL SIDE

Erich Leinsdorf and the Boston Symphony make up the latest entrant to the list under Beethoven's Symphony No. 7 in the current Schwann catalogue — a list which now totals 27, including as many as eleven issues of the complete nine symphonies.

The RCA Vicor disc (LSC 2969) reveals Leinsdorf in his familiar character as a linear craftsman, treating the material as it relates to the large, overall contex. Thus the rhythum of the first movement is a lightly-propelling force, not an insistent, pounding tattoo.

It is less driving than soaring or floating and avoids emphasizing aspects which might become tiresome in the repeated sections of the score (Leinsdorf takes them all, making the symphony nearly ten minutes longer than its usual duration).

IN SPITE of his making the final notes of the Allegretto's main theme distinctly staccato (causing a slight feeling) the reading has a comfortable lyric appeal — less stirring or cataclysmic than more emotion-charged renditions by, say, Bernstein, but yet solidly conceived and well performed. The recording, too, is clear-voiced.

Bernard Haitink is a man to consider. The conductor of the Amsterdam Concertgebouw Orchestra is demonstrating a fine affinity for romantic scores, especially those of more far-flung proportions.

His new recording of Bruckner's unfinished Ninth Symphony in D minor is almost certainly at the top of its class (Philips PHS 900162).

HAITINK IS capable of strong passions in the Bruckner, but he escapes impressions of harshness or abandon; he does it with a gentle insistence in tempo and rhythm, at the same time building intrinsic meaning with attention to dynamic flowing lines. Philips' recording is in full range and decent balance throughout, which is something of an achievement with Bruckner's sizeable, sometimes heavy-sounding orchestras.

That contraband recording on Everest of Shostakovich's Symphony No. 13 by the Moscow Philharmonic under Kiril Kondrashin has been released. It is contraband because it was made from a radio broadcast in apparent violation of the agreement between the USSR's Melodiya and Angel Records. More about it next week.

13

LAFAYETTE, IND.
JOURNAL AND COURIER
D. 43,500

NOV 1 1 196

Listening On Records

By FRANK ARGANBRIGHT
Journal and Courier Staff Writer

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SIGHT AND SOUND
MARKETING
NEW YORK, N.Y.
MONTHLY - CIRC. N. AVAIL.

NOV 1967

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Rocky Mountain News
DENVER, COLO.
D. 191,124 SUN. 202,000

NOV 19 1967

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Lilly

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Paul Lilly

SCHOLASTIC TEACHER
NEW YORK, N. Y.
WORLD WEEK EDITION
W. 231,000

OCT 19 1967

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GAZETTE (e)
TAUNTON, MASS.
CIRC. 13,050

JAN 24 1968 New England Newsclip

Concert Music

By DELOS SMITH

NEW YORK (UPI)—No one will be surprised that Joan Sutherland has recorded yet another Bellini opera. This one is Bellini's next to last, "Beatrice di Tenda," which in the 20th century opera house is no more viable than a long deceased mackarel. But it is viable enough when Miss Sutherland's dealing with the heroine's vocal lines.

It is as though the master had only her voice in mind and only her voice is capable of giving full values to his florid outpourings. No wonder Miss Sutherland has recorded so much Bellini and it is safe to predict she'll keep at it until she has done all 10 Bellini operas—provided her public's interest holds out.

It should. It's very pleasant to hear her hurtling around the Bellini trapeses even though the opera is lesser and inferior Bellini. The recording was made in a London studio, with a supporting cast well chosen for ability to be stylistically correct in an outmoded operatic form.

Te orchestra was the London Symphony with Richard Bonynge conducting (London-1384).

Yt one could wish Miss Sutherland would exercise her vocalisms more with operatic music of other centuries. Yet specialization is the fashion, perhaps imposed by impresarios. Take young Lucia Popp who in Europe and in New York last year dazzled with her expertise with Mozart. Here is her recital record. One side is devoted to Mozart. The other to Handel. Both she projects with warmth, feeling and shimmering soprano notes. She could be any prima donna's lover's sweetheart (Angel-36442).

An argument for a new recording of Beethoven's 7th Symphony is that usually it is "interpreted" in performance and by now there are as many interpretations as there are conductors. The new recording is by the Boston Symphony. Its conductor, Erich Leinsdorf, justifies the argument. His interpretation is so straightforward it seems to be no interpretation at all, as though this was the 7th straight from its source, without intermediary (RCA Victor-2969).

HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 130,000

DEC 1967

BEETHOVEN: *Symphony No. 7, in A, Op. 92; Coriolan Overture, Op. 62*

Boston Symphony Orchestra, Erich Leinsdorf, cond. RCA VICTOR LSC 2969 or LM 2969, $5.79.

A psychologist friend of mine once cited Beethoven as an obsessive-compulsive and used the finale of the Seventh Symphony to prove his point. The insistent hammering away at a single motif there admittedly makes a convincing point. Leinsdorf (with his equally obsessive propensity for literalness and order) appears determined to "normalize" the gruff, unruly composer and he nearly succeeds! In their icy way, these are remarkably accurate performances: Leinsdorf gives you the score, the whole score, and nothing but the score. Every instrumental strand has been scrupulously accounted for—but the listener himself will have to draw his own musical conclusions. Every last repeat has been meticulously observed—but where are the color and variety that would justify hearing the material played more than once? There is no annoying editorializing here, no irrational display of subjectivity, no silly old-fashioned lingering for expressive effect. The difference between *fortissimo* and *pianissimo* is purely one of decibels, not emotion. It's an okay approach if you like Beethoven cool. I don't.

Big, booming Boston recording, full of truculent reverberation but notably deficient in tonal shimmer. H.G.

13

JOURNAL AND COURIER
D. 43,[illegible]

NOV 1 [illegible]

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Journal and Courier Staff Writer

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V. 251,000

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JAN 24 1968

New England Newsclip

Concert Music

By DELOS SMITH

NEW YORK (UPI)—No one will be surprised that Joan Sutherland has recorded yet another Bellini opera. This one is Bellini's next to last, "Beatrice di Tenda," which in the 20th century opera house is no more viable than a long deceased mackarel. But it is viable enough when Miss Sutherland's dealing with the heroine's vocal lines.

It is as though the master had only her voice in mind and only her voice is capable of giving full values to his florid outpourings. No wonder Miss Sutherland has recorded so much Bellini and it is safe to predict she'll keep at it until she has done all 10 Bellini operas—provided her public's interest holds out.

It should. It's very pleasant to hear her hurtling around the Bellini trapeses even though the opera is lesser and inferior Bellini. The recording was made in a London studio, with a supporting cast well chosen for ability to be stylistically correct in an outmoded operatic form.

Te orchestra was the London Symphony with Richard Bonynge conducting (London-1384).

Yt one could wish Miss Sutherland would exercise her vocalisms more with operatic music of other centuries. Yet specialization is the fashion, perhaps imposed by impresarios. Take young Lucia Popp who in Europe and in New York last year dazzled with her expertise with Mozart. Here is her recital record. One side is devoted to Mozart. The other to Handel. Both she projects with warmth, feeling and shimmering soprano notes. She could be any prima donna's lover's sweetheart (Angel-36442).

An argument for a new recording of Beethoven's 7th Symphony is that usually it is "interpreted" in performance and by now there are as many interpretations as there are conductors. The new recording is by the Boston Symphony. Its conductor, Erich Leinsdorf, justifies the argument. His interpretation is so straightforward it seems to be no interpretation at all, as though this was the 7th straight from its source, without intermediary (RCA Victor-2969).

HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 150,000

DEC 1967

BEETHOVEN: *Symphony No. 7, in A, Op. 92; Coriolan Overture, Op. 62*

Boston Symphony Orchestra, Erich Leinsdorf, cond. RCA VICTOR LSC 2969 or LM 2969, $5.79.

A psychologist friend of mine once cited Beethoven as an obsessive-compulsive and used the finale of the Seventh Symphony to prove his point. The insistent hammering away at a single motif there admittedly makes a convincing point. Leinsdorf (with his equally obsessive propensity for literalness and order) appears determined to "normalize" the gruff, unruly composer and he nearly succeeds! In their icy way, these are remarkably accurate performances: Leinsdorf gives you the score, the whole score, and nothing but the score. Every instrumental strand has been scrupulously accounted for—but the listener himself will have to draw his own musical conclusions. Every last repeat has been meticulously observed—but where are the color and variety that would justify hearing the material played more than once? There is no annoying editorializing here, no irrational display of subjectivity, no silly old-fashioned lingering for expressive effect. The difference between *fortissimo* and *pianissimo* is purely one of decibels, not emotion. It's an okay approach if you like Beethoven cool. I don't.

Big, booming Boston recording, full of truculent reverberation but notably deficient in tonal shimmer. H.G.

MAHLER · SYMPHONY NO 3

114

AMERICAN RECORD GUIDE
NEW YORK, N. Y.
MONTHLY 21,100

OCT 1967

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Generally speaking, Leinsdorf's attitude toward Mahler seems to be more that of a professional arbiter than of a passionate advocate like Walter or Bernstein. Nevertheless, in this case professionalism *per se* is not to be sneezed at. Walter never recorded the gigantic, six-movement Third Symphony at all, and Bernstein recorded it the very first time he had ever conducted it. The Bernstein/Columbia is a marvelous, astonishing *tour de force* which I dearly love, but in many details it cannot help but give way to such thoroughly studied-out presentations as Haitink/Philips, and now Leinsdorf/RCA Victor, have given the work.

Shirley Verrett

The first movement offers the widest variations in interpretation. It will be noticed, I think, on even the most casual exploration, that Leinsdorf stands relatively aloof from the wilder goings-on in this fantastic movement. Neither he nor Haitink, for instance, digs into the *Gesindel* ("rabble") episode of the development section (cues 43 to 55) so furiously or so excitingly as Bernstein. I might add, by the way, that *none of the three* seems to understand the cue (49) calling for the bass-drum and cymbal to be "struck as one". Do we actually need a jazz conductor or jazz drummer for this?! Leinsdorf's offstage snare-drum solo is *really* distant. His march tempi are generally good, but the passage with the first big trombone solo beginning at cue 13 is much too fast. This should of course be taken at exactly the same funereal beat as at figure 2 (*Schwer und dumpf*), regardless of the fact that the bar-lengths in the later passage fluctuate between duple and triple measure. Bernstein maintains a steady 84 quarters a minute in both passages, whereas Leinsdorf increases his speed at the latter point from 88 to 104, as if to cover the same number of longer bars in the same time.

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Bernstein, Lipton, N. Y. Phil. (99')...Col. ®675
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RECORDS

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The music itself is remarkable for more than its length. It is a distillation of the hedonic spirit, almost blinding in its riotous color, ranging over the whole of nature in its evocative breadth, a veritable anthology of the prolific world view of the young and still idealistic Mahler. Its six movements are entitled "Pan Awakes; Summer Marches In" (an amazing essay in orchestral darkness and light, lasting over half an hour); "What the Flowers in the Field Tell Me" (a menuetto which is like a sound painting of a van Gogh painting); "What the Beasts of the Field Tell Me" (perhaps the finest scherzo Mahler ever wrote, containing a haunting posthorn solo which—alas—is always recorded by trumpet); "What the Night Tells Me" (a sombre song for contralto based on text by Nietzsche); "What the Morning Bells Tell Me" (a joyous and whimsical outpouring for boys' and women's choirs, along with the soloist); and "What Love Tells Me" (a rapturous slow movement that is Mahler's last unambivalent fling with the 19th century).

Capable Achievement

Haitink's performance is a very capable achievement. The rhythm is always firm and steady, the phrases are shaped with finesse, the line is sustained and sure. Details come through effortlessly, partly due to the rich yet transparent acoustic of the great Concertgebouw. The engineering is lovely, with a fine silvery sheen on top and a surprising (for domestic Phillips pressings) freedom from distortion in peak passages. Forrester's solo singing is the best the work has had on disc, and the Amsterdam group definitely surpasses their American rivals in matters of discipline as well as tonal beauty. Yet, something is missing . . . one senses the orchestra's latent virtuosity, which Haitink somehow lacks the temperament to summon forth. (An earlier van Beinum performance — circulated privately via the "tape underground" — shows these same players, especially the brass, attacking the music like men possessed). It is as if Haitink carried his control and good taste to excess, turning the horrendous trombone glissandos in the first movement into gentlemanly runs, and ignoring or minimizing many subtle shifts in tempi and dynamics elsewhere in the score.

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Russian Version

What, then, of the earlier editions? Kondrashin may not be part of the mainstream Mahlerian tradition, but that could account for his reading having a straight-forwardness, sweetness, and guileless freshness that I find irresistible despite the Moscow orchestra's respectably second-rate playing, the relatively murky sonics, or the quaint fact that the vocal portions are sung in Russian! Furthermore, contralto V. Lenko has a gorgeous voice, and I've never heard the choral movement delivered with such breath-taking vitality. Of all versions, this one makes the most effective use of the stereo medium, with its left-right division of the violins (so essential to the final slow movement), its imaginative differentiation of the Chorus, and the wide spread of the brass. A pity it is such a hard version to come by in this country, and one hopes Melodya-Angel will see fit to remedy that situation!

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SUNDAY REGISTER
NEW HAVEN, CONN.
CIRC. 119,550

OCT 29 1967

New England Newsclip

MUSIC JOURNAL
NEW YORK, N.Y.
MONTHLY 16,719

OCT 1967

MAHLER: ***Symphony No. 3.*** **Verrett; Boston Boys Choir; New England Conservatory Cho.; Boston Sym. Orch., Leinsdorf, cond. RCA Victor LM-7046 (M); LSC-7046 (S).**

These records (and this review) are a tribute to the magnificence of the BSO, as instrumentalists and as an ensemble. If the performance were conducted with the same drive and intensity with which it is played, it might well have become the greatest Mahler recording ever. Unfortunately, it is not. In the first movement Mr. Leinsdorf seemingly confuses intensity with speed—at Nos. 49, 66, and just before 74 there are terrific accelerandos not in any way indicated in the score. However, in the third and last movements a firm and understanding guiding hand is clearly felt. Both come off magnificently—in the case of the finale, a rare occurrence on records. Miss Verrett's clipped phrasing in place of the indicated cres.-decres. throughout the 4th movement is disappointing. But the orchestra plays beautifully, and RCA enhances everything with splendid recorded sound.—*Turok.*

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SIGHT AND SOUND
MARKETING
NEW YORK, N.Y.
MONTHLY - CIRC. N. AVAIL.

JAN 1968

MAHLER SYMPHONY NO 3

114

AMERICAN RECORD GUIDE
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CIRC. 119,550

OCT 29 1967

New England Newsette

MUSIC JOURNAL
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MONTHLY 16,719

OCT 1967

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115

TIMES UNION
ALBANY, N. Y.
D. 71,635 SUN. 122,607

SEP 10 1967

Recordings: Boston Symphony Adds Stunning Third Symphony to Mahler Series

SHIRLEY VERRETT

By JOAN SIMMONS

Gustav Mahler is receiving considerable exposure via the Boston Symphony Orchestra—and it's hard to imagine a more satisfactory means for the composer's works to be conveyed to the public.

In recent months, the BSO has recorded the German master's First, Fifth and Sixth Symphonies with considerable artistic and financial success, the latter somewhat surprising considering Mahler's relatively low standing among the concert-hall exposed composers.

Now, Leinsdorf and his BSO have come out with a stunning reading of Mahler's massive Symphony No. 3 in D minor with mezo-soprano Shirley Verritt and the combined New England Conservatory Chorus and Boston Boychoir. (RCA, LM-7046, mono, LSC-7046, stereo, two records.)

"Massive" is the word for this symphony in every respect from its thematic material (all of nature with man's love as seed and flower) to its length (six movements, ninety minutes) and to its orchestral and vocal demands (Boys' and womens' choruses, an alto soloist and a full symphony orchestra). These demands the Boston Symphony and vocal ensembles meet more than well.

Mahler's Third Symphony is a product of genius composed at a time—1895-6 when his unorthodox approach to the symphonic form was risky in terms of professional and popular acceptance of his work. Rather than the classic 'ABA" division of a symphony with the customary four movements, Mahler elected almost always to let his music feed on itself, progress through however many movements were necessary to carry out not only what he wanted his work to express but also what he felt successive movements had to be to logically follow what had gone before.

Thus in the Third, with its incredibly complex and diverse subject matter, Mahler was compelled to include no less than six movements and even planned for a seventh, an idea later dropped in favor of making the seventh the centerpiece of his Fourth Symphony.

Warning Built In . . .

Too, this symphony conforms to few of the conventional means of moving from one figure or movement to the next and the listener, be he trained or simply a music lover, is continually surprised with what comes next, so abrupt are the transitions. But there is a warning built into the work to prepare the ear for the assault—this being the titles of the six movements which serve as an outline for composer and listener alike.

It is because of the seemingly impossible variety of images and ideas built into this work that it must be heard to be fully appreciated. It cannot be described in any way to one who has not heard.

The New England Conservatory Chorus and Boston Boychoir complement the BSO's artistry well in their very difficult roles as does Miss Verrett whose work with the orchestra has been heard at Tanglewood in past years. Hers is a voice of power and great range as

HI FI STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163,400

MAR 1968

MAHLER: *Symphony No. 3, in D Minor.* Marjorie Thomas (alto); Tölzer Boys' Choir; Bavarian Radio Chorus and Orchestra, Rafael Kubelik cond. DEUTSCHE GRAMMOPHON (S) 139337/38 two discs $11.58.

MAHLER: *Symphony No. 3, in D Minor.* Shirley Verrett (mezzo-soprano); Boston Boychoir; New England Conservatory Chorus; Boston Symphony Orchestra, Erich Leinsdorf cond. RCA VICTOR (S) LSC 7046, (M) LM 7046* two discs $11.58.

Performance: **Kubelik has the edge**
Recording: **Both good in different ways**
Stereo Quality: **Both good**

With these releases we now have four currently available versions of Mahler's Third, and we shall hear undoubtedly from both Georg Solti on London and Otto Klemperer on Angel within the near future. Meanwhile, the two performances under consideration here stand at a considerable remove from both the free-wheeling emotionalism of Bernstein (Columbia) and the expansive lyricism of Haitink (Philips).

Certainly Leinsdorf conveys in his reading little of Bernstein's intense commitment, let alone rhythmic urgency, while the wonderful slow finale gets a decidedly cool and brisk treatment—fully five minutes faster than Bernstein's. The two short vocal movements come off well enough, thanks in large measure to Shirley Verrett's expressive singing of the *Zarathustra* Midnight Song text. The recorded sound is spacious, yet finely detailed—decidedly more clean and transparent in texture than either Columbia's or Philips'.

Rafael Kubelik seems to be trying for a middle course between Leinsdorf's discipline and the expressive emphasis of Haitink and Bernstein. He does not linger, but he does let the music breathe naturally. Though his finale is less than a minute longer than Leinsdorf's, it has more heart and intensity. The big disappointment for me was Marjorie Thomas, who sounds far more at home in her native English oratorio repertoire than in Mahler's subjective Austro-German milieu. Indeed, it is Haitink who carries the day with both vocal movements in his Philips recording. Maureen Forrester's contralto has not only expressiveness, but also the weight to support Nietzsche's message, and the boys and women under Haitink's baton come

(Continued on page 98)

Ledger-Star
NORFOLK, VIRGINIA
D. 105,148

SEP 5 1967

Records

Spirit of romanticism relives in moving music

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Fortunately, the music world knows better now. We have learned that man is better than a machine, that emotions do play an important part in his existence. And Mahler champions, such as Leonard Bernstein, the late Bruno Walter and Erich Leinsdorf have performed the music and let us judge how wrong the critics are.

Leinsdorf has just recorded the Third Symphony in D minor with the Boston Symphony with the New England Conservatory Chorus and Shirley Verrett, soloist (Victor LSC-7046), and what a revelation it is! The first movement for example, is a giant; Mahler has utilized the broad symphonic sonata form, but instead of letting it act as a brake on creativity has literally let the movement evolve from a germ of a melody.

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The star of the show is unquestionably soprano Anna Moffo, but she receives excellent support from such cast members as the surprising tenor Piero de Palma; Daniele Barioni, Mario Sereni and Graziella Sciuutti. The very able conductor is Francesco Molinari-Pradelli, who is now the leading director of Italian productions at the Metropolitan Opera.

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And all is beauty when these masterpieces are given the performance of Hanne-Lore Kuhse, the East Berlin soprano (Victor LSC-2967). Her voice fairly glows with the spirit of this great collection of songs. Her accompanist is Taijiro Ilmori.—F.L.C.

HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 130,000

NOV 1967

MAHLER: *Symphony No. 3*

Shirley Verrett, mezzo; New England Conservatory Chorus; Boston Boychoir; Boston Symphony Orchestra, Erich Leinsdorf, cond. RCA VICTOR (D) LM 7046 or LSC 7046, $11.58 (two discs).

The best thing in this set is Shirley Verrett's noble singing. She feels both music and words intensely, and she takes the trouble to hold the last notes of phrases for their full time value. Another advance over previous Leinsdorf Mahler issues is the splendid trumpet playing. Indeed, the brass section as a whole plays very much better than it did in the Carnegie Hall performance last season.

But when that much has been said, the tale of virtues is at an end. Leinsdorf's direction lacks firmness and conviction almost throughout. His inability to hold a tempo is especially destructive in the march sections of the first movement: several times the music puts on a sudden burst of speed like a train running downhill. I have listened to these passages repeatedly in an attempt to discern some interpretative point in the proceeding, but in the end I am convinced that it is merely a deficiency of technique. Even in Miss Verrett's movement the rhythms are not always surely delineated, and Leinsdorf fails to distinguish between quarter- and half-notes at the beginning of the *Knaben Wunderhorn* setting.

The sound is good, but no serious

115

TIMES UNION
ALBANY, N. Y.
D. 71,635 SUN. 122,607

SEP 10 1967

Recordings: Boston Symphony Adds Stunning Third ... ahler Series

SHIRLEY VERRETT

By JOAN SIMMONS

Gustav Mahler is receiving considerable exposure via the Boston Symphony Orchestra—and it's hard to imagine a more satisfactory means for the composer's works to be conveyed to the public.

In recent months, the BSO has recorded the German master's First, Fifth and Sixth Symphonies with considerable artistic and financial success, the latter somewhat surprising considering Mahler's relatively low standing among the concert-hall exposed composers.

Now, Leinsdorf and his BSO have come out with a stunning reading of Mahler's massive Symphony No. 3 in D minor with mezo-soprano Shirley Verritt and the combined New England Conservatory Chorus and Boston Boychoir. (RCA, LM-7046, mono, LSC-7046, stereo, two records.)

"Massive" is the word for this symphony in every respect from its thematic material (all of nature with man's love as seed and flower) to its length (six movements, ninety minutes) and to its orchestral and vocal demands (Boys' and womens' choruses, an alto soloist and a full symphony orchestra). These demands the Boston Symphony and vocal ensembles meet more than well.

Mahler's Third Symphony is a product of genius composed at a time—1895-6 when his unorthodox approach to the symphonic form was risky in terms of professional and popular acceptance of his work. Rather than the classic 'ABA" division of a symphony with the cu[illegible] ary four movements, Mahler elected almost always to let his music feed on itself, progress through however many movements were necessary to carry out not only what he wanted his work to express but also what he felt successive movements had to be to logically follow what had gone before.

Thus in the Third, with its incredibly complex and diverse subject matter, Mahler was compelled to include no less than six movements and even planned for a seventh, an idea later dropped in favor of making the seventh the centerpiece of his Fourth Symphony.

Warning Built In

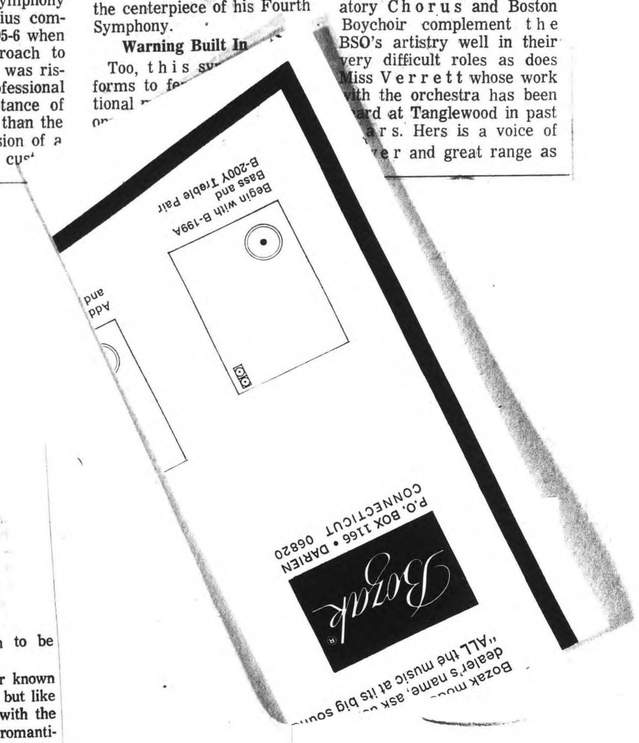
Too, this sy[illegible] forms to fe[illegible] tional [illegible] or[illegible] lover, is continually surprised with what comes next, so abrupt are the transitions. But there is a warning built into the work to prepare the ear for the assault—this being the titles of the six movements which serve as an outline for composer and listener alike.

It is because of the seemingly impossible variety of images and ideas built into this work that it must be heard to be fully appreciated. It cannot be described in any way to one who has not heard.

The New England Conservatory Chorus and Boston Boychoir complement the BSO's artistry well in their very difficult roles as does Miss Verrett whose work [illegible]ith the orchestra has been [illegible]rd at Tanglewood in past [illegible]ars. Hers is a voice of [illegible]er and great range as through with far more presence and distinctive coloration.

The recorded sound DGG has accorded Kubelik seems of the close-up, multi-miked type, which emphasizes stereo localization and brings out a wealth of details as well, especially in the lower orchestral registers. Indeed, the bass impact in the climactic moments of the Kubelik album is so substantial that some tone-control adjustment may be necessary. Special honors in the Kubelik performance go to the solo trombonist in the first movement and to the posthorn soloist in the third movement (although it is not indicated on the labels of the test pressings received for review, I suspect that a real posthorn is used here rather than the trumpet employed in most other recordings).

Taking the four presently available recorded performances as a group, I find no single clear-cut choice. I would prefer to own both the Bernstein and Haitink readings, with Kubelik as an alternate for those times when Bernstein becomes altogether too rich for the blood. *D. H.*



Ledger-Star
NORFOLK, VIRGINIA
D. 105,148

SEP 5 1967

Records

Spirit of romanticism relives in moving music

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The star of the show is unquestionably soprano Anna Moffo, but she receives excellent support from such cast members as the surprising tenor Piero de Palma; Daniele Barioni, Mario Sereni and Graziella Sciuutti. The very able conductor is Francesco Molinari-Pradelli, who is now the leading director of Italian productions at the Metropolitan Opera.

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competition is offered to either Bernstein on Columbia or Haitink on Philips. By a narrow margin, my personal preference is for Bernstein, for reasons outlined in my discography of the Mahler symphonies (HIGH FIDELITY, September 1967). Admirers of Sir Neville Cardus will presumably enjoy his annotations for the RCA Victor set, but I found them pretentious in expression and sometimes positively offensive in their content. B.J.

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TIMES UNION
ALBANY, N. Y.
D. 71,635 SUN. 122,607

SEP 10 1967

Recordings: Boston Symphony Adds Stunning Third Symphony to Mahler Series

SHIRLEY VERRETT

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Thus in the Third, with its incredibly complex and diverse subject matter, Mahler was compelled to include no less than six movements and even planned for a seventh, an idea later dropped in favor of making the seventh the centerpiece of his Fourth Symphony.

Warning Built In . . .

Too, this symphony conforms to few of the conventional means of moving from one figure or movement to the next and the listener, be he trained or simply a music lover, is continually surprised with what comes next, so abrupt are the transitions. But there is a warning built into the work to prepare the ear for the assault—this being the titles of the six movements which serve as an outline for composer and listener alike.

It is because of the seemingly impossible variety of images and ideas built into this work that it must be heard to be fully appreciated. It cannot be described in any way to one who has not heard.

The New England Conservatory Chorus and Boston Boychoir complement the BSO's artistry well in their very difficult roles as does Miss Verrett whose work with the orchestra has been heard at Tanglewood in past years. Hers is a voice of power and great range as

Ledger-Star
NORFOLK, VIRGINIA
D. 105 148

SEP 5 1967

Records

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HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 138,000

NOV 1967

MAHLER: *Symphony No. 3*

Shirley Verrett, mezzo; New England Conservatory Chorus; Boston Boychoir; Boston Symphony Orchestra, Erich Leinsdorf, cond. RCA VICTOR ⓓ LM 7046 or LSC 7046, $11.58 (two discs).

The best thing in this set is Shirley Verrett's noble singing. She feels both music and words intensely, and she takes the trouble to hold the last notes of phrases for their full time value. Another advance over previous Leinsdorf Mahler issues is the splendid trumpet playing. Indeed, the brass section as a whole plays very much better than it did in the Carnegie Hall performance last season.

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The sound is good, but no serious

HI FI STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163,400

MAR 1968

MAHLER: *Symphony No. 3, in D Minor.* Marjorie Thomas (alto); Tölzer Boys' Choir; Bavarian Radio Chorus and Orchestra, Rafael Kubelik cond. DEUTSCHE GRAMMOPHON Ⓢ 139337/38 two discs $11.58.

MAHLER: *Symphony No. 3, in D Minor.* Shirley Verrett (mezzo-soprano); Boston Boychoir; New England Conservatory Chorus; Boston Symphony Orchestra, Erich Leinsdorf cond. RCA VICTOR Ⓢ LSC 7046, Ⓜ LM 7046* two discs $11.58.

Performance: **Kubelik has the edge**
Recording: **Both good in different ways**
Stereo Quality: **Both good**

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(Continued on page 98)

ALBERTO GINASTERA.. PIANO CONCERTO

116

BILLBOARD
CINCINNATI, OHIO
W. 24,000

MAR 16 1968

2 GINASTERA WORKS ON RCA BY LEINSDORF

BOSTON — RCA recorded two Ginastera works with Erich Leinsdorf and the Boston Symphony in Symphony Hall on Wednesday (6). Joao Carlos Martins, who has been performing the "Piano Concerto" with the orchestra, was the soloist in that work. The other Ginastera piece was "Variaciones Concertantes." Richard Mohr was a&r procer.

Ginastera's new opera "Bomarzo" will have its New York premiere at a benefit performance of the New York City Opera on Thursday (14) at Lincoln Center, Julius Rudel, who conucted the work's world premiere with the Washington Opera Society, will conduct. Ginastera's "Don Rodrigo" had its U. S. premiere of the 1966 opening performance of the New York City Opera Co. at its new home at the New York State Theater.

RECORD WORLD
NEW YORK, N. Y.
W. 13,000

MAR 30 1968

Latin American

RCA Cuts Ginastera Concerto in Boston

The Piano Concerto of composer Alberto Ginastera was recorded last week in Boston's Symphony Hall by Brazilian pianist Joao Carlos Martins with the Boston Symphony Orchestra, Erich Leinsdorf conducting, for RCA's Red Seal label.

The album will be a special release and will be in record stores the first week of April coincidental to performances in Lincoln Center of Ginastera's new opera, "Bomarzo," which was given its New York premiere on March 14 by the New York City Opera.

Announcement was made by Roger Hall, Manager, Red Seal A and R, who said: "Mr. Ginastera has emerged as one of the most exciting composers on the contemporary scene. Two of his operas, "Bomarzo" and "Don Rodrigo" currently are in the repertory of the New York City Opera, and this concerto recently was greeted with enthusiasm in a Philharmonic Hall performance. At that time, we decided it was an important work of which a major recording should be available to the public. We at once conferred with Maestro Leinsdorf, who agreed to postpone his vacation until after the recording sessions were completed."

Another Ginastera composition, "Variaciones Concertantes," also was recorded for inclusion in the album. This work is not currently available on disks.

Richard Mohr produced the album for Red Seal.

PROFOVIEV · VIOLIN CONCERTO NO 2.

HI FI STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163,400

OCT 1967

PROKOFIEV: *Violin Concerto No. 2, in G Minor, Op. 63.* **SIBELIUS:** *Violin Concerto, in D Minor, Op. 47.* Itzhak Perlman (violin); Boston Symphony Orchestra, Erich Leinsdorf cond. RCA VICTOR Ⓢ LSC 2962, Ⓜ LM 2962* $5.79.

Performance: **Rich and glossy**
Recording: **Lush and detailed**
Stereo Quality: **Excellent**

PROKOFIEV: *Violin Concerto No. 2, in G Minor, Op. 63.* **SZYMANOWSKI:** *Violin Concerto No. 2, Op. 61.* Ladislav Jasek (violin); Prague Symphony Orchestra, Martin Turnovsky cond. ARTIA Ⓢ ALPS 713* $5.98, Ⓜ ALP 713 $4.98.

Performance: **Virile**
Recording: **Good enough**

PROKOFIEV: *Violin Concerto No. 2, in G Minor, Op. 63.* **SIBELIUS:** *Violin Concerto in D Minor, Op. 47.* **BEETHOVEN:** *Violin Concerto in D Major, Op. 61.* **TCHAIKOVSKY:** *Violin Concerto in D Major, Op. 35.* Henryk Szeryng (violin); London Symphony Orchestra, Gennady

(Continued on page 150)

and Ricci, but he more than holds his own, capturing with sweet yet penetrating tone the work's lyricism and brilliance.

In the even more virtuosic and rhapsodic Sibelius score, Heifetz, Szeryng, Oistrakh, and Ferras are Perlman's main competitors; and here I would say that the fantastic Heifetz reading is still tops for excitement, while Perlman and Christian Ferras come out neck-and-neck in terms of lyrical impulse. Incidentally, the Perlman disc is the only one currently available singly that offers the Sibelius and Prokofiev works back-to-back.

leaves little to be desired, though the recorded sound is somewhat brash and overreverberant at times.

The formidable violinistic prowess and polished musicianship of Henryk Szeryng need no further praise here. His previous recordings amply demonstrate his unerring intonation and flair for sustaining effortlessly the longest and most elaborately ornamented melodic lines. Szeryng and the Soviet conductor, Rozhdestvensky, take a broadly lyrical view of the Sibelius Concerto, as opposed to the somewhat more closely knit treatment of Perlman and Leinsdorf. The performance is a fine one on these terms, though the Mercury disc shows considerable sonic deterioration toward the end of its thirty-minute length, at least on my review copy. The Prokofiev performance is transparent and elegantly lyrical, though the sonics are

A telling asset of the Perlman-Leinsdorf disc is the gorgeous recorded sound. As against the Heifetz performances, which tend to give the orchestra something of a back seat, Perlman's violin emerges from the very midst of the orchestra without, however, being overwhelmed at any point. Leinsdorf's excellent orchestral accompaniments are recorded with more wealth of detail than I have every heard before in either the Prokofiev or Sibelius concertos—the percussion in the Prokofiev is a striking instance in point. From a sonic standpoint, all other recordings seem thin and pale alongside this one.

The name of Czech violinist Ladislav Jasek is a new one to me. In contrast to the penetrating sweetness of Perlman's tone and the polished brilliance of Szeryng's, Mr. Jasek's is robust and assertive, at least on this record. His reading of the Prokofiev concerto is exuberant, but the performance as a whole is not in the top class. What does lend the Artia disc special interest is the Second Violin Concerto of Karel Szymanowski (1882-1937), second only to Chopin among traditional Polish composers. Written two years before the Prokofiev G Minor, this was Szymanowski's last major work, and shows his late preoccupation with the musical idiom of the Tatra mountain folk. Szymanowski, in short, pursued a course similar to that of Bartók and Janáček in seeking an integration of regional idioms with the mainstream of the great classical tradition. The one-movement Second Violin Concerto shows this late manner in full bloom: the music is gorgeously sensual and rhapsodic, yet intensely virile in utterance and dynamic in rhythm. Mr. Jasek's big tone and exuberant musical ways are better suited to Szymanowski than to Prokofiev. The orchestral accompaniment under Martin Turnovsky's baton not quite up to those of the Perlman-Leinsdorf collaboration.

The Beethoven performance has Szeryng repeating, on a somewhat less inspired level, the essentials of his excellent reading done some fifteen years ago, with the late Jacques Thibaud conducting, and recently released on the Monitor label. Let it be said, however, that the orchestral accompaniment by Hans Schmidt-Isserstedt here is of exceptional distinction and power, stressing the rugged strength of the score and providing a most effective foil for the almost wholly lyrical solo violin line. (This, by the way, is the only one of the discs in the three-record package that is available separately.) The recorded sound seems to have more bite and presence than is heard in the Sibelius and Prokofiev performances.

For me the most satisfying thing in the whole Mercury package is the Tchaikovsky Concerto, which, more often than not, I find rather tiresome. Here, however, Szeryng and Antal Dorati deliver a performance that teems with zest and youthful song, abetted by big and brilliant recorded sound. I hope it will be made available separately, too.

D. H.

PUCCINI: *Madama Butterfly* (see Best of the Month, page 109)

AMERICAN RECORD GUIDE
NEW YORK, N. Y.
MONTHLY 21,100

AUG 1967

Itzhak Pearlman:

A most auspicious debut

ⓈTHIS is the first recording by the young Israeli violinist Itzhak Perlman, and a most auspicious debut it is. A heady pairing has been chosen for the occasion: two works of incredible lushness and technical exigency in which this 21-year-old bucks the competition of Heifetz, Kogan, Milstein, Oistrakh, Ricci, Szeryng, and Francescatti—in short, most of the living grand masters of the violin. These recorded performances indicate that in this music, at least, he *belongs* in their company. This is playing of effortless beauty, large and smooth in tone, intensely communicative. Each score is presented in its most attractive light, and with no small thanks due Leinsdorf, whose ascetic style is surely welcome in music which teeters on the brink of the maudlin. RCA Victor's reproduction is excellent in all respects.

—H.G.

PROKOFIEV: *Violin Concerto No. 2 in G minor, Op. 63;* **SIBELIUS:** *Violin Concerto in D minor, Op. 47;* Itzhak Perlman (violin); Boston Symphony Orchestra conducted by Erich Leinsdorf. RCA Victor LM-2962 or Stereo LSC-2962, $5.79.

ALBERTO GINASTERA.. PIANO CONCERTO

116

BILLBOARD
CINCINNATI, OHIO
W. 24,000

MAR 16 1968

2 GINASTERA WORKS ON RCA BY LEINSDORF

BOSTON — RCA recorded two Ginastera works with Erich Leinsdorf and the Boston Symphony in Symphony Hall on Wednesday (6). Joao Carlos Martins, who has been performing the "Piano Concerto" with the orchestra, was the soloist in that work. The other Ginastera piece was "Variaciones Concertantes." Richard Mohr was a&r procer.

Ginastera's new opera "Bomarzo" will have its New York premiere at a benefit performance of the New York City Opera on Thursday (14) at Lincoln Center, Julius Rudel, who conucted the work's world premiere with the Washington Opera Society, will conduct. Ginastera's "Don Rodrigo" had its U. S. premiere of the 1966 opening performance of the New York City Opera Co. at its new home at the New York State Theater.

RECORD WORLD
NEW YORK, N. Y.
W. 13,000

MAR 30 1968

Latin American

RCA Cuts Ginastera Concerto in Boston

The Piano Concerto of composer Alberto Ginastera was recorded last week in Boston's Symphony Hall by Brazilian pianist Joao Carlos Martins with the Boston Symphony Orchestra, Erich Leinsdorf conducting, for RCA's Red Seal label.

The album will be a special release and will be in record stores the first week of April coincidental to performances in Lincoln Center of Ginastera's new opera, "Bomarzo," which was given its New York premiere on March 14 by the New York City Opera.

Announcement was made by Roger Hall, Manager, Red Seal A and R, who said: "Mr. Ginastera has emerged as one of the most exciting composers on the contemporary scene. Two of his operas, "Bomarzo" and "Don Rodrigo" currently are in the repertory of the New York City Opera, and this concerto recently was greeted with enthusiasm in a Philharmonic Hall performance. At that time, we decided it was an important work of which a major recording should be available to the public. We at once conferred with Maestro Leinsdorf, who agreed to postpone his vacation until after the recording sessions were completed."

Another Ginastera composition, "Variaciones Concertantes," also was recorded for inclusion in the album. This work is not currently available on disks.

Richard Mohr produced the album for Red Seal.

PROFOVIEV · VIOLIN CONCERTO NO 2.

AMERICAN RECORD GUIDE
NEW YORK, N. Y.
MONTHLY 21,100

AUG 1967

Itzhak Pearlman:

A most auspicious debut

Ⓢ THIS is the first recording by the young Israeli violinist Itzhak Perlman, and a most auspicious debut it is. A heady pairing has been chosen for the occasion: two works of incredible lushness and technical exigency in which this 21-year-old bucks the competition of Heifetz, Kogan, Milstein, Oistrakh, Ricci, Szeryng, and Francescatti—in short, most of the living grand masters of the violin. These recorded performances indicate that in this music, at least, he *belongs* in their company. This is playing of effortless beauty, large and smooth in tone, intensely communicative. Each score is presented in its most attractive light, and with no small thanks due Leinsdorf, whose ascetic style is surely welcome in music which teeters on the brink of the maudlin. RCA Victor's reproduction is excellent in all respects. —H.G.

PROKOFIEV: *Violin Concerto No. 2 in G minor, Op. 63;* **SIBELIUS:** *Violin Concerto in D minor, Op. 47;* Itzhak Perlman (violin); Boston Symphony Orchestra conducted by Erich Leinsdorf. RCA Victor LM-2962 or Stereo LSC-2962, $5.79.

Rozhdestvensky, Hans Schmidt-Isserstedt, Antal Dorati cond. MERCURY Ⓢ SR 3-9017, Ⓜ OL 3-117 three discs $17.37.

Performance: **Brilliant and polished**
Recording: **Good**
Stereo Quality: **Good**

The disc debut of the young Israeli violinist Itzhak Perlman is perhaps of foremost interest in the group of violin concertos under consideration here. Though crippled with polio and forced to play from a chair, Perlman won the coveted Leventritt Award in 1964 at the age of eighteen, and has since played with half a dozen major American orchestras. The present recording of the Prokofiev G Minor and Sibelius D Minor concertos came out of his appearances with the Boston Symphony under Erich Leinsdorf this past season.

In addition to the two other versions of the Prokofiev concerto reviewed here, Perlman has recorded competition from such seasoned virtuosos as Heifetz, Stern, Milstein, and Ricci, but he more than holds his own, capturing with sweet yet penetrating tone the work's lyricism and brilliance.

In the even more virtuosic and rhapsodic Sibelius score, Heifetz, Szeryng, Oistrakh, and Ferras are Perlman's main competitors; and here I would say that the fantastic Heifetz reading is still tops for excitement, while Perlman and Christian Ferras come out neck-and-neck in terms of lyrical impulse. Incidentally, the Perlman disc is the only one currently available singly that offers the Sibelius and Prokofiev works back-to-back.

leaves little to be desired, though the recorded sound is somewhat brash and overreverberant at times.

The formidable violinistic prowess and polished musicianship of Henryk Szeryng need no further praise here. His previous recordings amply demonstrate his unerring intonation and flair for sustaining effortlessly the longest and most elaborately ornamented melodic lines. Szeryng and the Soviet conductor, Rozhdestvensky, take a broadly lyrical view of the Sibelius Concerto, as opposed to the somewhat more closely knit treatment of Perlman and Leinsdorf. The performance is a fine one on these terms, though the Mercury disc shows considerable sonic deterioration toward the end of its thirty-minute length, at least on my review copy. The Prokofiev performance is transparent and elegantly lyrical, though the sonics are

A telling asset of the Perlman-Leinsdorf disc is the gorgeous recorded sound. As against the Heifetz performances, which tend to give the orchestra something of a back seat, Perlman's violin emerges from the very midst of the orchestra without, however, being overwhelmed at any point. Leinsdorf's excellent orchestral accompaniments are recorded with more wealth of detail than I have every heard before in either the Prokofiev or Sibelius concertos—the percussion in the Prokofiev is a striking instance in point. From a sonic standpoint, all other recordings seem thin and pale alongside this one.

The name of Czech violinist Ladislav Jasek is a new one to me. In contrast to the penetrating sweetness of Perlman's tone and the polished brilliance of Szeryng's, Mr. Jasek's is robust and assertive, at least on this record. His reading of the Prokofiev concerto is exuberant, but the performance as a whole is not in the top class. What does lend the Artia disc special interest is the Second Violin Concerto of Karel Szymanowski (1882-1937), second only to Chopin among traditional Polish composers. Written two years before the Prokofiev G Minor, this was Szymanowski's last major work, and shows his late preoccupation with the musical idiom of the Tatra mountain folk. Szymanowski, in short, pursued a course similar to that of Bartók and Janáček in seeking an integration of regional idioms with the mainstream of the great classical tradition. The one-movement Second Violin Concerto shows this late manner in full bloom: the music is gorgeously sensual and rhapsodic, yet intensely virile in utterance and dynamic in rhythm. Mr. Jasek's big tone and exuberant musical ways are better suited to Szymanowski than to Prokofiev. The orchestral accompaniment under Martin Turnovsky's baton not quite up to those of the Perlman-Leinsdorf collaboration.

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D. H.

PUCCINI: *Madama Butterfly* (see Best of the Month, page 109)

17

BRAHMS · PIANO CONCERTO NO 1

HI FI STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163,400

OCT 1967

BRAHMS: *Piano Concerto No. 1, in D Minor, Op. 15; Piano Concerto No. 2, in B-flat, Op. 83.* Artur Rubinstein (piano); Boston Symphony Orchestra, Erich Leinsdorf cond. (in the D Minor); RCA Victor Symphony Orchestra, Josef Krips cond. (in the B-flat). RCA VICTOR ⓢ TR3 5001 $10.95.

Performance: **Good**
Recording: **Muffled**
Stereo Quality: **Close**
Speed and Playing Time: **3¾ ips; 94'04"**

You get a lot for your money here: over an hour and a half of Rubinstein playing both Brahms concertos with more than adequate orchestral partnership. But you should also consider what you don't get. For one thing, there is no great sense of deep musical involvement—it is all very well done, but right across the top of the music without the larger inflections that Brahms seems always to demand. And the tape sound is dull and lifeless; an entire range of upper frequencies seems to have been lost somewhere along the line. The Boston recording is close-up; the studio job has a little more space around it. One hears reasonably well what is going on in both cases, but both recordings have an equally bad case of the muffles, producing an oppressive aural effect. *E. S.*

RECORDING OF SPECIAL MERIT

GERSHWIN: *An American in Paris; "I Got Rhythm" Variations; Rhapsody in Blue; Cuban Overture; Concerto in F.* Earl Wild (piano); Boston Pops Orchestra, Arthur Fiedler cond. RCA VICTOR ⓢ TR3 5006 $10.95.

MAURICE SEYMOUR

EARL WILD
Glittering piano for Rhapsody in Blue

Performance: **Light and bright**
Recording: **Bright and reverberant**
Stereo Quality: **Fair**
Speed and Playing Time: **3¾ ips; 87'30"**

All of the "serious Gershwin" with orchestra is included here, except for the Second Rhapsody. There is no other tape of the *"I Got Rhythm"* Variations, and to my surprise, none of the Concerto either. However, Leonard Bernstein offers formidable rivalry in his Columbia taping of the *Rhapsody in Blue* and *American in Paris.*

Arthur Fiedler, with Earl Wild playing glittering solo piano, turns in readings best described as light, bright, and perhaps a shade rigid. *American in Paris* not only comes off the best in performance here, but for me it remains the freshest and wittiest in its musical substance.

This is my first experience with RCA Victor 3¾ ips tape, and the recorded sound is well balanced and free of excessive mid-range equalization. The general miking of the Fiedler performances, however, allows a bit too much reverberation, thus obscuring unnecessarily the musical texture at climactic points of the Concerto and the *Rhapsody.* *D. H.*

THE PILOT
BOSTON, MASS.
WEEKLY CIRC. 149,900

OCT 14 1967

New England Newsclip

Music

BRAHMS: Symphony No. 3; Tragic Overture. Boston Symphony, Leinsdorf (RCA LSC 2936).

This is the best performance Leinsdorf has produced so far in his Brahms series, fully competitive with the top half-dozen or so (Szell, Karajan, Steinberg, Walter, Bernstein, etc.) among which one can choose according to personal taste, confident of receiving full value.

BRAHMS: Piano Concerto No. 1 in d. Rubinstein, Boston Symphony, Leinsdorf (RCA LSC 2917).

BRAHMS: Piano Concerto No. 1 (performers as above); Concerto No. 2 Rubinstein, Krips, RCA Orch. (RCA stereo tape TR3-50001).

Rubinstein's performance of No. 2, a classic for quite a few years, is coupled with an equally fine new performance of No. 1 in one of RCA's first half-speed tapes—bearing the equivalent of two discs, convenient for uninterrupted playing of long works, excellent in sound and list-priced slightly below the cost of two discs. A good investment for tape-fanciers.

The new reading of No. 1 meets and even surpasses the standards previously set by Rubinstein in records and live performances. It has my highest recommendation, along with the very different Curzon-Szell interpretation.

PROKOVIEV · ROMEO & JULIET

SCHOLASTIC MAGAZINE
SENIOR SCHOLASTIC
NEW YORK, N.Y.
W. 1.293.800

MAR 14 1968

CLASSICAL ALBUM OF THE WEEK

Prokofieff: Music from Romeo and Juliet—Leinsdorf, Boston Symphony [RCA Victor LSC2994]. In his five years as conductor of the Boston Symphony, Erich Leinsdorf has made few really exciting recordings, but those few have all been part of an outstanding series of Prokofieff's major works. For this latest in the series, Leinsdorf turns to the ballet score *Romeo and Juliet,* whose popularity has grown so much in recent years that it is now both a concert and ballet "standard." Thus Leinsdorf is already up against several superb LPs—the top two being by Ansermet [*London CS6240*] and Skrowaczewski [*Mercury SR90315*]. Whereas these two other conductors perform reworkings of the original ballet score as made by Prokofieff for several concert suites, Leinsdorf has gone to the ballet and adapted his own suite. It is a first-rate one, and follows the sequence of the story a bit better than do the others. Leinsdorf's performance is not always as crisp as Ansermet's nor as expressive as Skrowaczewski's, but it is indeed the most lyrically glowing. (R.H.)

Leinsdorf: own suite

THE OHIO NEWS BUREAU COMPANY
Cleveland 15, Ohio
First Clipping Bureau In Ohio

The Blade
Toledo, O.
P. M. - circ. 182.023
Sun. - circ. 182.996

OCT-17-67

'On Record'

A weekly look at specially recommended recordings.

Schumann: Piano Concerto in A minor, Opus 54; Novelettes Opus 21, Nos. 1 & 2—Chicago Symphony, Carlo Maria Giulini conducting; Artur Rubinstein, pianist. RCA-Victor IM-2997.

A wonderfully integrated, intimate collaboration between orchestra conductor, and the master pianist in a delightful, romantic rendition. No one seems to be able to perform this kind of music with the same spirit as does Rubinstein, and he found in this recording a marvelously tuned partner in the Chicago Symphony with no little credit to the guest conductor. And then those charming novelettes, played perfectly.

Moussorgsky: Pictures at an Exhibition; Britten: The Young Person's Guide to the Orchestra—Chicago Symphony, Seiji Ozawa conducting. RCA Victor LM-2977.

Ozawa's association with the Chicagoans started in 1963 when at 27 he conducted them at the Ravinia Festival. That July 16 concert must seem historic to him now, for by August he was awarded a 3-year contract as music director of the festival, a contract that has been extended through the '69 season.

Ozawa and the Chicagoans are happy making music together, as previous recordings have proven, and so in this recording. Delightful! And a nod to Martinon who has built the Chicago Orchestra to its present degree of achievement.

Schumann: Fantasia in C, Opus 17; Brahams: Sonata in F sharp minor, Opus 2—Ludwig Olshansky, pianist. Monitor MCS (C)-2127.

A formidable and superbly engineered recording by a genuinely gifted young pianist of two works which are somehow related. Schumann's Fantasia had its beginnings in 1835, dedicated to Franz Liszt, a lifelong champion and performer of Schumann's music.

Originally the composer wanted it somehow related to a momument which was to be erected to Beethoven, but as in all of his music, Schumann's monument to his wife Clara is beautifully realized. The Brahms Sonata was published at Schuman's instigation and "respectfully dedicated to Frau Clara Schumann."

An early work in Brahms' life, it has mastery that anticipates the mature Brahms and it is played here with immense sensitivity, insight and refinement. A beautiful recording of two beautiful and not frequently heard works.

Berg: Lulu Suite; Schoenberg: Theme and Variations, Opus 43 B; Webern: Im Sommerwind; Three Pieces for Orchestra—The Philadelphia Orchestra, Eugene Ormandy conducting. Columbia ML-6441.

This is deeply felt, if not yet completely accepted music by three composers who broke out of the Viennese romantic tradition, although the romantic strain is clearly there and never to be denied.

These composers are the parents of the 12-tone school of music, but don't let that frighten you—in the hands of masters, the music always sounds. It's logical, intelligent, understandable even if at first it sounds strange, forbidding even. And I can't imagine any other conductor and orchestra doing a better performance of these pieces, than the Philadelphians and Ormandy, who knew Berg, and who also world-premiered the Webern orchestral pieces.

Prokofieff: Music from Romeo and Juliet—Boston Symphony Orchestra, Erich Leinsdorf conducting. RCA Victor LM-2994.

A splendorous performance of music that was at first rejected as serviceable to either Shakespeare's poignant play of the star-crossed lovers of 16th century Verona or to the ballet. Negotiations began in 1934 in Leningrad. Prokofieff wrote furiously during the summer of '35, but since the ballet was not forthcoming, he shrewdly extracted from his score several scintillating concert suites, which during his visit in 1937-38 he conducted in Chicago and Boston.

The ballet was first mounted in Brno, Czechoslovakia, in 1938, and when it finally reached the Bolshoi production in December, 1946, it was total balletic theater. It has remained an enduring favorite of both balletic and concert repertoire ever since.

17

BRAHMS · PIANO CONCERTO NO 1

HI FI STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163,400

OCT 1967

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Performance: **Good**
Recording: **Muffled**
Stereo Quality: **Close**
Speed and Playing Time: **3¾ ips; 94'04"**

You get a lot for your money here: over an hour and a half of Rubinstein playing both Brahms concertos with more than adequate orchestral partnership. But you should also consider what you don't get. For one thing, there is no great sense of deep musical involvement—it is all very well done, but right across the top of the music without the larger inflections that Brahms seems always to demand. And the tape sound is dull and lifeless; an entire range of upper frequencies seems to have been lost somewhere along the line. The Boston recording is close-up; the studio job has a little more space around it. One hears reasonably well what is going on in both cases, but both recordings have an equally bad case of the muffles, producing an oppressive aural effect. *E. S.*

RECORDING OF SPECIAL MERIT

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MAURICE SEYMOUR

EARL WILD
Glittering piano for Rhapsody in Blue

Performance: **Light and bright**
Recording: **Bright and reverberant**
Stereo Quality: **Fair**
Speed and Playing Time: **3¾ ips; 87'30"**

All of the "serious Gershwin" with orchestra is included here, except for the Second Rhapsody. There is no other tape of the *"I Got Rhythm"* Variations, and to my surprise, none of the Concerto either. However, Leonard Bernstein offers formidable rivalry in his Columbia taping of the *Rhapsody in Blue* and *American in Paris.*

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THE PILOT
BOSTON, MASS.
WEEKLY CIRC. 149,900

OCT 14 1967

New England Newsclip

Music

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Cleveland 15, Ohio
First Clipping Bureau In Ohio

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PROKOVIEV: SYMPHONY NO 3

118

BRUCKNER SYMPHONY NO 4

MORNING GLOBE
BOSTON, MASS.
CIRC. 234,100

SEP 27 1967 New England Newsclip

Discology

Recordings of Bruckner

By MICHAEL STEINBERG
Globe Critic

The ARTS

Symphony No. 0 is the designation given to an early D minor Symphony by Bruckner, first performed 28 years after his death, though composed in 1863-64 with considerable revisions in 1869. Those dates place it on both sides of the official Symphony No. 1. The "zero" is a very attractive work, with lots of Schubert and a little Wagner along with incipient Bruckner, and it has been very well recorded by the Concertgebouw Orchestra under Bernard Haitink (Philips 500-131/900-131).

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HI-FI BUYERS GUIDE
NEW YORK, N.Y.

FALL-WINTER 1967

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THE BLADE
TOLEDO, OHIO
D. 180,833 SUN. 186,074

NOV 15 1967

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HI FI STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163,400

SEP 1967

PROKOFIEV: *Symphony No. 3; Scythian Suite (Ala and Lolly).* Boston Symphony Orchestra, Erich Leinsdorf cond. RCA VICTOR Ⓢ LSC 2934, Ⓜ LM 2934* $5.79.

Performance: **Spectacular**
Recording: **Brilliant**
Stereo Quality: **Excellent**

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(Continued on page 104)

Whereas the Hindemith work is so successful a reworking of older materials that the symphony is widely regarded to be his masterpiece (I am startled to observe that this once so popular contemporary work is now represented in the Schwann catalog by only two recordings!), the Russian composer's Third, compared to his more characteristic work in the form, might give rise to some suspicion if one were unaware of its origins. The normally concise formal plans give way here to shapes that are less cleanly defined, although not of significantly more pronounced subtlety or complexity. While I'm certain that it all works on paper, the score seems to require some explanation for its continuity other than a purely analytical one. Obviously, it is its relationship to the dramatic events of the opera.

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W. F.

PROKOVIEV: SYMPHONY NO 3

118

BRUCKNER SYMPHONY no 4

MORNING GLOBE
BOSTON, MASS.
CIRC. 234,100

SEP 27 1967

New England Newsclip

Discology

Recordings of Bruckner

By MICHAEL STEINBERG
Globe Critic

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NEW YORK, N. Y.
MONTHLY 163,400

SEP 1967

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W. F.

119

ELIOT CARTER - PIANO CONCERTO

Newsday
GARDEN CITY, N. Y.
D. 400,124

APR 2 1968

On Records

3 Modern Composers On New Victor Releases

By Ron Eyer

Continuing a recent policy by major record companies of issuing a wide selection of contemporary music on commercial labels (a policy which they freely admit may be of questionable financial value to them), Victor lately has released two recordings by the Boston Symphony under the baton of Erich Leinsdorf of music by Irving Fine, including his Symphony 1962, "Toccata Concertante," and "Serious Song for String Orchestra"; Elliott Carter's Piano Concerto, with Jacob Lateiner as soloist, and Michael Colgrass' "As Quiet As."

Erich Leinsdorf

In mentioning the recording company's largess, it should be noted, however, that the disk containing the Carter and the Colgrass works were made possible by grants from two foundations and the National Council on the Arts. Nevertheless, Victor deserves a round of applause from all those interested in the music of modern composers for having processed, promoted and distributed the record. They apparently did the Irving Fine on their own, although the recording was made under the auspices of Brandeis University.

Carter, whose acrid concerto may be as hard going for the listener as it certainly was for the heroic pianist, is a well-known quantity. His ultra-dissonant, deeply involuted music is no easier to fathom at first hearing than were his Variations for Orchestra of his string quartets. He is a frankly cerebral composer, although instrumental color, rhythmic movement and sheer noise make his music difficult to ignore.

Fine and Colgrass are not so well known. Fine, born in 1914, died in 1962, just as he was hitting his stride, it appears, with the symphony, which was completed in the year of his death. Fine was unlike many composers of his generation in that he was not an all-out atonalist, an all-out serialist, not at all embarrassed to admit his ties to the past. respect for the traditions of his art, and he was not all embarrassed to admit his ties to the past. He could juggle tonalities and intervalic relationships with the best—or the worst—of them, but he seemed never to forget that music is essentially a form of communication, so that there always is an appeal, either to the heart or to the mind, in the music he wrote. The average listener, no doubt, will find his "Serious Song," which he calls a "Lament for String Orchestra," the most immediately accessible of the works on the present record.

Colgrass, a native of Chicago, is a percussion player and he probably is best known hereabouts for his score for Gerald Arpino's ballet "Sea Shadow," which is in the repertoire of the City Center Joffrey Ballet. "As Quiet As" is based on a compilation by Constance Fauci of fourth-graders' completions of the sentence that begins: "Let's be as quiet as . . ." Colgrass chose seven of the youngsters' answers, including "A leaf turning color," "An ant walking," "Children sleeping" and "Time passing." A Beethoven sonatina appears briefly in the last two. As might be expected of a percussionist, Colgrass' music, as represented here, is mainly coloristic. He has a fine ear for the atmospheric effects orchestral instruments can make, individually and in combination. An you don't have to concentrate very hard to visualize the child-like images he is envisioning.

* * *

Of rather special interest in current releases is a recording from Seraphim of the young Italian piano wizard, Maurizio Pollini, of Chopin's Piano Concerto No. 1. Pollini is not only a tremendous technician but a sensitive poet of his instrument. He will be heard here next season in a Long Island concert series.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

ALBANY TIMES UNION
Sunday, March 24, 1968

Recordings

The Word on Carter's Concerto: 'Original'

By JOAN SIMMONS

The world premiere of Elliot Carter's Piano Concerto performed by Jacob Lateiner and the Boston Symphony Orchestra has now been released by RCA Victor (LM, LSC-3001, mono and stereo, one record).

The recording was made from the two live performances presented in Symphony Hall in January of 1967 under the direction of Erich Leinsdorf and sponsored by grants from the Martha Baird Rockefeller Fund for Music, Inc., the Steinway Foundation and the National Council on the Arts.

The financial support is necessary because the recording will never carry its own weight in sales. It isn't anticipated to attract wide popular attention and following. In fact if it were not for the recording the concerto would have come close to extinction following the two Boston performances.

The concerto is a highly experimental work which was commissioned by Lateiner and dedicated to Stravinsky.

The word most frequently used to describe Carter's talent is original, and that is perhaps one of the most appropriate means of describing his concerto. It develops along lines quite distinct from those of the traditional concerto.

COMPOSER ELLIOT CARTER
Begins one place, ends in another . . .

There are only two movements, rather than four, and these develop forward in a steady line with no reiteration of theme or recapitulation of the beginning in the conclusion. It begins in one place and ends in another.

The relationship of soloist and orchestra is also changed and they are combined with the intervening voice of a concertino. Rather than complementing one another, soloist and orchestra begin more or less as one and develop separately.

Lateiner's performance of the work is assured and controlled while the music itself presents a challenge to the listener, almost daring acceptance or rejection, but not passivity.

Incidentally, the structure of the concerto makes the choice of jacket design particularly peculiar as it is a photo of a 1953 sculpture by Seymour Lipton which most resembles a snail in line and contour, curving about and back onto itself in a sort of self-completion without having developed upon the original line or having proceeded past the point of origin.

More likely some passages of the concerto could be compared to the line of progress of a snail rather than the design of its chasis.

Second Challenge

A second challenge, this one to the imagination, is presented by Michael Colgrass' "As Quiet As," . . . "dedicated to children with love and with hope."

"As Quiet As" . . . A Leaf Turning Color . . . An Uninhibited Creek . . . etc." is as charming as the title indicates and in sharp contrast to the Carter Piano Concerto. It rounds out the Carter recording.

"As Quiet As" was first performed in 1966 at Tanglewood under the direction of Gunther Schuller.

ORGAN RECITALS

120

UNION (m)
SPRINGFIELD, MASS
CIRC. 79,350

NOV 13 1967 New England News

Hub Symphony Organist Gives Local Workshop

Berj Zamkochian, the organist of the Boston Symphomy Ochestra, conducted an organ workshop Sunday for the Springfield Chapter of the American Guild of Oranists at the Old First Church.

Zamkochian appeared under emphasis on the role of the contemporary church organist. He demonstrated various techniques on the Old First Church organ as he covered practice methods, hymn-playing, improvisation technique, and repertory.

Charles Page, minister of music at Old First Church said that about 50 people attended the workshop.

'amkochian appeared under the co-sponsorship of the organists' guild and the Springfield Symphony Orchestra. Tuesday he will appear with the symphony at the Municipal Auditorium for an organ concert.

Zamkochian and the symphony will present the Poulenc "Concerto for Organ, Strings and Timpani," and the Saint Saens Third (Organ) Symphony

CALL (e)
WOONSOCKET, R. I.
CIRC. 29,850

NOV 15 1967 New England Newsclip

Zamkochian, Hub Symphony Slated At Assumption Prep

WORCESTER — Berj Zamkochian and members of the Boston Symphony Orchestra will present a concert for organ and orchestra at 8:30 p.m. Sunday in Herbert Memorial Auditorium at Assumption Preparatory School.

The concert, which will include a world premiere of the newest work by Rochester composer, William Ferris, "Concerto for Organ and Stringed Orchestra," is sponsored by the D'Alzon Club of Assumption Prep.

Zamkochian, organist for the Boston Symphony, will be featured as soloist and conductor for the concert. He recently returned from his second appearance in the Soviet Union, and is the only American organist ever to appear in that country.

Ferris, who will be present for the premiere, is the organist and choirmaster of Bishop Fulton J. Sheen's Sacred Heart Cathedral in Rochester.

The young composer already has had more than a dozen works published in the United States.

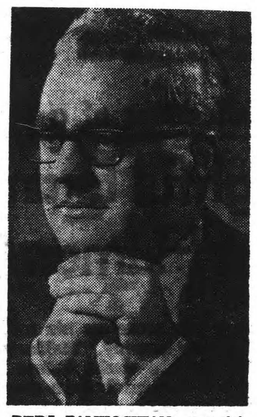
A champagne reception will follow in the lobby of the Hebert Memorial Auditorium.

The concert is one in a series in the performing arts presented by the D'Alzon Club. On Dec. 17, the group will present the Worcester Orchestra, under the direction of Harry Levenson, in a Christmas concert.

SUNDAY HERALD TRAVELER
BOSTON, MASS.
CIRC. 310,000

OCT 22 1967 New England Newsclip

SONYA HAMILTON, creator of the "Meet the Arts" series for Channel 2's "21-Inch Classroom," will be guest speaker at the opening Youth Concert on Nov. 4 at Symphony Hall, presented by members of the Boston Symphony Orchestra under Harry Ellis Dickson.



BERJ ZAMKOCHIAN, organist for the Boston Symphony Orchestra and the first American organist to tour the Soviet Union, will present works of contemporary Russian composers at his recital at the Methuen Memorial Music Hall on Wednesday at 8:30 p.m.

NEWS (e)
NEWBURYPORT, MASS.
CIRC. 6,800

OCT 10 1967 New England Newsclip

Zamkochian To Play at Music Hall

METHUEN — Berj Zamkochian, organist with the Boston Symphony Orchestra, will be heard in a recital at Methuen Music Hall Oct. 25.

Zamkochian, one of the nation's outstanding organists, is a former pupil of Everett Titcomb, Amesbury-born long-time organist and choirmaster at the Church of St. John the Evangelist, Boston.

Organ concerts from the Music Hall are heard every Saturday at 5:30 p.m. from Radio Station WCRB—FM, Boston.

ORGAN RECITALS

120

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CALL (e)
WOONSOCKET, R. I.
CIRC. 29,850

NOV 15 1967

Zamkochian, Hub Symphony Slated At Assumption Prep

WORCESTER — Berj Zamkochian and members of the Boston Symphony Orchestra will present a concert for organ and orchestra at 8:30 p.m. Sunday in Herbert Memorial Auditorium at Assumption Preparatory School.

The concert, which will include a world premiere of the newest work by Rochester composer, William Ferris, "Concerto for Organ and Stringed Orchestra," is sponsored by the D'Alzon Club of Assumption Prep.

Zamkochian, organist for the Boston Symphony, will be featured as soloist and conductor for the concert. He recently returned from his second appearance in the Soviet Union, and is the only American organist ever to appear in that country.

Ferris, who will be present for the premiere, is the organist and choirmaster of Bishop Fulton J. Sheen's Sacred Heart Cathedral in Rochester.

The young composer already has had more than a dozen works published in the United States.

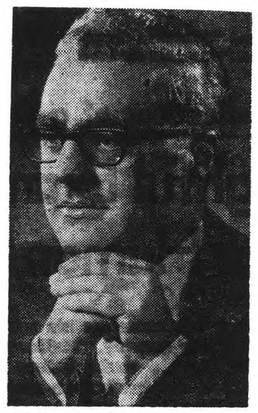
A champagne reception will follow in the lobby of the Hebert Memorial Auditorium.

The concert is one in a series in the performing arts presented by the D'Alzon Club. On Dec. 17, the group will present the Worcester Orchestra, under the direction of Harry Levenson, in a Christmas concert.

SUNDAY HERALD TRAVELER
BOSTON, MASS.
CIRC. 310,000

OCT 22 1967

SONYA HAMILTON, creator of the "Meet the Arts" series for Channel 2's "21-Inch Classroom," will be guest speaker at the opening Youth Concert on Nov. 4 at Symphony Hall, presented by members of the Boston Symphony Orchestra under Harry Ellis Dickson.



BERJ ZAMKOCHIAN, organist for the Boston Symphony Orchestra and the first American organist to tour the Soviet Union, will present works of contemporary Russian composers at his recital at the Methuen Memorial Music Hall on Wednesday at 8:30 p.m.

NEWS (e)
NEWBURYPORT, MASS.
CIRC. 5,800

OCT 10 1967

Zamkochian To Play at Music Hall

METHUEN — Berj Zamkochian, organist with the Boston Symphony Orchestra, will be heard in a recital at Methuen Music Hall Oct. 25.

Zamkochian, one of the nation's outstanding organists, is a former pupil of Everett Titcomb, Amesbury-born long-time organist and choirmaster at the Church of St. John the Evangelist, Boston.

Organ concerts from the Music Hall are heard every Saturday at 5:30 p.m. from Radio Station WCRB—FM, Boston.

121

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 240,000

SEP 30 1967 New England Newsclip

GALA PARTY

Social Chatter

By Alison Arnold

A Valhalla Party Completes Opening Day of Symphony

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The Valhalla theme was chosen for this party because the afternoon program had featured Wagner's music. To show how music taste has changed in 85 years, copies of a Symphony program of 1882 were handed out with a review in which Georg Henschel was severely criticized for including selections from Wagner in what was called "Mr. Henschel's first pronounced failure of the season."

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Mrs. Francis W. Hatch Jr. was chairman of the Valkyrie group, and others were Mrs. Thomas Gardiner, Mrs. O. Kelley Anderson, Mrs. F. Corning Kenly, Mrs. Peter Smith, Mrs. Richard K. Thorndike, Mrs. Albert Creighton Jr., and Mrs. Grenville Clark Jr.

At one end of the Surrealistic rock garden was an equally Surrealistic ash tree and stuck into it was Wotan's sword. The blade of the sword bore upon it the lucky number and the holder of the corresponding number won a trip to "Valhalla". The trip, in this case, was an all-expense weekend for two at Tanglewood for the 1968 season.

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★ ★ ★

SUNDAY ADVERTISER
BOSTON, MASS.
CIRC. 416,100

OCT 8 1967 New England Newsclip

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(Sunday Advertiser Photo by Ray Lussier)

NEW YORK
Amsterdam News
W. 67,662

OCT 21 1967

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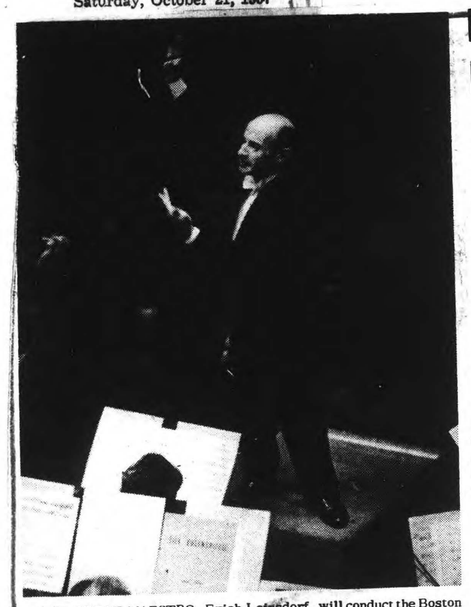
CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

BROOKLYN DAY NEWS
Saturday, October 21, 1967



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The Oct. 19th gala is the first of five programs in the Academy Orchestra Series which will be played this season in the refurbished golden Opera House. Known throughout the world for its unsurpassed acoustics and sight lines, this famous house has been re-glamourized for the new season of music and dance with new carpeting and seats, gold in color to complement the Italian Renaissance decor.

Other concerts in the Series will include the Pittsburgh Symphony on Nov. 9 with William Steinberg conducting. On Jan. 18 Max Rudolf will lead the Cincinnati Symphony and then Boston will return for the final two concerts. Seiji Ozawa will be guest conductor on Feb. 1 and Erich Leinsdorf on Apr. 4.

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121

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 240,000

SEP 30 1967 New England Newsclip

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SUNDAY ADVERTISER
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CIRC. 416,400

OCT 8 1967 New England Newsclip

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Amsterdam News
W. 67,662

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CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

BROOKLYN DAILY EAGLE
Saturday, October 21, 1967

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FUNDS

122

PATRIOT-LEDGER (e)
QUINCY, MASS.
CIRC. 58,900

SEP 26 1967 New England Newsclip

SOCIETY

by Miriam Tod

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The Saturday Gold Rush party has a great appeal for many New Englanders as many of their ancestors caught the gold rush fever in 1849-1850 and sailed for the west in New England built ships. History relates that 657 vessels arrived in San Francisco in a 13-day period in December 1850, among them the brig Androscoggin from Boston and other ships from Newburyport, Salem, Providence, Portland and Bangor.

Barbary Coast beauties who will be greeting guests will include Mrs. Philip K. Allen of Andover, Mrs. Neil Ayer of South Hamilton, Mrs. John Dane of Brookline, Mrs. William T. Glidden of Manchester, Mrs. Henry A. Laughlin Jr. of Hamilton, Mrs. Drayton Phillips of South Hamilton, Mrs. John B. Reigeluth of Beverly Farms, Mrs. Warren Richardson of Prides Crossing, and Mrs. Oliver Wolcott Jr. of Hamilton.

Mrs. Harvey Bundy Jr. of Manchester and Mrs. Francis W. Hatch Jr. of Beverly Farms are in charge of the costumes for both parties.

The Valkyries greeting the Friday afternoon Symphony goers at that party will be Mrs. Bundy, Mrs. O. Kelley Anderson of Beacon Hill, Mrs. Grenville Clark Jr. of Cambridge, Mrs. Thomas Gardiner of Manchester, Mrs. F. Corning Kenly Jr. of Manchester, Mrs. Peter Smith, Mrs. Hatch, Mrs. Albert Creighton Jr. of Manchester, Mrs. Richard K. Thorndike of Beverly Farms and Mrs. Edward D. Sherman of Chestnut Hill.

* * *

The Advertising Committee of the Boston Morning Musicales is working even harder than usual this year for the musical concerts to benefit the Tufts University Boston School of Occupational Therapy are celebrating their 40th season this year.

The committee will meet tomorrow at 10 a.m. at Mrs. Charles F. Vallender Jr.'s home in Wellesley, with its beautiful conservatory window that is always filled with flowers at all seasons.

Many of the ladies will be going on to the Pan American Fashion Show which will be held a short distance away at Mrs. Walter Hunnewell's estate on Washington Street at noon.

Mrs. Arthur John Lockhart of Chestnut Hill and Duxbury is chairman of the advertising committee, with Mrs. Alfred W. Willmann of Belmont, vice chairman. Among those on their committee who will be attending the meeting are Mrs. Miles Nelson Clair of West Newton, Mrs. B. Abbott Cope of Belmont, Mrs. George G. Crocker of Cohasset, Mrs. Robert F. Daley of Dedham, Mrs. Howard S. Davis of Concord, Mrs. E. Russell Greenwood of Boston, Mrs. Robert M. P. Kennard of Newton, Mrs. Richard K. McMullan, Mrs. Edward L. Murphy, Mrs. George O'Day of Dover, Mrs. Powell Robinson Jr. of Wellesley, Mrs. Holt Wilson and Mrs. Thomas S. Woods of Chestnut Hill. Mrs. Frank J. Ludwig of Brookline and Mrs. William Emerson Barrett of Longwood Towers will attend as ex-officio members.

The first concert of the 1967-68 season will take place on Nov. 1 at the Statler Hilton, and Susan Starr, pianist, will be the guest artist.

PATRIOT-LEDGER (e)
QUINCY, MASS.
CIRC. 58,900

SEP 19 1967 New England Newsclip

SOCIETY

by Miriam Tod

Two of the cleverest and most unusual invitations seen in a long time are reposing in the hands of faithful symphonygoers this week. They are for the intriguing parties being held in connection with the opening of the 1967-68 season of the Boston Symphony Orchestra, which the redoubtable Mrs. Harris Fahnestock of Concord and Mrs. Jerome M. Rosenfeld of Chestnut Hill have dreamed up for the benefit of The Fund for the Boston Symphony Orchestra.

Both invitations feature mirrors placed on the inside page under a big "You're Wanted" sign. The party to be held after the Friday afternoon opening on Sept. 29 says that if you can see your face in this quiet pool of the Rhine the trustees would like you to attend a light hearted report on the Boston Symphony's search for the "Golden Treasure", otherwise known as The Fund.

For this party is a "Valhalla Party" to be held on the 49th floor of the Prudential Tower, which the New England Merchants Bank is generously donating for the cause, from 4 to 7 p.m.

The whole idea of the Valhalla Party came about because Erich Leinsdorf, musical director of the B.S.O., decided on an all-Wagner program for the first concert, and so everyone will be in the mood to visit an eyrie in the clouds and sip Rhinewine on the Rocks—also king-sized cocktails according to the invitation.

Other delights promised to the "Siegfrieds and Brunnhildes" invited to the party include meeting the "voluptuous valkyries" at Symphony's own Septemberfest, and appetizers in the air.

All the trustees of the B.S.O. will be on hand to greet the guests near a replica of the famous ash tree into which Wotan drove his sword in Wagner's "Die Walkure."

By Sept. 30, the entire decor and atmosphere will be changed for another party for those faithful Saturday evening symhonygoers.

This time it's a Gold Rush Party, appropriately to be held on the 49th floor as the entire decor will recapture the spirit of the gold rush of 1849 and the infamous Barbary Coast.

As the guests leave the elevator at the 5:30 to 8 p.m. party they will walk through a replica of a long mine shaft complete vith heavy timbers and gold encrusted rocks. Once inside they vill meet Barbary Coast beauties, listen to banjo music — traight from Your Father's Mustache on Warrenton Street in oston — and enjoy cocktails and a light supper in plenty of me to get to symphony before the beginning of the concert.

Mrs. Fahnestock and Mrs. Rosenfeld are co-chairman of both ents, and Carl Crossman is a member of the committees for th. On the Valhalla party committee are Mrs. Hans H. tin of Manchester, Mrs. Thomas B. Gannet of Wayland, Mrs. rs Gardiner of Hamilton, Mrs. Francis W. Hatch Jr. of erly, Mrs. George A. Parson of Louisburg Square, Nelson stedt, Mrs. Richard H. Thompson of Swampscott and Mrs. ar von Schmidt-Pauli, the wife of the German consul general oston.

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CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

SARATOGA SARATOGIAN
Thursday, October 19, 1967

Boston Symphony Fund Effort Hits $2.8 Million

BOSTON—The Fund for the Boston Symphony, the first capital campaign ever undertaken by the Orchestra, has passed the $2.8 million mark with the announcement of several important gifts and the establishment of two new funds.

The major campaign seeking to raise $5.5 million over the next four years is intended to strengthen the Orchestra's financial position for the coming decade as well as provide money for improvements to 67-year old Symphony Hall and the Boston Symphony summer home at Tanglewood.

As part of the Fund for the Boston Symphony, the trustees of the Orchestra have established a program of commemorative gifts by which donors may express a personal interest in the Symphony and may honor a family member, musician, or friend. Significant gifts in this program of the Fund for the Boston Symphony have just been announced.

Newly established funds are the Charles Munch Fund of $1 million, for bringing outstanding conductors to Symphony Hall and the Augustus P. Thorndike Fellowship Fund, for a student at the Berkshire Music Center, the Boston Symphony Orchestra's summer center for the advanced study of music at Tanglewood. The Munch Fund has received gifts totaling $540,000 from Henry B. Cabot, Edward A. Taft, and Mrs. H. Melvin Young. Contributions to the Thorndike Fellowship will total $25,000 from John L. Thorndike and members of his family.

The first named chair in the Orchestra will be that of the Principal Cellist. A Gift of $100,000 has been received from Philip K. Allen and other members of the Allen family. The cellist's chair will be named for Mr. Philip R. Allen, late Trustee of the Boston Symphony Orchestra.

Gift opportunities in the commemorative gifts program of the Fund for the Boston Symphony range from $1 million for the Koussevitzky Music Shed at Tanglewood, through $500,000 for a named concert series or the Concertmaster's Chair, to $2,500 to name a seat in Symphony Hall. Individual concerts at Symphony Hall and Tanglewood and each of the Orchestra's principal chairs are also an important part of the commemorative program.

TIMES (e)
GLOUCESTER, MASS.
CIRC. 10,450

OCT 31 1967 New England Newsclip

Manchester man bequeaths public gifts of $86,000

SALEM — Public gifts totaling $86,000 were made in the will of Edward A. Taft Jr., 42, Old Neck Rd., Manchester which was allowed by Judge John A. Costello at Probate Court. He left property valued at about $575,000.

Taft was killed in a car accident in Millbury Sept. 1. He left a widow, Eleanor Crocker Taft and two minor sons, Edward A., III and David C. Taft.

Gifts of $15,000 each were made to Massachusetts General Hospital, Parish of the Advent in Boston, Boston Symphony Orchestra, Inc. and President and Fellows of Harvard College. The latter gift is to be added to a fund established by his father for the benefit of the department of music

Another $5,000 was given to Harvard to be credited to the 25th anniversary fund of the class of 1950.

St. Mark's School in Southborough and the Free Hospital for Women in Brookline were each left $10,000. Fox Club in Cambridge was left $1,000.

Mrs. Maria D. Ritchie of Malden, who was formerly employed by the testator's mother, was given $5,000.

The rest of the estate was given to Mrs. Taft and the two children in the 17 page will made Jan. 28, 1955. Mrs. Taft was given tangible personal property and autos outright.

Charles C. Cabot of Dover and Henry R. Guild of Needham were appointed co - executors of the estate.

FUNDS

122

PATRIOT-LEDGER (e)
QUINCY, MASS.
CIRC. 58,900

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The decision really comes down to whether they want to see the Valkyries, the beautiful maidens who will be the hostesses at Friday afternoons party on the 49th Floor of the Prudential Tower, or whether they would prefer the Barbary Coast beauties who will be on hand at the same place for the Gold Rush party on Saturday evening. Many people — and it is suspected the gentlemen may be among them — are deciding to attend both affairs so as not to miss anything.

The Saturday Gold Rush party has a great appeal for many New Englanders as many of their ancestors caught the gold rush fever in 1849-1850 and sailed for the west in New England built ships. History relates that 657 vessels arrived in San Francisco in a 13-day period in December 1850, among them the brig Androscoggin from Boston and other ships from Newburyport, Salem, Providence, Portland and Bangor.

Barbary Coast beauties who will be greeting guests will include Mrs. Philip K. Allen of Andover, Mrs. Neil Ayer of South Hamilton, Mrs. John Dane of Brookline, Mrs. William T. Glidden of Manchester, Mrs. Henry A. Laughlin Jr. of Hamilton, Mrs. Drayton Phillips of South Hamilton, Mrs. John B. Reigeluth of Beverly Farms, Mrs. Warren Richardson of Prides Crossing, and Mrs. Oliver Wolcott Jr. of Hamilton.

Mrs. Harvey Bundy Jr. of Manchester and Mrs. Francis W. Hatch Jr. of Beverly Farms are in charge of the costumes for both parties.

The Valkyries greeting the Friday afternoon Symphony goers at that party will be Mrs. Bundy, Mrs. O. Kelley Anderson of Beacon Hill, Mrs. Grenville Clark Jr. of Cambridge, Mrs. Thomas Gardiner of Manchester, Mrs. F. Corning Kenly Jr. of Manchester, Mrs. Peter Smith, Mrs. Hatch, Mrs. Albert Creighton Jr. of Manchester, Mrs. Richard K. Thorndike of Beverly Farms and Mrs. Edward D. Sherman of Chestnut Hill.

* * *

The Advertising Committee of the Boston Morning Musicales is working even harder than usual this year for the musical concerts to benefit the Tufts University Boston School of Occupational Therapy are celebrating their 40th season this year.

The committee will meet tomorrow at 10 a.m. at Mrs. Charles F. Vallender Jr.'s home in Wellesley, with its beautiful conservatory window that is always filled with flowers at all seasons.

Many of the ladies will be going on to the Pan American Fashion Show which will be held a short distance away at Mrs. Walter Hunnewell's estate on Washington Street at noon.

Mrs. Arthur John Lockhart of Chestnut Hill and Duxbury is chairman of the advertising committee, with Mrs. Alfred W. Willmann of Belmont, vice chairman. Among those on their committee who will be attending the meeting are Mrs. Miles Nelson Clair of West Newton, Mrs. B. Abbott Cope of Belmont, Mrs. George G. Crocker of Cohasset, Mrs. Robert F. Daley of Dedham, Mrs. Howard S. Davis of Concord, Mrs. E. Russell Greenwood of Boston, Mrs. Robert M. P. Kennard of Newton, Mrs. Richard K. McMullan, Mrs. Edward L. Murphy, Mrs. George O'Day of Dover, Mrs. Powell Robinson Jr. of Wellesley, Mrs. Holt Wilson and Mrs. Thomas S. Woods of Chestunt Hill. Mrs. Frank J. Ludwig of Brookline and Mrs. William Emerson Barrett of Longwood Towers will attend as ex-officio members.

The first concert of the 1967-68 season will take place on Nov. 1 at the Statler Hilton, and Susan Starr, pianist, will be the guest artist.

PATRIOT-LEDGER (e)
QUINCY, MASS.
CIRC. 58,900

SEP 19 1967 New England Newsclip

SOCIETY

by Miriam Tod

Two of the cleverest and most unusual invitations seen in a long time are reposing in the hands of faithful symphonygoers this week. They are for the intriguing parties being held in connection with the opening of the 1967-68 season of the Boston Symphony Orchestra, which the redoubtable Mrs. Harris Fahnestock of Concord and Mrs. Jerome M. Rosenfeld of Chestnut Hill have dreamed up for the benefit of The Fund for the Boston Symphony Orchestra.

Both invitations feature mirrors placed on the inside page under a big "You're Wanted" sign. The party to be held after the Friday afternoon opening on Sept. 29 says that if you can see your face in this quiet pool of the Rhine the trustees would like you to attend a light hearted report on the Boston Symphony's search for the "Golden Treasure", otherwise known as The Fund.

For this party is a "Valhalla Party" to be held on the 49th floor of the Prudential Tower, which the New England Merchants Bank is generously donating for the cause, from 4 to 7 p.m.

The whole idea of the Valhalla Party came about because Erich Leinsdorf, musical director of the B.S.O., decided on an all-Wagner program for the first concert, and so everyone will be in the mood to visit an eyrie in the clouds and sip Rhinewine on the Rocks—also king-sized cocktails according to the invitation.

Other delights promised to the "Siegfrieds and Brunnhildes" invited to the party include meeting the "voluptuous valkyries" at Symphony's own Septemberfest, and appetizers in the air.

All the trustees of the B.S.O. will be on hand to greet the guests near a replica of the famous ash tree into which Wotan drove his sword in Wagner's "Die Walkure."

By Sept. 30, the entire decor and atmosphere will be changed for another party for those faithful Saturday evening symhonygoers.

This time it's a Gold Rush Party, appropriately to be held on the 49th floor as the entire decor will recapture the spirit of the gold rush of 1849 and the infamous Barbary Coast.

As the guests leave the elevator at the 5:30 to 8 p.m. party they will walk through a replica of a long mine shaft complete vith heavy timbers and gold encrusted rocks. Once inside they vill meet Barbary Coast beauties, listen to banjo music — traight from Your Father's Mustache on Warrenton Street in oston — and enjoy cocktails and a light supper in plenty of me to get to symphony before the beginning of the concert.

Mrs. Fahnestock and Mrs. Rosenfeld are co-chairman of both ents, and Carl Crossman is a member of the committees for th. On the Valhalla party committee are Mrs. Hans H. tin of Manchester, Mrs. Thomas B. Gannet of Wayland, Mrs. rs Gardiner of Hamilton, Mrs. Francis W. Hatch Jr. of erly, Mrs. George A. Parson of Louisburg Square, Nelson stedt, Mrs. Richard H. Thompson of Swampscott and Mrs. ar von Schmidt-Pauli, the wife of the German consul general oston.

On the Gold Rush party committee are Mrs. O. Kelley rson of Boston, Mrs. David Bakalar of Boston, Mrs. ey H. Bundy Jr. of Manchester, Mrs. Albert Goodhue of olehead, Arthur M. Jones of Manchester, Mrs. George L. ent of Dover, Mrs. David Wilder of Needham and Francis atch Jr. of Beverly.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

SARATOGA SARATOGIAN
Thursday, October 19, 1967

Boston Symphony Fund Effort Hits $2.8 Million

BOSTON—The Fund for the Boston Symphony, the first capital campaign ever undertaken by the Orchestra, has passed the $2.8 million mark with the announcement of several important gifts and the establishment of two new funds.

The major campaign seeking to raise $5.5 million over the next four years is intended to strengthen the Orchestra's financial position for the coming decade as well as provide money for improvements to 67-year old Symphony Hall and the Boston Symphony summer home at Tanglewood.

As part of the Fund for the Boston Symphony, the trustees of the Orchestra have established a program of commemorative gifts by which donors may express a personal interest in the Symphony and may honor a family member, musician, or friend. Significant gifts in this program of the Fund for the Boston Symphony have just been announced.

Newly established funds are the Charles Munch Fund of $1 million, for bringing outstanding conductors to Symphony Hall and the Augustus P. Thorndike Fellowship Fund, for a student at the Berkshire Music Center, the Boston Symphony Orchestra's summer center for the advanced study of music at Tanglewood. The Munch Fund has received gifts totaling $540,000 from Henry B. Cabot, Edward A. Taft, and Mrs. H. Melvin Young. Contributions to the Thorndike Fellowship will total $25,000 from John L. Thorndike and members of his family.

The first named chair in the Orchestra will be that of the Principal Cellist. A Gift of $100,000 has been received from Philip K. Allen and other members of the Allen family. The cellist's chair will be named for Mr. Philip R. Allen, late Trustee of the Boston Symphony Orchestra.

Gift opportunities in the commemorative gifts program of the Fund for the Boston Symphony range from $1 million for the Koussevitzky Music Shed at Tanglewood, through $500,000 for a named concert series or the Concertmaster's Chair, to $2,500 to name a seat in Symphony Hall. Individual concerts at Symphony Hall and Tanglewood and each of the Orchestra's principal chairs are also an important part of the commemorative program.

TIMES (e)
GLOUCESTER, MASS.
CIRC. 10,450

OCT 31 1967 New England Newsclip

Manchester man bequeaths public gifts of $86,000

SALEM — Public gifts totaling $86,000 were made in the will of Edward A. Taft Jr., 42, Old Neck Rd., Manchester which was allowed by Judge John A. Costello at Probate Court. He left property valued at about $575,000.

Taft was killed in a car accident in Millbury Sept. 1. He left a widow, Eleanor Crocker Taft and two minor sons, Edward A., III and David C. Taft.

Gifts of $15,000 each were made to Massachusetts General Hospital, Parish of the Advent in Boston, Boston Symphony Orchestra, Inc. and President and Fellows of Harvard College. The latter gift is to be added to a fund established by his father for the benefit of the department of music

Another $5,000 was given to Harvard to be credited to the 25th anniversary fund of the class of 1950.

St. Mark's School in Southborough and the Free Hospital for Women in Brookline were each left $10.000. Fox Club in Cambridge was left $1,000.

Mrs. Maria D. Ritchie of Malden, who was formerly employed by the testator's mother, was given $5,000.

The rest of the estate was given to Mrs. Taft and the two children in the 17 page will made Jan. 28, 1955. Mrs. Taft was given tangible personal property and autos outright.

Charles C. Cabot of Dover and Henry R. Guild of Needham were appointed co - executors of the estate.

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SUNDAY GLOBE
BOSTON, MASS.
CIRC. 537,050

OCT 1 1967 New England Newsclip

Symphony Show a Big Success

By MARJORIE SHERMAN

Globe Society Editor

Henry B. Cabot and his Symphony Road Company, including the "beauteous Barbary Coast Girls" played their second show of the 1967-68 season on the 49th floor of the Prudential Tower Saturday night.

The settings, especially the mine shaft opening scene and the Golden Nugget Saloon are right in the Carl Crossman legend, and producer Fran (Mrs. Harris) Fahnestock has another hit on her hands.

The cast include the Symphony company's prize wit, Francis (Frankie the Trumpet) Hatch as well as narrator Cabot and the man with the satchel for the funds, Philip K. Allen.

The play, "2.8 Million, or Half Way to the Goal," is the story of the gold rush for the Ford Foundation lode, whichc pays off at the rate of one for two. Programs were special edition copies of the Sacramento Transcript of 1850, with present cast inserts among the ads for gold dust and river hotels, schooner sales and town lots and quotations from Mr. Houston's talk in the Senate on slavery.

The Banjo Band from Your Father's Moustache were as sharp as their stripes and straws, and an old-time collation, served between the acts, was almost as rich and savory as the 1850 recipe for Buffalo's Hump.

Special guests in the audience were the regular cast of the Boston Symphony together wi'h their wives.

Some of the most effective gals in show business are on the Fahnestock staff—Mrs. George L. Sargent, Mrs. Thomas Gannett, Mrs. Albert Goodhue, and Mrs. Anthony Kutten, for instance, who could take right over for the leadings ladies too. Directors include the excellent Henry A. Laughlins and Harold Hodgkinsons.

Playing the Barbary Beauties with great spirit and those ruffles that leave the mini-skirt back on hte beach where it belongs are Mrs. Neil Ayer, Mrs. William Glidden, Mrs. Warren Richardson, Mrs. Oliver Wolcott Jr., Mrs. John Dane, Mrs. John Reigeluth and Mrs. Henry A. Laughlin Jr.

Stand-by talent also included Mrs. Lloyd Allen, Mrs. Robert M. P. Kennard, Mrs. Haskell Cohn, Mrs. Samuel Levine, Mrs. Robert Wiese, Mrs. Miles Clair and others.

Audience notables on the Gold Rush Guest List were Robert (The General) Cutler, responsible for foundations (and half a million stakeout to date); Mrs. Frank G. (Ma.) Allen, who's right behind The General with her division of special "backers" who've dug out $425,000 so far and aim at $600,000 more.

Still others were the Henry B. Jacksons, the Cecil Roses, the Henry Keyes, the John Edsalls, the John Bradleys, Mrs. David Bakalar, the Henry Binney Jr.s, the Carl Pickhardts, the Benjamin Smiths, the Philip Walkers, the Donald Hardings, the Stanford Calderwoods, the William Levines, Dr. and Mrs. Richard Thompson, Dr. and Mrs. Arnold Abrams and Dr. and Mrs. Henry Faxon.

And for Symphony such stalwart backers as Mrs. Erich Leinsdorf, the Thomas Perrys, woman trustee Mrs. James Perkins, Sandy Sis are a host more.

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 240,000

OCT 30 1967 New England Newsclip

Social Chatter

By Alison Arnold

Area Teas, Cocktail Parties Given For Subscribers to Symphony

TEAS AND COCKTAIL PARTIES galore are being given by area chairmen of the Council of Friends of the Boston Symphony Orchestra for subscribers to the Symphony. The purpose of these pleasant affairs is to interest the subscribers more deeply in the Friends' program and to enable them to meet the trustees and some of the members of the orchestra.

Following closely on the heels of the Valhalla and Gold Rush parties held on the 49th floor of the Prudential Tower at the end of September, the council has planned parties in Wellesley, Weston, Wayland, Andover and the North Shore areas.

Mrs. Abbot Stevens gave a cocktail party in North Andover yesterday. Philip K. Allen, a trustee, spoke to the guests of the needs and aims of the orchestra. Assisting Mrs. Stevens were Mrs. Robert Saltonstall, Mrs. Alexander Z. Warren and other members of the council.

Mrs. Richard K. Thorndike of Beverly Farms invited North Shore subscribers to meet Everett Firth, principal timpanist of the orchestra, at a cocktail party yesterday. Council members of the North Shore area who helped plan this party were Mrs. Erick Kauders, Mrs. Thomas Gardiner, Mrs. Howard C. Dickinson, Mrs. Raymond W. Ellis, Mrs. Harvey H. Bundy, Jr., and Mrs. Evan Shierling.

Mrs. Hollis Plimpton, Jr., of Brookline will give a Symphony party for the Brookline-Chestnut Hill subscribers on Sunday, Nov. 12. The guests of honor will be Joseph Silverstein, concert master of the orchestra, Roger Voisin, Reuben Green and Sheldon Rotenberg.

Council members assisting Mrs. Plimpton are Mrs. Robert H. Cain, area chairman, Mrs. William McCormick, Ann Sargent, Mrs. Richard A. Ehrlich, Mrs. Roger Voisin, Mrs. Sherman R. Thayer and Mrs. John L. Grandin, Jr.

The first party in the Wellesley area will be a tea given by Mrs. Robert Dean. The subscribers will meet Henry B. Cabot, chairman of the trustees, and Armando Ghitalla, principal trumpet player of the orchestra. Wellesley Council members helping Mrs. Dean are Mrs. Robert G. Wiese, Mrs. H. Starr Ballou, Mrs. William H. Vogler, Mrs. Edward S. Stimpson and Mrs. Howard Hansen.

Earlier this month a tea was given by Mrs. C. Baker Clotworthy of Andover. Mrs Doriot Anthony Dwyer, principal flutist of the orchestra, was the guest of honor and delighted subscribers with descriptions of the interests and avocations of orchestra members, the Tanglewood season, and the Chamber Players' trip to Russia.

Hostesses for the guest artist reception in honor of Erich Leinsdorf, Claire Watson, Jess Thomas and Kenneth Smith were Mrs. Richard Ely, Mrs. William Manice, Mrs. Thomas Barrows, Mrs. John Beard and Mrs. George Emery. The reception was held in the Ancient Instruments Room of Symphony Hall and was attended by more than 200 Friends of the Tuesday series concerts.

Mrs. Lewis P. Cabot of Boston was hostess at the reception for Charles Wilson, making his debut as assistant conductor of the orchestra. Again, the Ancient Instruments Room was the scene of the party and members of the Friends of the Saturday evening concerts were invited.

* * *

Workshop, Lecture on Wedgwood

HAVE YOU ANY WEDGWOOD you'd like to have identified? Or would you just like to know more about Wedgwood? The Board of Trustees of The Society for the Preservation of New England Antiquities has invited its New England members to attend a workshop and a formal lecture on "The Pottery of Josiah Wedgwood" by John Cushion, Keeper of Ceramics at the Victoria and Albert Museum in London, Saturday afternoon, Nov. 4, at 2:30, at The Vale in Waltham. He also will give a slide lecture at 8:15 that evening, in Appleton Hall, 141 Cambridge St., Boston.

The proceeds will benefit The Vale and its greenhouses. Among the sponsors who are planning to attend the workshop and lecture are the Charles Batchelders, Mrs. George A. Clapp, Mrs. Robert D. Chellis, Miss Mary Drake and Mr. and Mrs. Frederic C. Dumaine, Jr.

Also, Miss Eleanor Fayerweather, the William B. Floyds, H. A. Crosby Forbes, the Chase Kimballs, the Bertram K. Littles, Mrs. Francis B. Lothrop, Mr. and Mrs. Ronald T. Lyman, Jr., Miss Mary Otis, Mrs. Harold T. Rand, Mrs. Edmund Rice, Mr. and Mrs. J. Clifford Ross, Mrs. Theodore Lyman Storer, Mrs. Richard Swain and Mrs. Joseph Wolfson.

* * *

Symphony Fund $2.8 Million

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Newly established funds are the Charles Munch Fund of $1 million, for bringing outstanding conductors to Symphony Hall and the Augustus P. Thorndike Fellowship Fund, for a student at the Berkshire Music Center, the Boston Symphony Orchestra's summer center for the advanced study of music at Tanglewood. The Munch Fund has received gifts totaling $540,000 from Henry B. Cabot, Edward A. Taft, and Mrs. H. Melvin Young. Contributions to the Thorndike Fellowship will total $25,000 from John L. Thorndike and members of his family.

The first named chair in the orchestra will be that of the Principal Cellist. A gift of $160,000 has been received from Philip K. Allen and other members of the Allen family. The cellist's chair will be named for Mr. Philip R. Allen, late trustee of the Boston Symphony Orchestra.

Gift opportunities in the commemorative gifts program of the Fund for the Boston Symphony range from $1 million for the Koussevitzky Music Shed at Tanglewood, through $500,000 for a named concert series or the Concertmaster's Chair, to $2,500 to name a seat in Symphony Hall. Individual concerts at Symphony Hall and Tanglewood and each of the orchestra's principal chairs are also an important part of the commemorative program.

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 240,000

OCT 27 1967 New England Newsclip

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 418,250

OCT 30 1967 New England

★ ★ ★

ONE party leads to another in the Council of Friends of the Boston Symphony Orchestra who are still talking about the recent unique Valhalla and Gold Rush soirees held on the 49th floor of the Prudential Tower for the benefit of the B. S. O. Yesterday Mrs. Abbot Stevens gave a cocktail party in North Andover at which Philip K. Allen, trustee of the orchestra, spoke to the guests on its needs and aims. Assisting the hostess were Mrs. Robert Saltonstall, Mrs. Alexander Z. Warren and other members of the Council.

On the North Shore, Mrs. Richard K. Thorndike of Beverly Farms had friends in for cocktails and to meet Everett Firth, principal timpanist of the orchestra. Her aides at the party included Mrs. Erick Kauders, Mrs. Thomas Gardiner, Mrs. Howard C. Dickinson, Mrs. Raymond W. Ellis, Mrs. Harvey H. Bundy, Jr., and Mrs. Evan Shierling.

The idea of the round of socials is to interest more subscribers in the "Friends" program and to enable them to meet trustees and some of the members of the orchestra.

Mrs. Robert Dean is giving the first party in the Wellesley area at which subscribers will meet Henry D. Cabot, chairman of the trustees, and Armand Ghitalla, principal trumpet of the orchestra. Wellesley Council members assisting Mrs. Dean are Mrs. Robert C. Wiese, Mrs. H. Starr Ballou, Mrs. William H. Vogler, Mrs. Edward B. Stimpson and Mrs. Howard Hansen.

On Sunday, Nov. 12, Mrs. Hollis Plimpton, Jr. of Brookline will have Brookline-Chestnut Hill subscribers at her home to honor Joseph Silverstein, concertmaster of the orchestra, Roger Voisin, Reuben Green and Sheldon Rotenburg. In her corps of Council members helpers will be Mrs. Robert H. Cain, area chairman; Mrs. William McCormick, Miss Ann Sargent, Mrs. Richard A. Ehrlich, Mrs. Voisin, Mrs. Sherman R. Thayer and Mrs. John L. Grandin, Jr.

★ ★ ★

NEWS (E)
FRAMINGHAM, MASS.
CIRC. 18,650

OCT 21 1967 New England Newsclip

Significant Gifts to Fund For Symphony

BOSTON — The Fund for the Boston Symphony, the first capital campaign ever undertaken by the Orchestra, has passed the $2.8 million mark with the announcement of several important gifts and the establishment of two new funds. The major campaign seeking to raise $5.5 million over the next four years is intended to strengthen the Orchestra's financial position for the coming decade as well as provide money for improvements to 67-year old Symphony Hall and the Boston Symphony summer home at Tanglewood.

As part of the Fund for the Boston Symphony, the Trustees of the Orchestra have established a program of commemorative gifts by which donors may express a personal interest in the Symphony and may honor a family member, musician, or friend. Significant gifts in this program of the Fund for the Boston Symphony have just been announced.

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BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900
NOV 2 1967 New England Newsclip

Boston Symphony Fund Drive Passes $2.8 Million Mark

BOSTON — The fund for the Boston Symphony, the first capital campaign ever undertaken by the orchestra, has passed the $2.8 million mark with the announcement of several important gifts and the establishment of two new funds.

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Commemorative Gifts

As part of the fund for the Boston Symphony, the trustees of the orchestra have established a program of commemorative gifts by which donors may express a personal interest in the symphony and may honor a family member, musician, or friend. Significant gifts in this program of the fund for the Boston Symphony have just been announced.

Newly established funds are the Charles Munch Fund of $1 million, for bringing outstanding conductors to Symphony Hall and the Augustus P. Thorndike Fellowship Fund for a student at the Berkshire Music Center, the Boston Symphony Orchestra's summer center for the advanced study of music at Tanglewood. The Munch fund has received gifts totaling $540,000 from Henry B. Cabot, Edward A. Taft, and Mrs. H. Melvin Young. Contributions to the Thorndike Fellowship will total $25,000 from John L. Thorndike and members of his family.

Cellist Chair

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Gift opportunities in the commemorative gifts program of the fund for the Boston Symphony range from $1 million for the Koussevitzky Music Shed at Tanglewood through $500,000 for a named concert series or the concertmaster's chair, to $2,500 to name a seat in Symphony Hall. Individual concerts at Symphony Hall and Tanglewood and each of the orchestra's principal chairs are also an important part of the commemorative program.

N. E. HOMESTEAD
SPRINGFIELD, MASS.
MONTHLY AGRICULTURAL
CIRC. 55,000
NOV 1967 New England Newsclip

GIFTS, NEW FUNDS FOR BOSTON SYMPHONY

BOSTON,—The Fund for the Boston Symphony, the first capital campaign ever undertaken by the orchestra, has passed the $2.8 million mark with the announcement of several important gifts and the establishment of two new funds. The major campaign seeking to raise $5.5 million over the next four years is intended to strengthen the orchestra's financial position for the coming decade as well as provide money for improvements to 67-year old Symphony Hall and the Boston Symphony summer home at Tanglewood.

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Gift opportunities in the commemorative gifts program of the fund for the Boston Symphony range from $1 million for the Koussevitzky Music Shed at Tanglewood, through $500,000 for a named concert series or the concertmaster's chair, to $2500 to name a seat in Symphony Hall. Individual concerts at Symphony Hall and Tanglewood and each of the Orchestra's principal chairs are also an important part of the commemorative program.

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THE PILOT
BOSTON, MASS.
WEEKLY CIRC. 149,900
DEC 9 1967 New England Newsclip

Ch. 7, Dec. 11

Marcel Marceau Mimes Benefit for BSO Fund

When WNAC-TV presents the New England premiere of "Meet Marcel Marceau" in color on Monday, December 11 from 10 to 11 p.m., it will be serving a dual purpose:

(1) To entertain Channel 7 viewers with this delightful one-man concert by the world's greatest mime

(2) To benefit the Fund for the Boston Symphony.

Friends of the Symphony are gathering for dinner parties throughout the Commonwealth. Over after-dinner coffee they will enjoy a total of ten acts plus a special tribute to Marceau's favorite stars namely Stan Laurel, Buster Keaton, Harpo Marx, and Charlie Chaplin.

"Meet Marcel Marceau" is an RKO General production made in Hollywood by KHJ-TV before a live audience of 300 in the theatre-in-the-round style. Among the guests were Mr. and Mrs. Groucho Marx, Agnes Moorehead, Elsa Lancaster, Dick Van Dyke, Ed Begley, Margo and many more Marceau admirers.

"The Apache opens the show. It is introduced by Marceau himself, marking the first time the "wordless wonder" has ever talked to an audience about his acts. Throughout the presentation he explains his motives for having conceived a particular routine beofre performing it.

Among the others are "The Circus," "The Tightrope Walker," "The Magician," "The Kite," "The Matador," "Bip at a Society Party," "Youth, Maturity, Old Age," and "Don Juan". The finale is his recreation of his favorite stars.

Marceau keeps his audience spellbound with his matchless ability to fashion concrete reality out of nothing.

As he puts it, "One cannot exercise a love for one's art unless one has a real love for it."

MORNING GLOBE
BOSTON, MASS.
CIRC. 234,100
JAN 18 1968 New England Newsclip

Wellesley to Share In Professor's Will

DEDHAM — Wellesley and two other colleges will profit from nearly half of a $1 million estate left by former Prof. Louise Kingsley.

The will was allowed Wednesday in Norfolk County Probate Court in Dedham by Judge J. John Fox.

Prof. Kingsley, who died Dec. 2, provided that the money be divided equally among Wellesley, Smith and Bryn Mawr.

A bond, filed Wednesday by Atty. David H. Locke, showed her personal property valued at $1,030,000 and real estate at $70,000.

She left to a friend, Grace Hawk, with whom she lived for many years, the income of a $100,000 trust fund and her home at 29 Appleby rd. in Wellesley.

Other recipients include Eleanor Kingsley of Pamona, Calif., $25,000, and Margaret Houck of Austin, Tex., $10,000.

Miss Kingsley also bequeathed $2000 each to the Boston Symphony Orchestra, Morgan Memorial, the Cancer Fund of Boston, the United Negro College Fund of New York, Haystack Mountain School for Crafts in Deer Isle, Me., and the American Friends Service Committee of Philadelphia.

A nephew, Kingman K. Babcock of Rochester, N.Y., was left all her personal property and half of the remainder of the estate.

TRANSCRIPT-TELEGRAM (e)
HOLYOKE, MASS.
6 950
JAN 12 1968 New England Newsclip

$30 Million McCormick Gift Goes To MIT

BOSTON (UPI) — The late Katherine Dexter McCormick of Boston bequeathed most of her $30 million estate to the Massachusetts Institute of Technology (MIT), according to her will filed in probate court in Santa Barbara, Calif.

Attorney James Black made the announcement when the papers were filed Thursday.

Mrs. McCormick, the widow of Stanley McCormick of the International Harvester family, died Dec. 28 at the age of 92.

She also left $5 million each to Stanford University and the Planned Parenthood Federation of America, Inc., of New York, the attorney said.

The exact amount that MIT will receive is not known.

Mrs. McCormick as bequeathed $1 million to the Worcester Foundation of Experimental Biology of Shrewsbury and $500,000 each to the Boston Symphony Orchestra and the Chicago Symphony Orchestra.

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 418,250
JAN 12 1968 New England Newsclip

Leaves Fortune to MIT

SANTA BARBARA, Cal. (AP) — Katherine Dexter McCormick left the bulk of her $30-million estate to the Massachusetts Institute of Technology, a spokesman for her law firm said Thursday.

The exact figure is unknown but it is expected to exceed substantially the $5 million she left Stanford University in California and another $5 million left to the Planned Parenthood Federation of America, Inc., of New York, Atty. James Black said.

Mrs. McCormick, widow of Stanley McCormick, of International Harvester, died Dec. 28 in Boston, Mass.

Her will was filed for probate in Superior Court, Santa Barbara, where she lived before her death.

Other beneficiaries included the Santa Barbara Museum of Art, which received $25,000; her Santa Barbara home, and several expensive paintings; the Chicago Symphony Orchestra, $500,000; the Worcester Foundation of Experimental Biology of Shrewsbury, Mass., $1 million, and for the Boston Symphony Orchestra, $500,000.

Other bequests:

In Massachusetts — Boston Museum of Fine Arts, art objects and paintings, including eight by Winslow Homer; College Club, Boston, $102,500; Chilton Club, Boston, $20,000; A. D. Club, Cambridge, $1,000.

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BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 20,900

NOV 2 1967 New England Newsclip

Boston Symphony Fund Drive Passes $2.8 Million Mark

BOSTON — The fund for the Boston Symphony, the first capital campaign ever undertaken by the orchestra, has passed the $2.8 million mark with the announcement of several important gifts and the establishment of two new funds.

The major campaign, seeking to raise $5.5 million over the next four years, is intended to strengthen the orchestra's financial position for the coming decade as well as provide money for improvements to 67-year-old Symphony Hall and the Boston Symphony summer home at Tanglewood.

Commemorative Gifts

As part of the fund for the Boston Symphony, the trustees of the orchestra have established a program of commemorative gifts by which donors may express a personal interest in the symphony and may honor a family member, musician, or friend. Significant gifts in this program of the fund for the Boston Symphony have just been announced.

Newly established funds are the Charles Munch Fund of $1 million, for bringing outstanding conductors to Symphony Hall and the Augustus P. Thorndike Fellowship Fund for a student at the Berkshire Music Center, the Boston Symphony Orchestra's summer center for the advanced study of music at Tanglewood. The Munch fund has received gifts totaling $540,000 from Henry B. Cabot, Edward A. Taft, and Mrs. H. Melvin Young. Contributions to the Thorndike Fellowship will total $25,000 from John L. Thorndike and members of his family.

Cellist Chair

The first named chair in the orchestra will be that of the principal cellist. A gift of $100,000 has been received from Philip K. Allen and other members of the Allen family. The cellist's chair will be named for Mr. Philip R. Allen, late trustee of the Boston Symphony Orchestra.

Gift opportunities in the commemorative gifts program of the fund for the Boston Symphony range from $1 million for the Koussevitzky Music Shed at Tanglewood through $500,000 for a named concert series or the concertmaster's chair, to $2,500 to name a seat in Symphony Hall. Individual concerts at Symphony Hall and Tanglewood and each of the orchestra's principal chairs are also an important part of the commemorative program.

N. E. HOMESTEAD
SPRINGFIELD, MASS.
MONTHLY AGRICULTURAL
CIRC. 75,000

NOV 1967 New England Newsclip

GIFTS, NEW FUNDS FOR BOSTON SYMPHONY

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THE PILOT
BOSTON, MASS.
WEEKLY CIRC. 149,900

DEC 9 1967 New England Newsclip

Ch. 7, Dec. 11

Marcel Marceau Mimes Benefit for BSO Fund

When WNAC-TV presents the New England premiere of "Meet Marcel Marceau" in color on Monday, December 11 from 10 to 11 p.m., it will be serving a dual purpose:

(1) To entertain Channel 7 viewers with this delightful one-man concert by the world's greatest mime.

(2) To benefit the Fund for the Boston Symphony.

Friends of the Symphony are gathering for dinner parties throughout the Commonwealth. Over after-dinner coffee they will enjoy a total of ten acts plus a special tribute to Marceau's favorite stars namely Stan Laurel, Buster Keaton, Harpo Marx, and Charlie Chaplin.

"Meet Marcel Marceau" is an RKO General production made in Hollywood by KHJ-TV before a live audience of 300 in the theatre-in-the-round style. Among the guests were Mr. and Mrs. Groucho Marx, Agnes Moorehead, Elsa Lancaster, Dick Van Dyke, Ed Begley, Margo and many more Marceau admirers.

"The Apache opens the show. It is introduced by Marceau himself, marking the first time the "wordless wonder" has ever talked to an audience about his acts. Throughout the presentation he explains his motives for having conceived a particular routine beofre performing it.

Among the others are "The Circus," "The Tightrope Walker," "The Magician," "The Kite," "The Matador," "Bip at a Society Party," "Youth, Maturity, Old Age," and "Don Juan". The finale is his recreation of his favorite stars.

Marceau keeps his audience spellbound with his matchless ability to fashion concrete reality out of nothing.

As he puts it, "One cannot exercise a love for one's art unless one has a real love for it."

MORNING GLOBE
BOSTON, MASS.
CIRC. 234,100

JAN 18 1968 New England Newsclip

Wellesley to Share In Professor's Will

DEDHAM — Wellesley and two other colleges will profit from nearly half of a $1 million estate left by former Prof. Louise Kingsley.

The will was allowed Wednesday in Norfolk County Probate Court in Dedham by Judge J. John Fox.

Prof. Kingsley, who died Dec. 2, provided that the money be divided equally among Wellesley, Smith and Bryn Mawr.

A bond, filed Wednesday by Atty. David H. Locke, showed her personal property valued at $1,030,000 and real estate at $70,000.

She left to a friend, Grace Hawk, with whom she lived for many years, the income of a $100,000 trust fund and her home at 29 Appleby rd. in Wellesley.

Other recipients include Eleanor Kingsley of Pamona, Calif., $25,000, and Margaret Houck of Austin, Tex., $10,000.

Miss Kingsley also bequeathed $2000 each to the Boston Symphony Orchestra, Morgan Memorial, the Cancer Fund of Boston, the United Negro College Fund of New York, Haystack Mountain School for Crafts in Deer Isle, Me., and the American Friends Service Committee of Philadelphia.

A nephew, Kingman K. Babcock of Rochester, N.Y., was left all her personal property and half of the remainder of the estate.

TRANSCRIPT-TELEGRAM (e)
HOLYOKE, MASS.
CIRC. 16,950

JAN 12 1968 New England Newsclip

$30 Million McCormick Gift Goes To MIT

BOSTON (UPI) — The late Katherine Dexter McCormick of Boston bequeathed most of her $30 million estate to the Massachusetts Institute of Technology (MIT), according to her will filed in probate court in Santa Barbara, Calif.

Attorney James Black made the announcement when the papers were filed Thursday.

Mrs. McCormick, the widow of Stanley McCormick of the International Harvester family, died Dec. 28 at the age of 92.

She also left $5 million each to Stanford University and the Planned Parenthood Federation of America, Inc., of New York, the attorney said.

The exact amount that MIT will receive is not known.

Mrs. McCormick as bequeathed $1 million to the Worcester Foundation of Experimental Biology of Shrewsbury and $500,000 each to the Boston Symphony Orchestra and the Chicago Symphony Orchestra.

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 418,250

JAN 12 1968 New England Newsclip

Leaves Fortune to MIT

SANTA BARBARA, Cal. (AP) — Katherine Dexter McCormick left the bulk of her $30-million estate to the Massachusetts Institute of Technology, a spokesman for her law firm said Thursday.

The exact figure is unknown but it is expected to exceed substantially the $5 million she left Stanford University in California and another $5 million left to the Planned Parenthood Federation of America, Inc., of New York, Atty. James Black said.

Mrs. McCormick, widow of Stanley McCormick, of International Harvester, died Dec. 28 in Boston, Mass.

Her will was filed for probate in Superior Court, Santa Barbara, where she lived before her death.

Other beneficiaries included the Santa Barbara Museum of Art, which received $25,000; her Santa Barbara home, and several expensive paintings; the Chicago Symphony Orchestra, $500,000; the Worcester Foundation of Experimental Biology of Shrewsbury, Mass., $1 million, and for the Boston Symphony Orchestra, $500,000.

Other bequests:

In Massachusetts — Boston Museum of Fine Arts, art objects and paintings, including eight by Winslow Homer; College Club, Boston, $102,500; Chilton Club, Boston, $20,000; A. D. Club, Cambridge, $1,000.

125

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900

JAN 13 1968 New England Newsclip

U.S. Symphonies Worried About Matching Ford Grants

The Boston Symphony Orchestra has until June 30, 1971, to raise $4 million in order to receive a $2 million grant from the Ford Foundation. Since it has already raised $3.8 million in its current $5.5 million fund drive, the BSO is not worried.

Most Worried

But most of the 61 symphony orchestras that are eligible to share in Ford's $80.2 million matching-grant offer are disturbed about their ability to meet the goal. Nine of them have reached the goal in pledges, but several others haven't even gone out yet for the money.

Unexpected pressures and fears for the future have been generated as byproducts of the grants because, in the words of Stewart Warkow, manager of the American Symphony Orchestra, "The Ford grant has become the Good Housekeeping Seal of Approval for orchestras. We'll get the money, by hook or by crook, because we must."

Effects Are Measured

But most of the profound effects predicted at the time of the grants' announcement already have been felt, according to orchestra managers surveyed by the New York Times. These include:

Musicians' pay has been going up steeply, sometimes directly as a result of the Ford offer.

Seasons have been lengthened.

Administrative staffs, operating budgets and costs in general have climbed.

Musical standards, especially in smaller orchestras, have begun to rise.

Improving musicians' pay and expanding seasons were among the stated aims of the Ford grants to 26 "major" and 35 "metropolitan" orchestras, and gains in musical quality were expected to follow. Several managers declared that increased salary scales have enabled them to hold good players who probably would have drifted away in search of better, more stable conditions. This is particularly true of smaller orchestras, many of which do not sign musicians to contracts, but hire them on a per-service basis.

'A Mild Panic'

A typical response came from Ken Fricker, assistant manager of the Hudson Valley Philharmonic, who said, "The caliber of our orchestra has improved extremely in the last year." He noted that salaries are 25 per cent higher this season than last.

But the Ford grants have had the important side-result of spreading a mild panic, according to several orchestra officials. "It is a make-or-break situation now," said Harold Gregory, manager of the Utah Symphony. "The metropolitan orchestras are all driving to become ranked as majors, and the fear is that if they don't make it they may die off."

In addition, orchestras that did not rank high enough to be included in the 1966 Ford program are under pressure to move up to metropolitan status or perhaps face the possibility of withering away. Competition also has begun to rage among the major orchestras. Several are aiming to break into the magic circle of excellence long occupied by the Big Five: New York, Boston, Philadelphia, Chicago and Cleveland.

Ranked

When it came time to make the grants, the Ford Foundation selected recipients according to a ranking made by the American Symphony Orchestra League.

The 26 orchestras with annual operating budgets of more than $500,000 were rated as major; 35 with budgets under $500,000 were rated as metropolitan.

Thus pressure is on the orchestras not only to raise more money, but also to spend more. The league recently revised its rating system, setting the minimum budget for a major orchestra at $1-million, and announced that the American Symphony Orchestra had moved up into that category. Warkow, the manager, said his orchestra's fund drive was "being formalized," and that it would get under way early in 1968.

Most skillful so far have been nine orchestras that have already met the Ford challenge: the Minneapolis Symphony, the New York Philharmonic, the Indianapolis Symphony, the Dallas Symphony, the Cleveland Orchestra, the New Orleans Philharmonic, the Columbus (Ohio) Symphony, the Louisville Orchestra and the Wichita Symphony.

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 240,000

JAN 1 1968 New England Newsclip

Social Chatter

By Alison Arnold

Looking Back: Anniversaries Highlighted Events of Year

A NEW YEAR has begun with its good resolutions and hopes for the future. But there are always backward glances over the year just ended and it's pleaasnt to remember some of its social highlights. Anniversaries played an important part in Boston's social life in 1967. The Junior League of Boston, Inc., celebrated its 60th anniversary, the Morning Musicales marked their 40th season, the Women's Educational and Industrial Union had its 90th birthday, and the Charles Playhouse, its 10th.

047

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The Symphony Orchestra also staged several unusual parties in 1967. To launch its $5.5 million fund, a performance of Mozart's Toy Symphony was given at the Somerset, with Henry B. Cabot, president of the trustees, in an 18th century costume complete with peruke, conducting the orchestra, composed of other trustees.

In the fall, a Valhalla party, followed the next evening by a Gold Rush party, both at the top of the Prudential Building, helped to swell the orchestra's funds.

For the first time, a ball was held at the Fogg Art Museum in Cambridge. This proved to be an enchanted evening in the stone courtyard, where ladies in evening gowns danced with their black-tie escorts to Ruby Newman's music.

On the same evening, a stormy one in January, the Junior League celebrated its 60th anniversary with a dinner dance in the ballroom of the Sheraton Plaza. This was only one of the many conflicts in dates in 1967, proving that Boston desperately needs a clearing house for social events.

Another "first" was the dinner party that opened the New England Spring Flower Show at Suffolk Downs and brought out Proper Bostonians in the midst of an old fashioned snowstorm, as if to prove that New England fibers are as tough as they were 300 years ago.

In April, the beat of Latin American music was heard in the ballroom of the Sheraton Plaza, where the Pan American Society of New England gave a colorful cocktail dansant with Mexican food and gay paper flowers.

On an evening in May, fireworks and champagne at Glen Magna Farm in Danvers helped to celebrate the 10th anniversary of the Charles Playhouse. A Headdress Ball at the Wianno Club and a Tiffany Ball in Newport were summer social highlights. And still another August event was the luncheon given at the Longwood Cricket Club in honor of Hazel Hotchkiss Wightman, the First Lady of Tennis.

The Ellis Memorial Antiques Show at Horticultural Hall in October had a delightful preview party. In December, a dinner dance at the Ritz-Carlton benefitted the Leukemia Society, and another one at the Logan Tower Restaurant aided the Jesuit Seminaries of New England.

One of the "different" coming-out parties was the paper party given for Reva Seybolt by her parents, the George Seybolts of Dedham, at which the dresses and decorations were made of paper. Another was the dance for Janet Wyman, daughter of Mr. and Mrs. Franklin Wyman Jr. of Brookline, which had an Oriental motif.

The social calendar for 1968 is already well-filled. Friday, Jan. 12, will be a busy day with the first of four Friends Friday Luncheons at Horticultural Hall before the Symphony concert, the Opera Ball at the Somerset in the evening, for which John F. Kennedy is honorary chairman. This $75 per party will benefit the Opera Company of Boston.

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 240,000

FEB 2 1968 New England Newsclip

Pension Fund Concert by BSO Sunday Feb. 11

The Boston Symphony Orchestra's 143rd Pension Fund concert will be presented at Symphony Hall on Sunday, Feb. 11, at 3 p.m. with Erich Leinsdorf conducting and Jack Benny as violin soloist.

Th eorchestral portion of the program will include the overture to Rossini's "Il Signor Bruschino" and Beethoven's Symphony No. 5 Mr. Benny, who makes his debut with the orchestra at this concert will bring his violin on stage following intermission for a performance of "Zigeunerweisen," by Pablo de Sarasate, the first movement of Mendelsohn's Violin Concerto in E minor and Rimsky-Korsakov's "Capriccio Espagnol." Mr. Benny has warned that there may be encores.

Remaining tickets for the Feb. 11 concert are on sale at the Symphony Hall box office.

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 240,000

JAN 10 1968 New England Newsclip

An Opera House Is Needed, Too

To The Herald Traveler Editor:

047

As for paying out $40 million to $50 million for a stadium, how about using some of that money for a decent opera house, which we also need, or using some funds to help the struggling Symphony Orchestra—or isn't Boston interested in the finer arts? The Council on Arts and Humanities is dragging its heels with a small donation. We are not against stadiums per se, but as the State of Massachusetts is already overburdened with taxes, we feel this should be a matter of private financing.

If such large sums can be raised for a goal such as sports, then surely a portion should be available also for more cultural purposes.

RUTH I. PARSONS
L. D. HARRIS

Gloucester

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 418,250

FEB 15 1968 New England Newsclip

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The Massachusetts State Council on the Arts and Humanities put it this way in its first annual report:

"People are discovering that the arts are vitally related to the great social issues of the time—family welfare, racial justice, education, urban renewal."

Nevertheless, the Council's illuminating report found that professional performing arts organizations—from small theater companies to the renowned Boston Symphony Orchestra—find it impossible today in Massachusetts "to be self supporting and must seek outside help from business, foundations and government."

Sadly, the arts get precious little help from state government. The Legislature's attitude ranges from being suspicious to being condescending. The Council itself gets only a $25,000 allowance, compared to $60,000 in Connecticut and $50,000 plus administrative costs in Rhode Island.

The Council's excellent first report carries a message clear and strong: Massachusetts will lose its cultural advantage unless it gets more deserved financial help from the Commonwealth.

125

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 240,000

1968 New England Newsclip

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900

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AWARDS

126

JENKINTOWN, PA.
TIMES CHRONICLE
W. 7,509

JAN 25 1968

STOKOWSKI FOR WELLESLEY . . . Three directors of Wellesley-in-Philadelphia meet to discuss plans for the alumnae club benefit at the Academy of Music Jan. 30. The Boston Symphony, conducted by Leopold Stokowski, will give a concert for the benefit of the Wellesley-in-Philadelphia Scholarship Fund. Working on arrangements are (from left) Mrs. James B. Lynch, Rydal; Mrs. George J. Hauptfuhrer, Jr., Huntingdon Valley, club president; and Mrs. D. Gerald Scott, Jenkintown, treasurer.

NEWS-TRIBUNE (e)
WALTHAM, MASS.
CIRC. 16,400

JAN 29 1968

New England Newsclip

WCRB to Sponsor Three Concerts For Scholarships

Radio station WCRB has announced a 20th anniversary series of three concerts in Symphony Hall to benefit the WCRB Scholarship Fund.

General Manager Richard L. Kaye said that in addition to the 10th Annual WCRB Night at Pops June 15 the station will present Renato Fasano, conductor, April 17 and the Chamber Symphony of Philadelphia, Anshel Brusilov, conductor, Oct. 11.

The WCRB Scholarship Fund each year since 1965 has provided financial assistance for young musicians at the Berkshire Music Center, Tanglewood.

Horn soloist William Lane, who received scholarship aid in 1966, was soloist at the 1967 WCRB Night at Pops. He is now first horn in the Buffalo Philharmonic. Cellist Jerome Patterson, who received scholarship aid in 1967, is now a member of the Boston Symphony.

MUSIC CLUBS MAGAZINE
CHICAGO, ILL.
5 TI. A YR. 5,500

DEC 1967

James Wagner, 19, tenor from Los Angeles, and Emily Faxon, 22, violinist from Brookline, Massachusetts, are winners of NFMC Tanglewood scholarships at Berkshire Music Center, named in honor of Mrs. Ada Holding Miller, Past National President. They are pictured with Erick Leinsdorf, Conductor of Boston Symphony Orchestra and Director of Tanglewood Music Center. James will be a Junior this fall at the Eastman School of Music and Emily a Senior at Juilliard.

SUNDAY GLOBE
BOSTON, MASS.
CIRC. 537,050

OCT 1 1967

New England Newsclip

N.E. Conservatory Names 18

Eighteen faculty and administrative appointments to the New England Conservatory of Music have been announced by president-elect Gunther Schuller.

Rudolf Kolisch, pupil of Arnold Schoenberg and former leader of the Pro Arte and Kolisch string quartets, will join the chamber music department. Aldo Parisot, professor of cello at Yale, will become a visiting artist and Russell Sherman, a pupil of Edward Steuermann, will head the piano department. Lav Vrbanic, formerly of the Conservatory of Zagreb, will join the voice department.

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Academic studies department — Charles Nathanson, formerly of Brandeis University.

MUSIC TRADES
NEW YORK, N. Y.
MONTHLY 5,500

OCT 1967

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PRESS-HERALD (m)
PORTLAND, ME.
CIRC. 56,000

FEB 2 1968

New England Newsclip

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AWARDS

126

JENKINTOWN, PA.
TIMES CHRONICLE
W. 7 509

JAN 25 1968

STOKOWSKI FOR WELLESLEY . . . Three directors of Wellesley-in-Philadelphia meet to discuss plans for the alumnae club benefit at the Academy of Music Jan. 30. The Boston Symphony, conducted by Leopold Stokowski, will give a concert for the benefit of the Wellesley-in-Philadelphia Scholarship Fund. Working on arrangements are (from left) Mrs. James B. Lynch, Rydal; Mrs. George J. Hauptfuhrer, Jr., Huntingdon Valley, club president; and Mrs. D. Gerald Scott, Jenkintown, treasurer.

NEWS-TRIBUNE (e)
WALTHAM, MASS.
CIRC. 16,400

JAN 29 1968

New England Newsclip

WCRB to Sponsor Three Concerts For Scholarships

Radio station WCRB has announced a 20th anniversary series of three concerts in Symphony Hall to benefit the WCRB Scholarship Fund.

General Manager Richard L. Kaye said that in addition to the 10th Annual WCRB Night at Pops June 15 the station will present Renato Fasano, conductor, April 17 and the Chamber Symphony of Philadelphia, Anshel Brusilov, conductor, Oct. 11.

The WCRB Scholarship Fund each year since 1965 has provided financial assistance for young musicians at the Berkshire Music Center, Tanglewood.

Horn soloist William Lane, who received scholarship aid in 1966, was soloist at the 1967 WCRB Night at Pops. He is now first horn in the Buffalo Philharmonic. Cellist Jerome Patterson, who received scholarship aid in 1967, is now a member of the Boston Symphony.

MUSIC CLUBS MAGAZINE
CHICAGO, ILL.
5 TI. A YR. 5,500

DEC 1967

James Wagner, 19, tenor from Los Angeles, and Emily Faxon, 22, violinist from Brookline, Massachusetts, are winners of NFMC Tanglewood scholarships at Berkshire Music Center, named in honor of Mrs. Ada Holding Miller, Past National President. They are pictured with Erick Leinsdorf, Conductor of Boston Symphony Orchestra and Director of Tanglewood Music Center. James will be a Junior this fall at the Eastman School of Music and Emily a Senior at Juilliard.

MUSIC TRADES
NEW YORK, N. Y.
MONTHLY 5,500

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SUNDAY GLOBE
BOSTON, MASS.
[illegible] 050

OCT 1 1967

New England Newsclip

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TRUSTEE NEWS

SUN (e)
LOWELL, MASS.
CIRC. 46,350

DEC 23 1967 New England Newsclip

Music

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By Alfred Burke

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TELEGRAM (m)
WORCESTER, MASS.
CIRC. 62,350

JAN 26 1968 New England Newsclip

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It is safe for a Massachusetts politician to admit out loud that he enjoys the richer aspects of cultural life. That is a good and healthy situation for our state.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900

JAN 27 1968 New England Newsclip

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CIRC. 240,000

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SUNDAY TELEGRAM
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FEB 4 1968 New England Newsclip

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FRIENDS OF B.S.O.

128

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BOSTON, MASS.
CIRC. 240,000

SEP 20 1967 New England Newsclip

Symphony Tea Friday in Concord

THE CONCORD AREA of the Council of Friends of the Boston Symphony Orchestra will give a tea for the Friday afternoon subscribers to the Symphony concerts. The tea will take place at the home of Mrs. William B. Moses Jr., 86 Main St., Concord, Friday, Sept. 22, at 3 o'clock.

The subscribers to the Friday afternoon concerts have a charter bus that takes them into Boston in time for luncheon or shopping and returns them to Concord after the concerts.

Last year, the charter bus treasury had a surplus, so the Concord Ladies Symphony Bus gave the Friends of the orchestra a check for $250. The council will honor those women at the tea that will launch the 1967-68 season. Friday subscribers who do not take the bus are invited, too.

Mrs. James Perkins, a trustee of the orchestra, will be there, and Mrs. Harris Fahnestock will tell about the plans for the orchestra this year. Mrs. Donald B. Sinclair and Mrs. Howard W. Davis are co-chairmen of the Concord Area Council of Friends. Helping them with the tea are Mrs. Anatole Haemmerle and Mrs. Henry Keyes.

JOURNAL
CONCORD, MASS.
WEEKLY CIRC. 4,200

SEP 21 1967 New England Newsclip

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Mrs. Janes Perkins, a Trustee of the Orchestra, will be attending, and Mrs. Harris Fahnestock is going to speak about the plans of the Orchestra this year. The committee is requesting that the guests arrive on time.

Mrs. Donald B. Sinclair and Mrs. Howard W. Davis are co-chairmen for the Concord Area Council of Friends. Committee members helping as hostesses with the tea are Mrs. Anatole Haemmerle and Mrs. Henry Keyes.

FREE PRESS
CONCORD, MASS.
WEEKLY CIRC. 2,300

SEP 21 1967 New England Newsclip

Symphony-Goers To Enjoy Tea

The Concord Area of the Council of Friends for the Boston Symphony Orchestra is giving a Tea for the Friday Afternoon Subscribers of the Symphony Concerts of this area. This Tea will be at the home of Mrs. William B. Moses, Jr., 86 Main Street, Concord, on Friday, September 22, at 3 o'clock.

The subscribers to the Friday Afternoon Concerts have a Charter Bus which takes them into Boston in time for luncheon or shopping and returns them to Concord after the concerts. Last year the Charter Bus Treasury had a surplus, so the Concord Ladies Symphony Bus gave the Friends of the Orchestra a check for $250. The Council now wishes to honor those Ladies with this Tea and to launch the 1967-1968 season. Friday subscribers who do not take the bus are cordially invited to come.

Mrs. James Perkins, a Trustee of the Orchestra, will be attending, and Mrs. Harris Fahnestock is going to speak about the plans of the Orchestra this year. The committee is requesting that the guests arrive as near 3 o'clock as possible.

Mrs. Donald B. Sinclair and Mrs. Howard W. Davis are Co-Chairmen for the Concord Area Council of Friends. Committee members helping as hostesses with the Tea are Mrs. Anatole Haemmerle and Mrs. Henry Keyes.

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 418,250

SEP 18 1967 New England Newsclip

SMART SET

'Friends' Add To Seminars

By ROSE WALSH

FRIENDS OF THE NEW ENGLAND Conservatory of Music have enriched their fall Seminars in Music Study, beginning today, by offering 7 different courses this year—several in piano ensemble and sight reading; in theory and in chamber singing. In addition, the course in Symphony Analysis every Friday morning before the Boston Symphony Concert is of great interest, not only to all Symphony goers, but especially to Friday subscribers.

Now in its 7th season, the classes, sponsored by the Friends for their members and potential "Friends", are held at the New England Conservatory in Boston as well as at branches on the South and North Shores and in Wellesley. Friends of the Conservatory who share one symphony ticket may share a subscription to this Seminar and attend alternately.

In the Symphony Analysis, Mrs. Mac Morgan of the faculty will discuss selections chosen from the symphony program to be played that day, with emphasis on new works. Advanced students of the conservatory will occasionally illustrate the program by playing selections of the afternoon's program, adding to the enjoyment and understanding of the music to be heard.

Seminar participants can take advantage of luncheons served at the conservatory cafeteria where tables will be reserved for them. Convenient parking is assured. More information may be obtained by calling the Friends Office at the conservatory, 536-8660, ext. 34.

Mrs. John Carter, chairman of the Friends, is on the subscription list, as are Mrs. Arthur Hilsinger, Jr. vice-chairman, (former president of the Junior League); Mrs. Herbert J. Motley, chm. of the Seminars; Mrs. Albert B. Hunt (a director of the Country Evening Concerts, Weston); Mrs. E. Anthony Kutten, Mrs. Laurence M. Lombard, Mrs. Charles E. Mason, Miss Frances Whedon, Mrs. James H. Perkins (only woman on the Boston Symphony Orchestra board of trustees); Mrs. Alan Aisenberg, Mrs. Teruhisa Matsusaka, and many others.

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 418,250

SEP 20 1967 New England Newsclip

SMART SET

Symphony Tea Friday

By ROSE WALSH

FRIDAY afternoon subscribers of the Boston Symphony Orchestra concerts are invited to a tea on Friday at 3 o'clock in the attractive Concord home of Mrs. William D. Moses, Jr., 86 Main st. The Concord Area of the Council of Friends of the BSO, Mrs. Donald B. Sinclair and Mrs. Howard W. Davis, co-chairmen, are hostessing the party to which guests are asked to arrive as promptly as possible.

Concord subscribers to the concerts have a Charter bus which takes them into Boston in time for luncheon or shopping and returns them home after the musical afternoon. Last year the Charter Bus Treasury had a surplus so the patrons gave the Friends of the Orchestra a check for $250. The Council is honoring these ladies at the tea and at the same time launching the 1967-68 season. Non-bus subscribers are also invited to attend.

Mrs. James Perkins, a trustee of the BSO will be present and Mrs. Harris Fahnestck will discuss Symphony plans. In the hostess group are Mrs. Anatole Haemmerle and Mrs. Henry Keyes.

★ ★ ★

3 RECORD AMERICAN, BOS

TIMES (e)
BEVERLY, MASS.
CIRC. 8,550

OCT 27 1967 New England Newsclip

Farms Party To Aid Symphony

BOSTON —Area chairmen of the Council of Friends of the Boston Symphony Orchestra are having tea, punch and cocktail parties for subscribers of the Symphony to interest them more deeply in the "Friends" program, and to enable them to meet trustees and some of the members of the orchestra.

Following closely on the heels of the exciting Valhalla and Gold Rush parties held on the 49th floor of the Prudential Tower at the end of September, the Council has parties planned in Wellesley, Weston and Wayland, Andover and the North Shore areas.

Mrs. Richard K. Thorndike of Beverly Farms, has invited North Shore subscribers to meet Everett Firth, principal timpanist of the orchestra, at a cocktail party, Sunday, October 29.

Council members assisting Mrs. Thorndike are Mrs. Harvey H. Bundy Jr., Mrs Thomas Gardiner and Mrs. F. Corning Kenly of Manchester, Mrs. Howard C. Dickinson, Mrs. Raymond W. Ellis, Mrs. Erick Kauders and Mrs. Evan Shierling of Marblehead

129

TIMES (e)
BEVERLY, MASS.
CIRC. 8,550
047
NOV 17 1967 New England Newspapers

The Distaff Side

Friends Plan Lunch Series

The Pre-Symphony Friday luncheons and fashion shows have passed into oblivion, but a new idea is about to take over.

The Council of Friends, the group that has come up with so many startlingly good ideas, now has another one.

Friends Friday Luncheons in the Lecture Hall of Horticultural hall, Boston (just across the street from Symphony) will begin on January 12.

And a North Shore woman, Mrs. John M. Bradley of Manchester, is co-chairman of the committee that has been meeting since early October planning this new event for devotees of Symphony.

A series of charming and delightful mid-day luncheons for 250 will be held on January 12, February 9 March 8 and April 20. Since there are 1200 Friends tickets will be sold on a first come, first served basis and they may be bought for the entire series.

Starting at 12:15, each luncheon will feature apertifs and cocktails with luncheon promptly at 12:45. Serving on the committee which planned these new events is Mrs. Louis W. Cabot of Wenham, co-chairman with Mrs. Norman Cahners of the Council.

Decorations for each luncheon are being planned by Mrs. Charles F. Hovey and Mrs. John M. Ferry with the cooperation of area chairmen.

Many of Boston's and the North Shore's most distinguished family are represented among the list of patronesses and, of course, all are devotees of the Symphony.

Mrs. Harvey H. Bundy Jr. and Mrs. Josiah A. Spaulding of Manchester are in charge of inviting members of the Council to be patronesses. Among those receiving such invitations are Mrs. Francis W. Hatch Jr. of Beverly Farms, Mrs. Sumner Pingree of Hamilton, Mrs. Erich Leinsdorf, wife of the Symphony conductor, and others from among the Symphony subscribers.

HUNT BREAKFAST

Talk of Symphony brings a natural thought or two of the Hunt, for it is often the same group that takes an interest in both.

Recently two North Shore devotees of the Hunt met at a Hunt breakfast in Middleburg, Va. — Mrs. Winston Guest, the former Ceezee Cochrane, who practically grew up on the North Shore and became the top girl on the Boston Glamour Girl list of 1939, and Mrs. Sears Gardiner, whose mother is Mrs. Francis P. Sears of Hamilton, and who held the same title in 1940.

Middleburg is a famous Hunt that many will recall from the days of the Kennedy Administration when Jacqueline Kennedy rode with them.

The recent breakfast was served following the opening of the Orange County Hunt, one of the most exclusive in Virginia. Mr. and Mrs. Thomas F. Furness were hosts.

And of course it was not a breakfast at all, for at these occasions they don't serve the usual breakfast menu. What they do serve is such delicacies as creamed turkey, sausages, roast beef, salad, cheeses, biscuits and fruit compote and cookies with of all things, Irish coffee.

It's a buffet service and perfectly splendid. Mrs Guest and Mrs. Gardiner sat together after serving themselves from the buffet, we understand, and undoubtedly reminisced a bit over such things as Magnolia's Casino and the glamourus excitement on the North Shore when they were growing up in the 30's and 40's.

ANTIQUE EMBROIDERY

But life is not all luncheons, dinners, music and horses among the affluent. Many of these ladies are talented with needle and thread.

Fifty of their antique embroideries are now on exhibit in the gallery of the Old Slater Mill Museum in Pawtucket, R. I. from November 4 through 26.

Examples of past, present and future crewel embroidery designs are in this exhibition.

Among the leading exhibitors listed in this top flight show are three from the North Shore. Mrs. Chester Tannebring and Mrs. Irving Mann of Beverly and Mrs. Gordon Prince of South Hamilton.

GIRL SCOUTS

North Shore women are leaders of the Girl Scouts too, and they have been meeting this week at the Sheraton-Boston.

The blizzard was not sent special for them, but then they did not let it stop their activities you may be sure. Several New England service clubs were represented at the Wednesday night banquet that climaxed their conference, despite the bad weather.

Among the many speakers they have enjoyed and learned from was one, Mrs. Joseph Lash, with a particularly timely message. She told them that hippies, who are causing so much concern in the national press and on the national scene, are actually vanishing.

"I have seen signs that these sensitive children are ready to come back to their families and say they will live in this world," Mrs. Lash said.

Now that's a very good sign.

Mrs. Lash described rebellion of youth and the generation gap as "nothing new." We're glad to hear it from an authority. Youth has always rebelled, but Mrs. Lash finds a great love between the present generations. From this love hopefully will come understanding, and maybe even progress.

But the conference was not all in this vein. The Girl Scout leaders learned new concepts in leadership training and were told that leadership is a job for both generations. Now, that's a thought worth mulling a bit.

It was a three day convention for Region One, New England Girl Scouts of the U.S.A. and no doubt ome good material came out of it.

SUNDAY HERALD TRAVELER
BOSTON, MASS.
CIRC. 310,000
NOV 19 1967 New England Newspapers

SYMPHONY LUNCHEONS

The Council of Friends of the Boston Symphony Orchestra is planning a series of four Friday Friends Luncheons at Horticultural Hall before the Friday concerts. What could be pleasanter than to join friends for luncheon and then go across the street to Symphony Hall without being delayed by traffic? The first luncheon will take place January 12 and the others will be February 9, March 8 and April 26. Cocktails and aperitifs will be served at 12:15 before the 12:45 luncheons. Seating is limited to 250 and tickets will be sold as a series. (Above) Standing in front of a Sargent portrait of Henry Lee Higginson, founder of the orchestra, are Mrs. Howard E. Hansen of Wellesley Hills and Mrs. Norman Cahners of Brookline.

ALISON ARNOLD

PATRIOT-LEDGER (e)
QUINCY, MASS.
CIRC. 53,900
NOV 16 1967 New England

SOCIETY

by Miriam Tod

One of the foremost traditions in Boston is the sacred Friday afternoon symphony concert. Starting promptly at 2 p.m., it draws subscribers who value their seats as prized family possessions that are carefully handed down from mother to daughter to granddaughter.

Most of these seat holders are Friends of the Boston Symphony Orchestra and help support the orchestra with their annual giving. For these loyal supporters the Council of Friends is planning a much needed prelude to the Friday concerts, a series of luncheons that will be held during January, February, March and April.

Ever since the Pre-Symphony Luncheons arranged by Mrs. E. Anthony Kutten at the Midtown Motor Inn ceased a year ago, a need for some kind of pre-symphony lunch has been apparent. The council has arranged for its luncheons to be held at Horticultural Hall, directly across the street from Symphony Hall, so the ladies will be able to park their cars and forget the problems of traffic for the rest of the afternoon.

Mrs. John M. Bradley of Manchester and Mrs. Jerome Rosenfeld of Brookline are co-chairmen of the luncheons, and they urge Friends of the Orchestra to reply quickly to their invitations as more than 1,200 Friends attend the Friday afternoon concerts and the luncheon can only accomodate 250, so the reservations have to be accepted on a first-come, first-serve basis.

Mrs. Harvey H. Bundy Jr. and Mrs. Josiah A. Spaulding, both of Manchester, are in charge of patronesses. They include Mrs. William T. Alrich of Chestnut Hill, Mrs. Philip R. Allen and Mrs. Abbot Stevens of North Andover, Mrs. Henry B. Bigelow of Concord, Mrs. Charles Sumner Bird of East Walpole, Mrs. Henry M. Bliss and Mrs. George Lewis Sr. of Sherborn, Mrs. Ralph Bradley and Mrs. Barbara Stone Chase of Canton, Mrs. Henry G. Byng of Medfield, Mrs. Franklin Dexter, and Mrs. Francis W. Hatch Jr. of Beverly Farms, Mrs. Sumner Pingree of South Hamilton, Mrs. Charles A. Rheault of Westwood and Mrs. Henry Wheeler Jr. of Weston.

The luncheons, which will be held on Jan. 12, Feb. 9, March 8 and April 26, will start promptly at 12:15 p.m. with apertifs and cocktails, with luncheon served at 12:45 p.m. Tickets will be sold as a series.

Also serving on the committee for these sure-to-be-popular luncheons are Mrs. Nelson W. Aldrich of Marblehead, Mrs. George E. Bates of Boston, Mrs. Lewis P. Cabot of Boston, Mrs. Louis W. Cabot of Wenham, Mrs. Stanford N. Calderwood of Cambridge, Mrs. Harris Fahnestock of Concord, Mrs. Lewis H. Clark Jr. of Cambridge, Mrs. James F. Hunnewell of Westwood and Mrs. Norman L. Cahners of Brookline.

MESSENGER
MARBLEHEAD, MASS.
3,650
NOV 2 1967 New England Newspapers

Council of Friends Boston Symph. Orch. Fall Activities

Area Chairmen of the Council of Friends of the Boston Symphony Orchestra are having tea, punch and cocktail parties for subscribers of the Symphony to interest them more deeply in the "Friends" program, and to enable them to meet Trustees and some of the members of the Orchestra.

Mrs. Richard K. Thorndike of Beverly Farms, invited North Shore subscribers to meet Everett Firth, principal timpanist of the Orchestra at a cocktail party. Marblehead council members assisting Mrs. Thorndike were Mrs. Howard C. Dickinson, Mrs. Raymond W. Ellis, Mrs. Erick Kauders and Mrs. Evan S[illegible]ling.

130

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 240,000

NOV 15 1967 New England Newsclip

Social Chatter

By Alison Arnold

Series of Friday Luncheons Set For Friends of Boston Symphony

INVITATIONS ARE IN THE MAIL to that generous group of women who have for so many years supported the Boston Symphony Orchestra by their annual giving. They are being invited to the first of four Friends Friday Luncheons, Jan. 12, in the Lecture Hall of Horticultural Hall.

What could be better than to join friends for luncheon at this venerable building just across the street from Symphony Hall? And what better time than January when wintry blasts and snow and ice make traffic a more than usual hazard?

The Council of Friends has asked Mrs. Jerome Rosenfeld and Mrs. John M. Bradley to be co-chairmen of the Friends Luncheons. They have made plans to make this series a charming and delightful mid-day event, as well as an enormous convenience to the Friends who can go on to the Symphony concert just a few steps away.

Many of Boston's most distinguished families are represented on the list of patronesses. All devotees of Symphony, they have shown an enthusiastic support of this latest project of the Council of Friends.

Mrs. Charles F. Hovey, a trustee of the Massachusetts Horticultural Society, as well as a member of the Council of Friends, and Mrs. John M. Ferry are co-ordinating the efforts of area chairmen in planning the decorations for each luncheon.

Other members of the committee who have been meeting since early October in the Ancient Instruments Room of Symphony Hall to insure the success of this first series of Friends Luncheons are Mrs. Nelson W. Aldrich, Mrs. George E. Bates, Mrs. Lewis F. Cabot, Mrs. Stanford N. Calderwood, Mrs. Lewis H. Clark, Mrs. Harris Fahnestock, Mrs. James F. Hunnewell, Mrs. Louis W. Cabot and Mrs. Norman L. Cahners.

Luncheon seating will be limited to 250 and as there are 1200 Friends who subscribe to the Friday afternoon concerts, reservations will be made on a first come, first served basis.

Ticket will be sold as a series for the luncheons, Jan. 12, Feb. 9, March 8 and April 26. Starting at 12:15 for those who wish aperitifs and cocktails, with luncheon served promptly at 12:45, these luncheons should be one of the most papular events open to the Friends of the Boston Symphony Orchestra.

Among those invited by Mrs. Harvey H. Bundy Jr. and Mrs. Josiah A. Spaulding to be patronesses are Mrs. William T. Aldrich, Mrs. Philip R. Allen, Mrs. Henry B. Bigelow, Mrs. Charles Sumner Bird and Mrs. Henry M. Bliss.

Also, Mrs. Ralph Bradley, Mrs. Henry G. Byng, Mrs. Barbara Chase, Mrs. Bigelow Crocker Jr., Mrs. Nelson J. Darling Jr., Mrs. Franklin Dexter, Mrs. Francis W. Hatch Jr., Mrs. Phillips Ketchum, Mrs. John H. Knowles, Mrs. Edwin H. Land and Mrs. Ralph Lawson.

Others are Mrs. Erich Leinsdorf, Mrs. Frederick J. Levisure, Mrs. George Lewis Sr., Mrs. Stanley McCormick, Mrs. Alfred R. McIntyre, Mrs. Robert H. Morris, Mrs. William B. Moses Jr., Mrs. Richard C. Paine, Miss Mary Parlett, Mrs. Charles H. Pettit, Mrs. Sumner Pingree, Mrs. Charles A. Rheault, Miss Miriam Shaw, Mrs. Abbot Stevens and Mrs. Henry Wheeler Jr.

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PATRIOT-LEDGER (e)
QUINCY, MASS.
CIRC. 58,900

JAN 15 1968 New England Newsclip

SOCIETY

by Miriam Tod

It's amazing what a few potted palms can do to a great barn of a place like Horticultural Hall. It must be added that the pots of brilliant blue cinerarias from Mrs. Edwin Webster's greenhouses didn't hurt any either at the first of the series of four pre-Symphony lunches that the Council of Friends of the Boston Symphony Orchestra have organized for Friday afternoon symphonygoers.

Horticultural Hall is not an easy place to decorate and the remains of the Institute of Contemporary Art's exhibition from Expo "American Painting Now" hanging over all didn't add much to the graciousness of the scene. However the decorations committee, under the direction of Mrs. Charles F. Hovey of Chestnut Hill and Mrs. John M. Ferry of Cambridge did a noble job of erecting a screen across the hall so that only half the hanging feet depicted in one large painting were showing.

Sherry was served in the big lower hall of the building and the round luncheon tables were placed on the upper level. Here again ingenuity and imagination were shown by the committee for they had decorated each table with pink and red carnations laid on lemon leaves and each guest was invited to take one and wear it to Symphony as a badge of recognition. Among those on the decorations committee were Mrs. Howard W. Davis and Mrs. Alexander Ellis of Concord and Mrs. Howard W. Hansen of Wellesley.

In many ways Friday's luncheon was a reunion, for many of the same people who were regular subscribers to the pre-symphony luncheons at the Midtown Motor Inn a few years ago, run so well by Mrs. E. Anthony Kutten of Brookline, were there. It was obvious how pleased everyone was to have a luncheon to attend before Symphony once again, and one that entailed one-time parking and a step across the street to the concert. Mrs. Richard Ely of Weston, Mrs. Robert C. Dean of Wellesley, Mrs. Barton Gummere of Marblehead, Mrs. Thomas Chesterton of Wellesley, Mrs. George F. Hall of Milton, Mrs. Charles Rheault of Westwood and Mrs. Robert Wiese of Wellesley were some of those who were faithful subscribers to the old series and who were enjoying the new.

Guests helped themselves at long buffet tables to cheese souffle, creamed scallops and two kinds of salad before joining friends at the round tables. The potted palms from Boston's park department softened the bare walls and gave somewhat the effect of the old time palm courts that used to be part of luxury hotels in the past.

Members of the Council of Friends from the Concord, Weston, Wayland and Wellesley areas were the hostesses for this first lunch. Among those from Wellesley were Mrs. Walter Amory, Mrs. Donald P. Babson, Mrs. Jack Parker, Mrs. Edward S. Stimpson, Mrs. Mark C. Wheeler, and Mrs. H. Starr Ballou.

Among the hundreds of ladies seen at the luncheon were Mrs. Vcevold Strekalovsky of Dedham, cheerful in a bright golden wool coat; Mrs. George Sargent of Dover, whose pretty pink and white suit matched the pink carnations on the tables—she didn't go to the concert as she was going home to pack for a trip to Bermuda; Mrs. Arnold Jenkins of Dedham, wrapped against the cold in a full length mink coat; Mrs. Albert Goodhue of Marblehead, a white silk and wool suit attractive with her dark mink beret; Mrs. Robert Kistner of Needham, another who chose a white suit; Mrs. Frederick Stare of Wellesley in a pretty green kerchief style hat and many more.

The next luncheon will be February 9, followed by lunches on March 8 and April 26.

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 240,000

FEB. 10 1968 New England Newsclip

Social Chatter

By Alison Arnold

It Was All Hearts and Flowers At Pre-Symphony Luncheon

HEARTS AND FLOWERS formed a Valentine motif for the second Pre-Symphony Luncheon at Horticultural Hall, yesterday. The luncheons are under the co-chairmanship of Mrs. Jerome Rosenfeld and Mrs. John M. Bradley, and yesterday's was in charge of the Andover, Brookline and North Shore Groups of the Symphony Orchestra's Council of Friends.

Mrs. Raymond Ellis and Mrs. James Marsh made the charming mobile of red Cupids and hearts, and Mrs. Thomas Otis carefully transported graceful branches of pink flowering quince she had forced especially for the luncheon. Arranged in tall black vases on the stage, they made an artistic Japanese effect.

On the center of each table was a pot of pink begonias surrounded by a white paper frill and a froth of pale pink tissue, and in each was an arrow with a red heart on the end. Even the dessert was Valentine concoction—ice-cream pie with raspberries.

Hostesses at this luncheon were Mrs. James Grew, Mrs. Robert Saltonstall, Mrs. John B. Hawes, Mrs. Alexander Warren and Mrs. Philipp K. Allen of Andover, Mrs. William McCormick, Mrs. Richard Ehrlich, Mrs. John L. Grandin, Mrs. Francis Barnum Jr., Mrs. Manuel Kurland, Mrs. Walter Cahners, Mrs. Herbert Hoffman, Mrs. Robert Hopkins and Mrs. E. Morton Jennings Jr. of Brookline.

Also, Mrs. Richard Thorndike, Mrs. F. Corning Kenly, Mrs. David Little, Mrs. Thomas Gardiner, Mrs. Drayton Phillips, Mrs. John Bryant, Mrs. William English and Mrs. Edward P. Parker, all of the North Shore.

Mrs. George Sargent came in from Dover, and among others enjoying the luncheon and crossing the street to Symphony Hall afterwards for the concert were Mrs. Albert Goodhue, Mrs. Lewis H. Clark, Mrs. Charles F. Hovey, Mrs. Lewis Cabot and Mrs. Nelson Aldrich.

Also, Mrs. Harris Fahnstock, Mrs. James F. Hunnewell, Mrs. George Bates, Mrs. Augustus W. Soule, Mrs. Charles E. Bacon, Mrs. Harold Keller, Mrs. Robert M. P. Kennard, Mrs. Isabella Grandin, Mrs. Otis T. Russell, Mrs. Frank Sawtell, Mrs. J. Holland Cotter and Mrs. Adolf Leeds.

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HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 240,000

NOV 15 1967 New England Newsclip

Social Chatter

By Alison Arnold

Series of Friday Luncheons Set For Friends of Boston Symphony

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PATRIOT-LEDGER (e)
QUINCY, MASS.
CIRC. 58,900

JAN 15 1968 New England Newsclip

SOCIETY

by Miriam Tod

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HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 240,000

FEB 10 1968 New England Newsclip

Social Chatter

By Alison Arnold

It Was All Hearts and Flowers At Pre-Symphony Luncheon

HEARTS AND FLOWERS formed a Valentine motif for the second Pre-Symphony Luncheon at Horticultural Hall, yesterday. The luncheons are under the co-chairmanship of Mrs. Jerome Rosenfeld and Mrs. John M. Bradley, and yesterday's was in charge of the Andover, Brookline and North Shore Groups of the Symphony Orchestra's Council of Friends.

Mrs. Raymond Ellis and Mrs. James Marsh made the charming mobile of red Cupids and hearts, and Mrs. Thomas Otis carefully transported graceful branches of pink flowering quince she had forced especially for the luncheon. Arranged in tall black vases on the stage, they made an artistic Japanese effect.

On the center of each table was a pot of pink begonias surrounded by a white paper frill and a froth of pale pink tissue, and in each was an arrow with a red heart on the end. Even the dessert was Valentine concoction—ice-cream pie with raspberries.

Hostesses at this luncheon were Mrs. James Grew, Mrs. Robert Saltonstall, Mrs. John B. Hawes, Mrs. Alexander Warren and Mrs. Philipp K. Allen of Andover, Mrs. William McCormick, Mrs. Richard Ehrlich, Mrs. John L. Grandin, Mrs. Francis Barnum Jr., Mrs. Manuel Kurland, Mrs. Walter Cahners, Mrs. Herbert Hoffman, Mrs. Robert Hopkins and Mrs. E. Morton Jennings Jr. of Brookline.

Also, Mrs. Richard Thorndike, Mrs. F. Corning Kenly, Mrs. David Little, Mrs. Thomas Gardiner, Mrs. Drayton Phillips, Mrs. John Bryant, Mrs. William English and Mrs. Edward P. Parker, all of the North Shore.

Mrs. George Sargent came in from Dover, and among others enjoying the luncheon and crossing the street to Symphony Hall afterwards for the concert were Mrs. Albert Goodhue, Mrs. Lewis H. Clark, Mrs. Charles F. Hovey, Mrs. Lewis Cabot and Mrs. Nelson Aldrich.

Also, Mrs. Harris Fahnstock, Mrs. James F. Hunnewell, Mrs. George Bates, Mrs. Augustus W. Soule, Mrs. Charles E. Bacon, Mrs. Harold Keller, Mrs. Robert M. P. Kennard, Mrs. Isabella Grandin, Mrs. Otis T. Russell, Mrs. Frank Sawtell, Mrs. J. Holland Cotter and Mrs. Adolf Leeds.

* * *

131

The Raleigh Times
RALEIGH, N. C.
D. 23,147
FEB 1 7 1968

Friends Of The College—1969

"Sacrifice Of The Princess," one of the pre-hispanic rituals that will be performed by in the Fiesta Mexicana next season.

The Boston Symphony, Arthur Fiedler, Yehudi Menuhin, Leontyne Price — such is the list of the headliners highlighting the 10th anniversary season of the Friends of the College.

Since 1958, the membership-supported series has offered more top entertainment from virtually every field of the performing arts for the smallest price — $1 per performance — than any other series in North Carolina.

The current FOC boasts over 19,000 memberships with applicants all over the state.

FOC 1968 will open its season on October 9, 10 and 11 with the Fiesta Mexicana presenting a colorful fiesta of modern Mexico. On October 22 and 25 Soprano Leontyne Price will make one of her rare, non-operatic appearances.

The Orchestre de Paris, led by Charles Munch, will include the Friends of the College in its first world's tour on November 1 and 2.

Yehudi Menuhin, accompanied by his sister Hepzibah, herself a talented pianist, will perform Nov. 18 and 19.

The first concert of 1969 will feature the dancers of the American Ballet theatre on Feb. 13, 14 and 15. They will be returning to Raleigh after two years, when they last performed in the FOC series.

The Boston Symphony, conducted by Eric Leinsdorf, will appear for two nights on March 10 and 11.

Rounding out the 10th anniversary season will be Arthur Fiedler and the National Orchestra of Washington, presenting a pops concert of lighthearted, popular misic.

Henry Bowers, Director of Friends of the College, said a special bonus concert, to be selected at a later date, will be offered during the 1968-69 season.

The American Ballet Theater Co. in one of their scenes from Jerome Robbin's "Fancy Free."

Eric Leinsdorf and the Boston Symphony Orchestra.

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 240,000
FEB 1 1 1968
New England Newsclip

Friends of Boston Symphony to Meet

The annual meeting of the Friends of the Boston Symphony Orchestra will take place in Symphony Hall next Wednewday afternoon. Henry B. Cabot, president of the orchestra's board of trustees, will speak at the business meeting. Erich Leinsdorf and members of the Boston Symphony will participate in the musical portion of the meeting. Pianist Gary Graffman will also be heard, and a musical surprise by pianist Pargera and Dorfpint will be a feature of the afternoon's entertainment.

A tea in the Symphony Hall foyer will follow the meeting.

BOS '68 69

The Raleigh Times
RALEIGH, N. C.
D. 23,147
MAR 1 3 1968

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Erich Leinsdorf has always been under fire. Now he has announced that he is retiring at the end of the 1969 season. The reason he claims is that the orchestra trustees have refused to reduce his workload.

Typically Boston, the president of the orchestra trustees is named Cabot. ("Here's to the land of the Bean and the Cod, where the Lodges speak only to Cabots and the Cabots speak only to God." Henry B. Cabot, age 73, has been the trustee president for 20 years. He stated "I certainly do not agree with him that his schedule is an overload."

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The Boston Symphony Orchestra probably has the most eclat of any American orchestra. Raleigh is getting a bonus: a chance to not only hear it on March 10 and 11, 1969, but also a chance to see Erich Leinsdorf before he leaves for who knows where.

MORNING GLOBE
BOSTON, MASS.
CIRC. 234,100
MAR 1 2 1968
New England Newsclip

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FEB 17 1968

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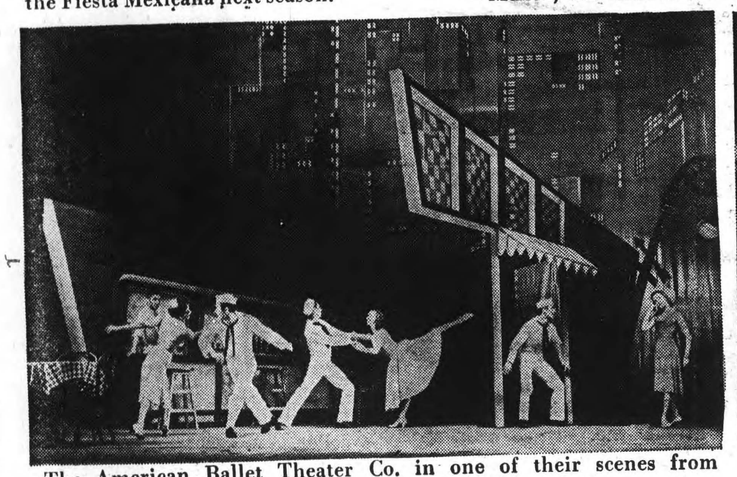
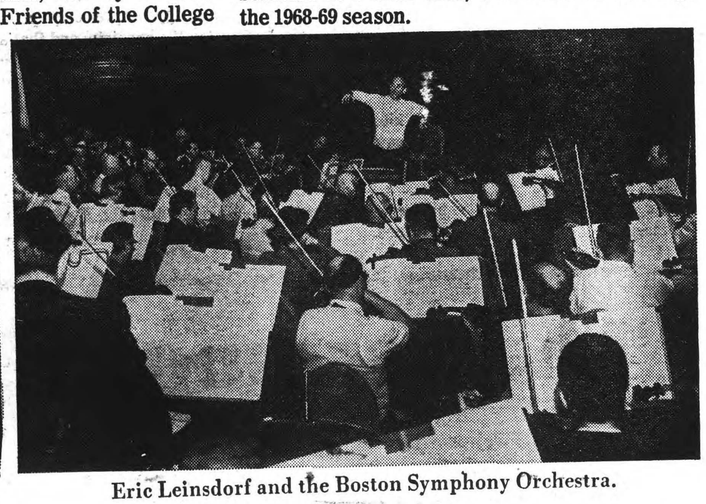


The American Ballet Theater Co. in one of their scenes from Jerome Robbin's "Fancy Free."



Eric Leinsdorf and the Boston Symphony Orchestra.

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 210,000
FEB 11 1968
New England Newsclip

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BOS 68-9
The Raleigh Times
RALEIGH, N. C.
D. 23,147
MAR 13 1968

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MORNING GLOBE
BOSTON, MASS.
MAR 12 1968
New England Newsclip

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HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 240,000

MAR 9 1968 New England Newsclip

Social Chatter

By Alison Arnold

A Smell of Spring in Air At Pre-Symphony Luncheon

TOUCHES OF SPRING at the Pre-Symphony Luncheon at Horticultural Hall, yesterday, were a huge bouquet of brilliantly colored tulips, and baskets of fragrant hyacinths on the luncheon tables. These pleasant luncheons have proved so popular that they have been over-subscribed and plans are afoot to have six instead of four next season.

Yesterday's luncheon, the third in the series sponsored by the orchestra's Council of Friends, was in charge of the Dedham, Newton and South Shore groups of the Council. Mrs. Joseph Watkins of Hingham was responsible for the bees perched on the hyacinths and even had a bee on her hat.

Mrs. Jerome Rosenfeld and Mrs. John M. Bradley are co-chairmen of all the luncheons. Hostesses from Dedham included Mrs. Charles W. Bartlett, Mrs. Arnold D. Jenkins, Mrs. Robert A. Lawrence, Mrs. Vcevold Strekalovsky, Mrs. Henry M. Bliss, Mrs. Richard Higgins, Mrs. James Jackson, Mrs. A. Osborne Willauer and Mrs. Thomas E. Janson.

The Newton group included Mrs. Samuel A. Levine, Mrs. W. Lloyd Allen, Mrs. Robert M. P. Kennard, Mrs. Stephen B. Wellington, Mrs. Miles N. Clair, Mrs. B. Garfield Rae, Mrs. Seymour A. Kauffman and Mrs. William B. Schwartz Jr.

In the South Shore group were Mrs. Lawrence Sykes, Mrs. C. Rodgers Burgin, Mrs. Louis F. Eaton Jr., Mrs. Robert Faxon, Mrs. Lawrence Sykes, Mrs. Paul Rizzoto, Mrs. C. Russell Eddy and Mrs. Watkins.

Vivacious Mrs. George L. Sargent wore a becoming coat of shocking pink wool and had a pink carnation pinned to the lapel. Mrs. George E. Bates wore shiny black over-the-knee boots with her red dress.

Sitting together were Mrs. Atherton Loring and Mrs. Sidney Wirt, and among the many others were Mrs. Albert Goodhue, Mrs. Edwin Green, Mrs. Charles F. Hovey, Mrs. Harris Fahnestock, Mrs. C. Chauncey Gray, and Mrs. Marcien Jenckes.

Also, Mrs. William Dexter, Mrs. Livingston Davis, Mrs. James G. Grew, Mrs. Harold R. Keller, Mrs. G. Lincoln Dow Jr., Mrs. William Nickerson, Miss Constanee Learned, and Mrs. Albert C. Titcomb.

* * *

BSO Friends Invited to Meeting

ALL CURRENT FRIENDS of the Orchestra are invited by the trustees of the Boston Symphony Orchestra to the 34th annual meeting in Symphony Hall, Wednesday afternoon, March 13, at 3:30. Henry B. Cabot, president of the trustees, will preside at a short business meeting that will be followed by a special performance of the orchestra conducted by Erich Leinsdorf.

The program (subject to change) will consist of Mendelssohn's Capriccio Brillante by the orchestra and Gary Graffman, soloist, Rachmaninoff's Prelude for Piano by Gary Graffman, and the Strauss Rosenkavalier Suite by the orchestra and Mr. Leinsdorf.

After the concert, tea will be served in the lower foyer. This annual event is, as always, arranged by the Council of Friends, and Mrs. David Bird of Cambridge is chairman of the tea. Doing the decorating are Mrs. Thomas Otis, Mrs. Raymond Ellis, Mrs. Weld Henshaw and Mrs. Henry A. Morss Jr.

Hostesses will be Mrs. Stanford Calderwood, Mrs. Charles A. Coolidge Jr., Mrs. John M. Ferry, Mrs. Carlton Perry Fuller, Mrs. Albert Goodhue, Mrs. E. Anthony Kutten, Mrs. Charles E. Mason Jr., Mrs. George A. Parson, Mrs. Stephen Paine Jr., Mrs. Jerome Rosenfeld and Mrs. Robert G. Wiese Jr.

* * *

MORNING GLOBE
BOSTON, MASS.
CIRC. 234,100

MAR 12 1968 New England Newsclip

Best of reasons cancels Girls Clubs fashion show

By MARJORIE SHERMAN
Globe Society Editor

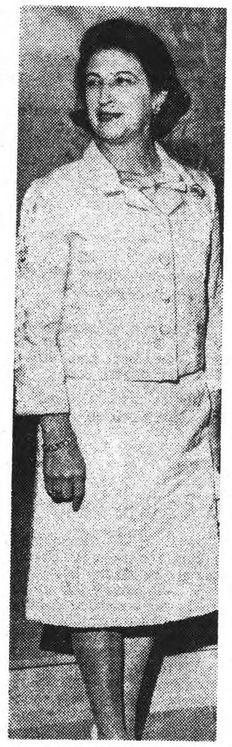
Everyone's asking about it. "Should I postpone my trip—my Girls Clubs fashion show invitation hasn't come, and I ALWAYS go."

Multiply her by hundreds.

It's the biggest and best show of any year, with an audience to match. And every penny raised means a better chance at happiness and a career for more than 3000 eager-to-learn youngsters. Cheer up, all you nice patrons. You've not been forgotten. In fact, a fascinating invitation is heading your way. To the dedication and preview of the world's only Girls Club of its kind, the South Boston clubhouse, which has been geared to meet the recreational and vocational needs of 5000 6-to-16-year-olds.

Because of the opening ceremonies, the benefit show won't be held this Spring.

Longtime Girls Clubs president, slim, vital wonder-worker Mrs. Byron Tosi, was a founder member for the twin clubs here, and serves on the National Board, helping with girls club problems across the nation. Observing this banner occasion with her will be many of the distinguished women who have given time and talent for more than a quarter of a century to this important contribution to America's future: Judge Jennie Loitman Barron, Mrs. Edwin S. Webster, Dr. Miriam Van Waters, Eva Whiting White, the Hon. Sybil Holmes, Mrs. William C. Cox, Mrs. Georges Doriot, Mrs. Harvey P. Hood, Mrs. Byron K. Elliott, Mrs. Charles Devens, Mrs. John Edward M. Gallagher, Mrs. M. Hall, Mrs. Chauncey D. Steele Jr., Mrs. Lee Ault, Mrs. Richard Harte, Mrs. Merrill Griswold, Mrs. Sidney Rabb, Mrs. Daniel Simonds, Mrs. Frederick G. Crocker, Mrs. Raymond W. Lapham, Mrs. Charles Carney, Mrs. O. Kelley Anderson, Mrs. Edward J. Mitton, Mrs. John W. Spellman, Mrs. Nehemiah Whitman, Mrs. Forrester Clark, Mrs. T. Jefferson Coolidge.



GIRLS CLUB President Mrs. Byron Tosi—another kind of party.

Also, Mrs. George Bottomley, Mrs. James T. Baldwin, Mrs. Reynolds Fuller, Mrs. Reginald Foster, Mrs. Frederic C. Church, Mrs. Alexander C. Forbes, and others.

★

Strauss, Rachmoninoff Mendelssohn and a good Boston tea will reward the Friends of the Boston Symphony who gather at Symphony Hall Wednesday at three-thirty for the 34th annual Meeting of the Trustees. President Henry Cabot will give facts and figures, and Mrs. David Bird is chairman of tea. The Council of Friends offering cups and plates will include Mrs. John M. Ferry, Mrs. Albert Goodhue, Mrs. Anthony Kutten, Mrs. Charles E. Mason Jr., Mrs. Charles A Coolidge Jr., Mrs. Stanford Calderwood, Mrs. Robert G. Wiese, Mrs. Stephen Paine Jr. and other hospitable people.

★

Kevin White in sending out Mayor of Boston invitations for a reception and luncheon Thursday, March 21, honoring the board of directors of Irish International Air Lines-Aer Lingus. The Whites have just had a brief sunning in the Barbados.

PATRIOT-LEDGER (e)
QUINCY, MASS.
CIRC. 58,900

MAR 14 1968 New England Newsclip

SOCIETY

by Miriam Tod

The ladies of the Museum of Fine Arts are going to have to look to their laurels, for the ladies of the Boston Symphony are rapidly overtaking them in the matter of decorations and flower arrangements.

At yesterday's annual meeting of the Friends of the Boston Symphony Orchestra the usually austere lower lobby of Symphony Hall was transformed into a bower of springtime. From the double wooden doors at either end of the oblong room hung rustic baskets of brilliant pink azaleas in Italian pottery containers. The tea tables with their silver tea and coffee services held arrangements of lavender iris, red and yellow tulips and white daffodils backed by forced spring green birch branches. Pots of hyancinths completed the spring effect and the usually cold marble floor was covered with oriental rugs.

The friends came to the tea from the auditorium where they had been privileged to hear music that "lifted them off the ground". This is how Mrs. Louis Cabot of Wenham, looking charming in a navy jersey dress with a mimosa yellow collar, described it to her cochairman of the Friends of the B. S. O., Mrs. Norman Cahners of Brookline.

The short concert had started with a wonderful quartet at two pianos playing among other pieces "The Soldiers' Chorus" from "Faust." The proper Bostonian heads in the audience nodded in tune to the military music as Erich Leinsdorf, conductor of the Boston Symphony Orchestra; Thomas Perry, business manager of the orchestra; Bernard Zighera, harpist with the orchestra, and second violinist Ayrton Pinto obviously enjoyed themselves tremendously entertaining these friends of the B. S. O. who have been faithful supporters of the orchestra for so many years.

The entire orchestra came on stage next to accompany pianist Gary Graffman as he played Mendelssohn's Capriccio Brillante and the concert ended with the "lifting off the ground" music of the Rosenkavalier Suite by Richard Strauss.

Many of the friends of the orchestra preferred to sit in their regular seats, seats that their mothers and grandmothers before them have occupied at Friday afternoon concerts for many years. Others sat where the whim took them and used the opportunity to see how the orchestra looked from a different vantage point. But wherever they sat the silence was absolute while the orchestra was playing.

Among the many who had come clad in boots and rain hats to this annual meeting that seems fated to have bad weather — last year it was held during the worst blizzard of the year — were Mrs. Albert Titcomb of Boston; Mrs. Charles E. Mason Jr. of Chestnut Hill; Mrs. E. Anthony Kutten of Brookline, who was one of those pouring tea. Both she and her husband were enjoying the concert, Mr. Kutten being one of the many men in the audience. Also there were Mrs. Jerome Rosenfield of Chestnut Hill, discussing the decorations for the next pre-Symphony luncheon at Horticultural Hall on April 26; Mrs. Harris Fahnestock of Concord, sitting with Mrs. George Bates of Boston, who wore a stunning mushroom colored beret; Mrs. Albert Goodhue of Marblehead, president of the Vincent Club, wearing a "different hat" yesterday as assistant to publicity chairman Mrs. George Sargent of Dover; Mrs. Sherman Thayer of Boston and Cohasset, whose lettuce green dress looked very springlike; Mrs. Augustus Soule of Brookline in a charming little flat hat covered with flowers; Mrs. Joseph Ballard of Harvard; Mrs. George Parson of Louisburg Square, another in spring green; Miss Elsie Briggs of Brookline and Mrs. Leslie MacDill of Boston who came together; and Mrs. Robert M. P. Kennard of Newton, an appropriate brooch in the shape of a gold instrument on the lapel of her black and white checked suit.

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JOHN F. KENNEDY CENTER

THE WASHINGTON DAILY NEWS
WASHINGTON, D. C.
D. 220,609 SAT. 173,407

JAN 27 1968

JFK Concert Hall Gets Bass Topping

The John F. Kennedy Center for the Performing Arts' Concert Hall will be topped off with a 10-foot tall bass viol sculpted in steel during a special ceremony at noon Monday.

Mayor Walter E. Washington and Erich Leinsdorf, music director of the Boston Symphony Orchestra and a center trustee, will speak at the ceremony on the construction site along the Potomac.

The center's board chairman, Roger L. Stevens, will host the affair, to which all major donors to the hall have been invited.

UNION (m)
SPRINGFIELD, MASS.
CIRC. 79,350

JAN 30 1968

New England Newsclip

High-Rise Cello Noted by Dignitaries

(Associated Press Wirephoto)

Conductor Erich Leinsdorf of the Boston Symphony, flanked by Roger L. Stevens, left, chairman of the board of Washington's John F. Kennedy Center for the Performing Arts, and Norwegian Ambassador Arne Gunneng sign autographs on a steel cello Monday. The cello, with bow and hands, was raised in a topping ceremony to the top of the steel structure of Kennedy Center.

Staten Island Advance
STATEN ISLAND, N. Y.
D. 57,734 SUN. 45,423

JAN 30 1968

Steelwork Completed at JFK Center

WASHINGTON— Steelworkers welded a bass viol cut out in steel to an upper girder of the John F. Kennedy Center for the Performing Arts here yesterday after a platoon of dignitaries signed it and conductor Erich Leinsdorf gave musical approval.

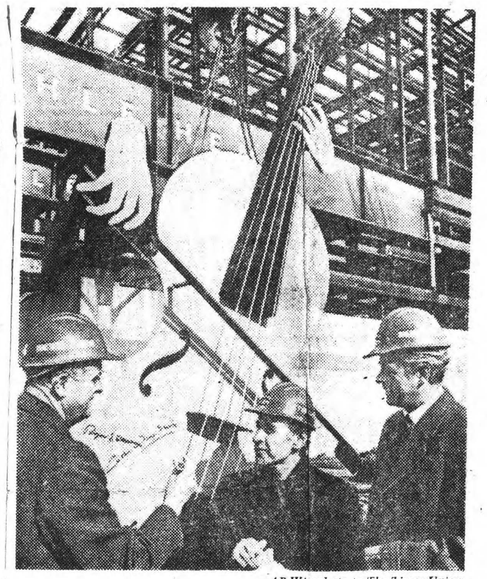
The variation on the traditional topping out ceremony marked completion of steelwork on the concert hall section of the center, now under construction.

Leinsdorf, music director of the Boston Symphony Orchestra and a trustee of the Kennedy center, said that the center, like the performing arts in general, cannot be expected to pay for itself at the box office.

SPECIAL TO THE ADVANCE FROM THE WASHINGTON POST

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

ROCHESTER TIMES UNION
Tuesday, January 30, 1968



—AP Wirephoto to The Times-Union

High Note on Cello

Erich Leinsdorf (center), former conductor of the Rochester Philharmonic Orchestra, was among notables signing autographs on steel cello yesterday. Cello, with bow and hands, was raised to top of the John F. Kennedy Center for the Performing Arts in Washington, D.C. Leinsdorf, conductor of the Boston Symphony, is flanked by Roger L. Stevens (left), chairman of the board of the center, and Norwegian Ambassador Arne Gunneng.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

Albany Knickerbocker News
Tuesday, January 30, 1968

AP Wirephoto

MUSICAL DIRECTOR — A workman sits atop the steel skeleton of Washington's John F. Kennedy Center for the Performing Arts, directing placement of a cello-shaped piece of steel, complete with hands and bow. Ironworkers raised the instrument during their topping ceremonies. Speaking at the ceremony was Erich Leinsworf, music director of the Boston Symphony and a trustee of the Kennedy Center, who said financial support would allow the center to acheve "the highest possible artistic aspirations."

Co-operative Orchestra in Boston

134

NEWS (e)
SPRINGFIELD, MASS.
Ccirc. 92,100
DEC 20 1967
New England Newsclip

Boston Philharmonia

Co-operative Orchestra Formed for New England

The Boston Philharmonic Society announced today the formation of a permanent, professional and cooperative classical orchestra.

At a news conference in Jordan Hall, the society's board of trustees said that the orchestra, named the Boston Philharmonia, is the first cooperative orchestra in the United States.

A series of debut concerts will be presented at Jordan Hall in March-April.

The trustees also disclosed that the orchestra will perform not only in Boston, but in other cities in the commonwealth and New England.

Guest conductors will direct the orchestra until a permanent conductor is selected by the trustees and orchestra members.

With a permanent nucleus of about 40 professional members, the orchestra may be expanded as the need or occasion demands. These leading, independent Greater Boston musicians have performed with the Boston Ballet Company orchestra, the Opera Company of Boston Orchestra, and as substitutes with the Boston Symphony, Boston Pops and Boston Esplanade Orchestras.

The Philharmonic Society's trustees made it clear that the new orchestra will complement—not compete with—existing musical resources in Boston. Mass., or New England. It was established to provide concerts for a wide audience which, until now, has been deprived of the cultural enjoyment of hearing classical masterpieces.

Illustrating the immediate need for a new, full-time professional orchestra here, the trustees pointed out that:

The winter series currently presented by the Boston Symphony Orchestra can be subscribed to by no more than 21,048 persons. . .substantially less than 1 per cent of Greater Boston's nearly three million residents. And the eight series this great orchestra presents are near to its present capacity.

Yet the national average of symphonic attendance is close to 2 per cent of a city's population. In culturally enriched metropolitan Boston, attendance at classical music performances would be well over the national average—if musical facilities were provided.

The Boston Symphony, employing more than 100 musicians, cannot devote much of its time to music requiring the services of 40—despite the fact that most of the orchestral music of the 17th and 18th centuries, and much of the 19th and 20th, was written for smaller-size orchestras.

In essence, the great volume of compositions by the classical masters, written for smaller-than-symphony orchestras is never performed, and consequently never heard by music lovers in Boston and New England.

Erich Leinsdorf, internationally acclaimed conductor of the Boston Symphony, deplored this musical vacuum recently during an interview with the New York Times.

Expressing grave fears for the future of American symphony orchestras as presently constituted, Mr. Leinsdorf cited the reluctance of trustees to recognize that two totally different audiences exist today—one for the popular repertory, and one for new and interesting music. He said he felt it was necessary for symphony orchestras to split themselves into smaller groups to reach various audiences.

There is no professional, permanent orchestra in Massachusetts to present extensive children's concerts enjoyed by many other areas of the country.

The esplanade season has dwindled regrettably in recent summers, while other American cities are expanding their summer concert seasons. This is acutely unfortunate because Boston was one of the first cities to enjoy such concerts.

However, the Boston Symphony Orchestra membership is now increasingly involved with its commitments to the highly laudable development of Tanglewood, and thus is not available to maintain or expand the Esplanade season.

There is no professional orchestra to tour the commonwealth during the regular concert season. Unquestionably, thousands of persons living outside of Boston would attend orchestral concerts if they were conveniently offered.

While students from all over the world are attracted to Boston because of its cultural environment, little or nothing has been done for those in the professional musical arts. Although business and industry are able to hold a large percentage of desirable graduates, a Boston-trained musician must leave the city to pursue an active professional career.

The Boston Philharmonic Society and the Philharmonia were organized to help correct those deficiencies in the musical scene.

The Philharmonic Society was incorporated on March 31, 1967—culminating a 17-year dream of concert violinist Robert Brink, president of the board of trustees.

The Philharmonia itself is an outgrowth of the Cambridge Festival Orchestra, which Brink and composer-musician Daniel Pinkham organized in 1950 specifically for a Cambridge event. The value and potential of these resident, independent musicians was such that the decision was made to secure further performances for the ensemble.

Since then, the festival orchestra has performed in recording, documentary and other important work with National Educational Television; in concerts with most of the prominent choruses in the area, and in chamber music concerts.

When the festival orchestra was founded, Mr. Brink, the concertmaster, recognized the need for an active New England management. From his contact and friendship with William H. Curtis (string bass), registrar and instructor at the Berklee School of Music, emerged the management team of Music Unlimited Associates in 1960.

Mr. Brink then approached the most desirable musicians in Boston with his ideal: To found an orchestra (1) that would have artistic rather than commercial excellence as its primary aim, and (2) in which the members themselves would hold certain final authority.

Early this year, 18 founding musician-members drafted the by-laws for the Boston Philharmonic Society and the Philharmonia, and the Board of Trustees authorized the Boston law firm of Hale and Dorr to execute the incorporation. Federal and state certificates for tax exemption as a non-profit organization were granted to the society.

The name Philharmonia was selected to clarify the size of the orchestra—something less than the traditional symphonic scope of 90 or more members. Although the name Philharmonia is familiar in Europe, it is relatively unknown in America.

Genuinely unique is the Philharmonia's co-operative structure. Patterned after highly successful co-operative orchestras in Europe, it differs only in one respect. In Europe, orchestra members own shares of stock in the corporation. This is not possible in the United States, since all orchestras are non-profit corporations and thereby have no stock.

But the Boston Philharmonia is 100 per cent artistically co-operative, since under the Philharmonic Society's by-laws:

—All of the musicians are permanent corporate members of the Philharmonic Society. Three members of the orchestra committee are permanent members of the board of trustees.

—The orchestra members have exclusive decision on orchestral personnel.

—The orchestra members' vote is matched with that of the trustees on (1) engagement of conductors, and (2), engagement of the orchestra management.

—The orchestra members' opinion is consulted on policy matters that concern the musical product.

Officers of the Boston Philharmonic Society's board of trustees are: President, Robert Brink, internationally-known violinist; also an instructor at the New England Conservatory of Music; treasurer, William H. Curtis, instructor and registrar at the Berklee School of Music, Boston; secretary, Virgil C. Brink, senior partner — the law firm of Hale and Door, Boston.

Members are George E. Geyer, physician; president of the Handel and Haydn Society; Bruce Harriman, vice-president of the New England Telephone Co.; John W. Sears, state representative, 3rd Suffolk District; Robert MacWilliams, president of the E. C. Schirmer Music Publishing Co.; Maynard Goldman, musician, and instructor at Brandeis University and Concord Academy; Fordyce C. Pier, musician, and director — the Cambridge Arts Ensemble; Nancy Jerome, musician, secretary of the orchestra committee; Daniel Pinkham, distinguished composer and musician; also an instructor at the New England Conservatory of Music; and Raymond Toubman, musician, chairman of the orchestra committee.

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MORNING GLOBE
BOSTON, MASS.
CIRC. 234,100
DEC 19 1967 New England Newsclip

Boston Philharmonia Formed

By MICHAEL STEINBERG,
Globe Music Critic

The Boston Philharmonic Society has announced the formation of a permanent, professional orchestra to be known as the Boston Philharmonia. The orchestra is a players' co-operative, and will be the first of its kind in the United States, though a number of European groups, including the London Symphony, operate on that basis.

A series of three concerts will be given in Jordan Hall in March and April 1968. Thomas Dunn, music director of the Handel and Haydn Society and of the Festival Orchestra (New York), will conduct one of these concerts. Details about dates, programs and the other conductors will be announced later.

President of the new orchestra is Robert Brink, violinist and concert manager. Music Unlimited Associates, the concert management firm Brink heads, will manage the Boston Philharmonia's business affairs.

The Philharmonia aims to make orchestral concerts available to an audience to whom the concerts of the Boston Symphony are unavailable, either for financial reasons or because the Symphony concerts are so largely sold out by subscription. It further plans to be available for school concerts; for concerts elsewhere in Massachusetts, for which, according to studies by the Massachusetts Council on the Arts, there is great demand; and for Summer concerts, for example on the Charles River Esplanade, where in recent years activities have dwindled virtually to the vanishing point as Boston Symphony players have been more occupied at Tangelwood.

The Boston Philharmonia will have a permanent nucleus of about 40 players. Its repertory, drawing heavily, though not exclusively, on music of the 18th and 20th centuries, will emphasize works for ensembles larger than normal chamber music groups, yet smaller than full symphony orchestra. This represents an area commonly neglected in public concert programs.

Under the co-operative plan, orchestral musicians are permanent corporate members of the Boston Philharmonic Society, they have exclusion right of decision on engagement of orchestral personnel, and their members' vote is matched with that of the trustees on the engagement of conductors and of management.

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LEINSDORF HONORED—Massachusetts State Federation of Music Club presents citation to Erich Leinsdorf, director of the Boston Symphony, for his work as director of the Berkshire Music Center. From left, Mrs. Ursula Burke, federation president; Leinsdorf; Mrs. Serge Koussevitzky; and Chester Williams, federation vice president.

The ARTS

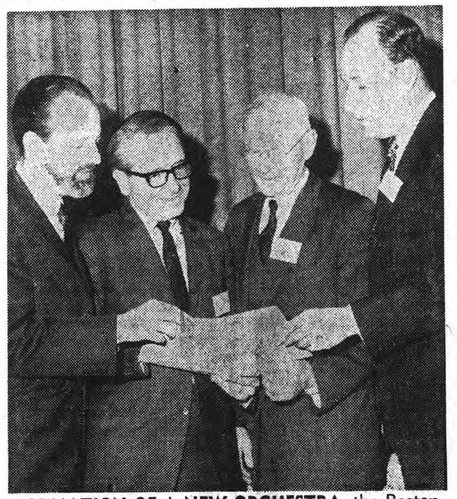
HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 240,000
DEC 19 1967 New England Newsclip

By McLAREN HARRIS

The establishment of a new professional orchestra in Boston was announced yesterday by the Boston Philharmonic Society, Inc., an organization founded in March by 18 musicians headed by violinist Robert Brink.

The orchestra, to be known as the Boston Philharmonia, will consist of approximately 40 members and will emphasize small-orchestra repertoire from the 18th and 20th centuries. Three debut concerts are planned for March and April at Jordan Hall. Next season the ensemble hopes to present as many as ten programs in Boston plus programs for school children, engagements elsewhere in Greater Boston and New England and, if funds are available, an Esplanade season.

Guest conductors will direct the orchestra until a permanent conductor can be chosen. Thomas Dunn, conductor of the Handel and Haydn Society and the Festival Orchestra of New York, has been engaged for one of the spring concerts.



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REASONS CITED

The following reasons were cited for the new orchestra's establishments:

- The potential audience for orchestral concerts far exceeds 21,000 which, according to the society's figures, represents the Boston Symphony Orchestra's capacity live audience during the winter season.
- There is presently no orchestra in Boston suited to frequent performances of small-ensemble repertoire, which comprises a major portion of 18th-century instrumental music and many works of the 20th century. The 106-member Boston Symphony, claims the society, cannot continually pare down its forces to meet such needs.
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RASING FUNDS

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ENTERPRISE (E)
LEOMINSTER, MASS.
CIRC. 4600
047
MAR 29 1968 New England Newsclip

COOPERATIVE

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The Boston Philharmonia was formed not as a rival to the 87-year-old Boston Symphony but to complement it. The older and larger group can not further expand its all-year schedule, which includes the annual Berkshire Festival at Tanglewood.

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The New York Times
NEW YORK, N. Y.
D. 885,000 SUN. 1,500,000
DEC 19 1967

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The society said it would "complement, not compete with" existing musical groups in New England, including the Boston Symphony Orchestra.

The Philharmonia will make its debut in March in Jordan Hall. It will be directed by guest conductors until a permanent conductor is chosen.

135

MORNING GLOBE
BOSTON, MASS.
CIRC. 94,100

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By MICHAEL STEINBERG,
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BOSTON, MASS.
CIRC. 240,000

DEC 19 1967 New England Newsclip

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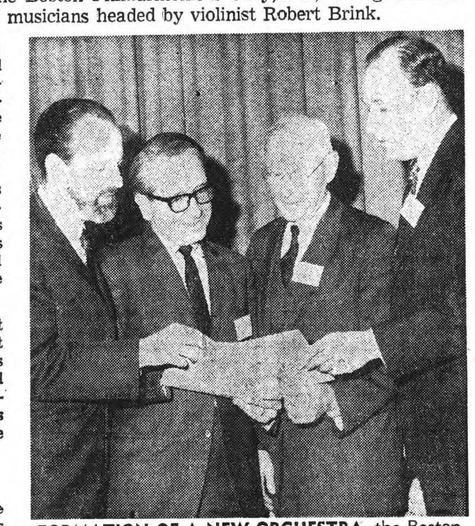

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ENTERPRISE (E)
LEOMINSTER, MASS.
CIRC. 4600

047

MAR 29 1968 New England Newsclip

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The Boston Philharmonia was formed not as a rival to the 87-year-old Boston Symphony but to complement it. The older and larger group can not further expand its all-year schedule, which includes the annual Berkshire Festival at Tanglewood.

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The New York Times
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The Philharmonia will make its debut in March in Jordan Hall. It will be directed by guest conductors until a permanent conductor is chosen.

NEWS (e)
MALDEN, MASS.
CIRC. 10,832

APR 4 1968 New England Newsclip

Spring's Newest Sound . . .

Hub's Co-op Orchestra

By JOHN HAHN

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STANDARD-TIMES (e)
NEW BEDFORD, MASS.
CIRC. 68,850

DEC 19 1967 New England Newsclip

New Boston Philharmonic Group Formed

BOSTON (UPI)— The Boston Philharmonic Society has announced formation of a philharmonic orchestra for Boston.

The society's Board of Trustees said Monday the orchestra, named the Boston Philharmonia, is the first co-operative orchestra in the United States.

The orchestra's 40 members are permanent corporate members of the Philharmonic Society and will have say in the hiring and firing of musicians, the society said.

The society said the new orchestra will "complement— not compete with"—existing musical groups in New England including the prestigious Boston Symphony Orchestra.

The Philharmonia, which will make its debut in a series of concerts in March and April in Boston's Jordan Hall, will be directed by guest conductors until a permanent conductor is chosen.

The society said the current winter series presented by the Boston Symphony can be subscribed to by no more than 21,048 persons, or less than 1 per ce of greater Boston's nearly three million residents.

BANNER (e)
BENNINGTON, VT.
CIRC. 5,750

APR 1968 New England Newsclip

Boston Musicians Form Cooperative Orchestra

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NEWS (E)
FRAMINGHAM, MASS.
CIRC. 18,650

DEC 19 1967 New England Newsclip

Philharmonia Orchestra First U.S. Co-operative

BOSTON — The Boston Philharmonic Society announced today the formation of a permanent, professional and co-operative classical orchestra.

At a news conference in Jordan Hall, the Society's Board of Trustees said that the orchestra, named the Boston Philharmonia, is the first co-operative orchestra in the United States.

A series of debut concerts will be presented at Jordan Hall in March-April.

The trustees also disclosed that the orchestra will perform not only in Boston, but in other cities in the Commonwealth and New England.

Guest conductors will direct the orchestra until a permanent conductor is selected by the Trustees and orchestra members.

With a permanent nucleus of about 40 professional members, the orchestra may be expanded as the need or occasion demands. These leading, independent Greater Boston musicians have performed with the Boston Ballet Company orchestra, the Opera Company of Boston orchestra, and as substitutes with the Boston Symphony, Boston Pops and Boston Esplanade orchestras.

The Philharmonic Society's trustees made it clear that the new orchestra will complement — not compete with — existing musical resources in Boston, Massachusetts or New England. It was established to provide concerts for a wide audience which, until now, has been deprived of the cultural enjoyment of hearing classical masterpieces.

Illustrating the immediate need for a new, full-time professional orchestra here, the Trustees pointed out that the winter series currently presented by the Boston Symphony Orchestra can be subscribed to by no more than 21,048 persons...substantially less than 1 per cent of Greater Boston's nearly 3 million residents, and the eight series this great orchestra presents are near to its present capacity.

Yet the national average of symphonic attendance is close to 2 per cent of a city's population. In culturally-enriched Metropolitan Boston, attendance at classical music performances would be well over the national average — if musical facilities were provided.

The Boston Symphony, employing more than 100 musicians, cannot devote much of its time to music requiring the services of 40 — despite the fact that most of the orchestral music of the 17th and 18th centuries, and much of the 19th and 20, was written for smaller-size orchestras.

In essence, the great volume of compositions by the classical masters written for smaller-than-symphony orchestras is never performed, and consequently never heard by music lovers in Boston and New England.

Erich Leinsdorf, internationally - acclaimed conductor of the Boston Symphony, deplored this musical vacuum recently during an interview with the New York Times.

Expressing grave fears for the future of American symphony orchestras as presently constituted, Mr. Leinsdorf cited the reluctance of trustees to recognize that two totally different audiences exist today — one for the popular repertory, and one for new and interesting music. He said he felt it was necessary for symphony orchestras to split themselves into smaller groups to reach various audiences.

There is no professional, permanent orchestra in Massachusetts to present extensive children's concerts enjoyed by many other areas of the country.

The Esplanade season has dwindled regrettably in recent summers, while other American cities are expanding their summer concert seasons. This is acutely unfortunate because Boston was one of the first cities to enjoy such concerts.

However, the Boston Symphony Orchestra membership is now increasingly involved with its commitments to the highly laudable development of Tanglewood, and thus is not available to maintain or expand the Esplanade season.

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LEINSDORF'S RESIGNATION

TRANSCRIPT (e)
NORTH ADAMS, MASS.
CIRC. 13,350

DEC 6 1967 New England Newscltp

Heavy Workload

Leinsdorf Will Leave Boston Symphony

BOSTON (AP)—Erich Leinsdorf says he is approaching the 600-concert mark as conductor of the prestigious Boston Symphony Orchestra and the job feels "like pitching 27 straight innings in baseball."

"I am too much interested in music to have my energies used up in administration," the 54-year-old conductor said Tuesday in announcing his resignation from the symphony after the 1968-69 season.

Heavy Workload

"The reason I am leaving is 99 per cent of the workload," he said.

Leinsdorf said he began discussing the possibility of a reduction in his duties several months ago.

"I followed at that time the advice of my physician," he said. "The subject has come up regularly since and came to a head last June when I actually mentioned the word 'resignation' to Henry B. Cabot, president of the trustees."

He said he will leave the BSO Aug. 25, 1969, after it ends a summer at Tanglewood in Lenox. His contract requires that he gives the trustees 20 months' notice of his resignation.

He said he will stay with the BSO an extra season, however, if no replacement is found, but with a guaranteed decrease in his workload.

The conductor said he is not ready to make any decision on what he will do when he leaves the symphony.

"I want first of all, a little time to enjoy my feeling of having a pack on my back," he said.

Leinsdorf, in his sixth season with the orchestra, is its 11th conductor since its founding in 1881.

His resignation makes the BSO the third major U.S. orchestra in the market for a new conductor. The Chicago Symphony and the New York Philharmonic also seek conductors.

Leinsdorf, married and the father of three boys and two girls, lives in Brookline, a Boston suburb. He is a naturalized American citizen.

Born in Vienna, Austria, he came to the United States shortly before World War II to conduct at the Metropolitan Opera in New York. His specialty was Wagnerian opera.

ERICH LEINSDORF

Guest Conductor

After military service, he conducted briefly with the Cleveland Symphony Orchestra. From 1947 to 1955 he conducted the Rochester, N.Y., Philharmonic. He directed the New York Opera for one season, left to rejoin the Met as a guest conductor, then came to Boston in 1962.

He reportedly receives $80,000 to $90,000 a year with the Boston Symphony.

A spokesman for the trustees said Leinsdorf's resignation was "reluctantly" accepted but that he would return occasionally as a guest conductor.

Leinsdorf said his resignation reminded him of a conversation he once had with a former conductor of the Boston Symphony, the late Pierre Monteux.

"He told me this job needed two orchestras and three conductors," he said.

Taxpayers to Get

MORNING GLOBE
BOSTON, MASS.
CIRC. 234,100

DEC 8 1967 New England Newscltp

A gifted maestro moves on

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The announcement that Erich Leinsdorf, the orchestra's musical director since 1962, will leave Boston at the end of the 1968-69 season is one evidence of it. Mr. Leinsdorf has not caught on with the Boston public as well as he might have and his relationship with the orchestra members has not been the happiest. But he brought great musicianship and needed discipline to the orchestra. And his programming introduced Symphony-goers to a whole range of new and unusual music. He will be a hard man to replace.

Indeed, in order to attract a new conductor of comparable stature the B.S.O. trustees may have to make some concessions they were unwilling to make to Mr. Leinsdorf. The director gave as his reason for resigning the backbreaking number of concerts he is required to conduct—more than any other music director—and the unwillingness of the trustees to spend money for guest conductors in order to give listeners a change of pace.

These are legitimate complaints. The director ought to be given more free time to study, to travel, to conduct other orchestras and just to rest. And the orchestra ought to offer more variety both in guest conductors and in guest artists. The Hall is still selling out, and tapes and recordings continue to move well, but some soft spots are developing which suggest that the public will have to be courted more actively hereafter.

Boston cherishes its orchestra and wants it to continue the fine instrument it has always been. The community is in Mr. Leinsdorf's debt for his contribution to the orchestra's present excellence. It will be even more in his debt, if, by his leaving, he jolts the trustees into making the kind of changes needed to assure a bright future for the B.S.O. as well.

IOWA PRESS CLIPPING BUREAU
Des Moines, Iowa

Cir. 74330 0·47
Gazette
Cedar Rapids, Iowa

DEC 7 1967

Erich Leinsdorf Resigns from Boston Symphony

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He said he will leave the orchestra Aug. 25, 1969, after it ends a summer at Tanglewood in Lenox. His contract requires that he give the trustees 20-months notice of his resignation.

He said he will stay with the orchestra an extra season, however, if a replacement is not found, but with a guaranteed decrease in his administrative workload.

Leinsdorf, in his sixth season with the orchestra, is its eleventh conductor since its founding in 1881.

BILLBOARD
CINCINNATI, OHIO
W. 24,000

DEC 6 1967

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Leonard Bernstein and Jean Martinon are resigning similar posts with the New York Philharmonic and Chicago Symphony, respectively. Both orchestras will have a season of visiting conductors before announcing successors. Chicago's next music director is expected to be announced next month.

Leinsdorf gave his heavy conducting load as his main reason for resigning. His assignment this season includes 18 of 24 subscription programs in Boston and 17 of 24 at the Berkshire Music Festival at Tanglewood. Names most frequently mentioned as possibilities for the three key orchestral berths are Zubin Mehta, Lorin Maazel, Seiji Ozawa, Carlo Maria Giulini and Claudio Abbado. Leinsdorf has held his Boston post since 1962.

NEWS-TIMES (e)
DANBURY, CONN.
CIRC. 26,000

DEC 6 1967 New England Newscltp

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LEINSDORF'S RESIGNATION

TRANSCRIPT (e)
NORTH ADAMS, MASS.
CIRC. 13,350

DEC 6 1967 New England Newsclip

Heavy Workload

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Heavy Workload

"The reason I am leaving is 99 per cent of the workload," he said.

Leinsdorf said he began discussing the possibility of a reduction in his duties several months ago.

"I followed at that time the advice of my physician," he said. "The subject has come up regularly since and came to a head last June when I actually mentioned the word 'resignation' to Henry B. Cabot, president of the trustees."

He said he will leave the BSO Aug. 25, 1969, after it ends a summer at Tanglewood in Lenox. His contract requires that he gives the trustees 20 months' notice of his resignation.

He said he will stay with the BSO an extra season, however, if no replacement is found, but with a guaranteed decrease in his workload.

The conductor said he is not ready to make any decision on what he will do when he leaves the symphony.

"I want first of all, a little time to enjoy my feeling of having a pack on my back," he said.

Leinsdorf, in his sixth season with the orchestra, is its 11th conductor since its founding in 1881.

His resignation makes the BSO the third major U.S. orchestra in the market for a new conductor. The Chicago Symphony and the New York Philharmonic also seek conductors.

Leinsdorf, married and the father of three boys and two girls, lives in Brookline, a Boston suburb. He is a naturalized American citizen.

Born in Vienna, Austria, he came to the United States shortly before World War II to conduct at the Metropolitan Opera in New York. His specialty was Wagnerian opera.

ERICH LEINSDORF

Guest Conductor

After military service, he conducted briefly with the Cleveland Symphony Orchestra. From 1947 to 1955 he conducted the Rochester, N.Y., Philharmonic. He directed the New York Opera for one season, left to rejoin the Met as a guest conductor, then came to Boston in 1962.

He reportedly receives $80,000 to $90,000 a year with the Boston Symphony.

A spokesman for the trustees said Leinsdorf's resignation was "reluctantly" accepted but that he would return occasionally as a guest conductor.

Leinsdorf said his resignation reminded him of a conversation he once had with a former conductor of the Boston Symphony, the late Pierre Monteux.

"He told me this job needed two orchestras and three conductors," he said.

Taxpayers to Get

MORNING GLOBE
BOSTON, MASS.
CIRC. 224,100

DEC 8 1967 New England Newsclip

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IOWA PRESS CLIPPING BUREAU
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29

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NEWS-TIMES (e)
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MORNING GLOBE
BOSTON, MASS.
CIRC. 234,100
DEC 8 1967 New England Newspp

BUD COLLINS

Help wanted--at the Hall and the Heights

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TIMES (E)
HARTFORD, CONN
CIRC. 133,200
DEC 6 1967 New England Newspp

Boston Conductor Unhappy, to Quit

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RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 418,250
DEC 6 1967 New England Newspp

AP Wirephoto

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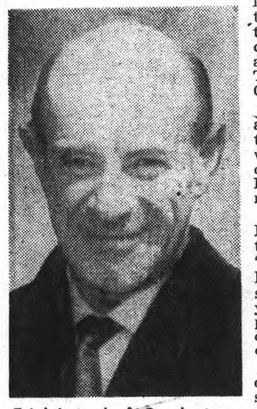

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HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 240,000
DEC 6 1967 New England Newspp

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BOSTON, MASS.
CIRC. 243,199
DEC 8 1967 New England Newsclip

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CIRC. 133,030
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RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. [illegible]
DEC 6 1967 New England Newsclip

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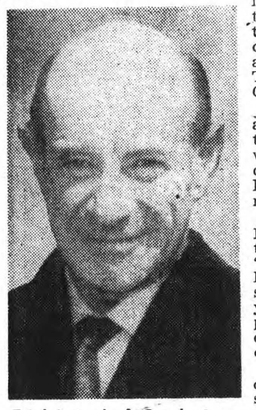

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CHICAGO
SUN-TIMES
D. 538,393 SUN. 693,178

DEC 24 1967

Suddenly Three Orchestras Are Up For Grabs

By Paul Hume
Special from the Washington Post

Music

Symphonic musical chairs is the name of the game, and it is being played today in the United States as never before.

Suddenly, three major American symphony orchestra conductorships are open at the same time. Never in the 125 years since the birth of the New York Philharmonic, our oldest orchestra, has there been a moment like this one: Boston, New York and Chicago are all seeking conductors.

These are enviable posts because there probably are no finer orchestras in the world today than these three. They have audiences of long-proven sophistication and loyalty, they pay the highest salaries to orchestra conductors anywhere and they hold infinite possibilities for making magnificent music.

But the posts are unenviable, too, because of the problems of directing an orchestra that has 52-week contracts.

Erich Leinsdorf, in resigning from the Boston Symphony effective at the end of the summer of 1969, spoke of the impossible strains that are involved in planning the winter season, the Tanglewood school and the recording schedule.

When people talk about the likely candidates for the big eastern orchestral assignments, certain young conductors' names always come up. They are, alphabetically: Colin Davis from England; Istvan Kertesz from Hungary; Lorin Maazel from the United States; Zubin Mehta from India and Seiji Ozawa from Japan.

It is by no means certain that any of these will land any of the three big vacancies. Mehta is happy with the Los Angeles Philharmonic and his frequent Metropolitan Opera stints.

Ozawa, who has directed the Chicago Symphony's summer season at Ravinia, is now conductor of the Toronto Symphony.

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He is now more mature, both in opera, where he has a great genius, and in the orchestral repertoire, where he was a bit less experienced. He should make Chicago a very exciting conductor. He is, incidentally, like Ormandy, Reiner, Szell and Kertesz, Hungarian, and it was the Reiner regime in Chicago that gave the world one of its great orchestra-conductor combines for a decade.

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Disadvantages in the past have stemmed from the tendency of orchestral boards to hire one top man and one second-rate man. Naturally the orchestras and the audiences paid little attention to the "associate." But if an orchestra's season is divided between, say, a Szell and a Steinberg, an Ormandy and a Kertesz, a Giulini and a Solti, things could be brilliant most of the time.

Philadelphia Inquirer
PHILADELPHIA, PA.
D. 522,941 SUN. 956,206

DEC 7 1967

Erich Leinsdorf May Prolong Stay

Special to The Inquirer

BOSTON, Dec. 6—Erich Leinsdorf, music director of the Boston Symphony Orchestra, announced Wednesday that he has advised the trustees of the orchestra that he will relinquish his post at the end of the Tanglewood season of 1969, in accordance with his contract which stipulates a minimum period of 20 months for giving notice.

He has agreed at the same time, if the trustees have not found his successor by a year from now, to help by remaining as music director until the end of the 1970 Tanglewood season, but under a guaranteed severe reduction of conducting duties.

The reason for his decision is his heavy work load.

THE PLAIN DEALER
CLEVELAND, OHIO
D. 370,499 SUN. 522,391

DEC 17 1967

Orchestras Facing Conductor Shortage

By Robert Finn

Music

In addition to all their widely-publicized financial problems and labor difficulties, America's major symphony orchestras are now faced with yet another crisis: a shortage of permanent conductors.

With the recent announcement that Erich Leinsdorf will soon be quitting the Boston Symphony's podium, three of the country's five top orchestras are now actively seeking new permanent conductors. And the list of applicants is slim. People are turning them down right and left.

Jean Martinon is now in his final year in Chicago. Leonard Bernstein has only another year or two to go in New York. And now Leinsdorf.

Among the "big five" orchestras, that leaves only Ormandy, now in his 31st year in Philadelphia, and Szell, in his 22nd year in Cleveland. Ormandy is 68, Szell 70. In our last conversation, Szell remarked to me with a grin, "I sometimes think it would be pleasant to retire before I have to."

Leinsdorf quit with a blast at his workload in Boston, remarking that a symphony conductor should not have to be "a 27-inning pitcher." He was also angry because the Boston trustees cut down on his guest-conducting time.

HE IS RIGHT about the workload. American orchestras play far more concerts than do their European counterparts. European conductors who do accept major posts here are appalled at the amount of conducting entailed.

Conducting a symphony concert is not the easiest kind of work. What one sees at the concert itself is merely the final stage, the tip of the iceberg. What precedes that, in the conductor's study and in rehearsals, is the real meat of the job. It is physically tiring, emotionally exhausting, intellectually demanding. The concertgoer who thinks, "Hell, I could get up there and wave my arms, too" is sadly deluded.

So conductors are thinking twice about heeding the calls of major American orchestras. When Pierre Boulez was here, Newsweek magazine asked him if he were interested in Bernstein's post. The reply was a flat no. And Zubin Mehta has expressed no interest in moving up from Los Angeles, where he has lots of free time, to the Philharmonic's concert mill.

It was obvious during Boulez' visit here that many were sizing him up as an eventual successor to Szell. Claudio Abbado will doubtless get the same treatment later this year.

BOULEZ told me he is honored by the attention, but not interested. What he wants is more free time to compose. I believe him.

The dilemma of the big orchestras as they seek men willing to take on the exhausting burden of permanent posts is, in some measure, a result of the advent of the 52-week contract for which orchestra musicians lobbied so long.

Everyone agrees the year-round contract is a good thing and the men deserve it. But what it means is simply more and more concerts—concerts that have to be conducted by somebody.

And in this age of the virtuoso conductor, orchestras have not helped their position by over-glamorizing the job. Whoever succeeds Bernstein in New York, or Szell in Cleveland, will have a rough time holding the interest of those numerous persons who care more about Bernstein and Szell than they do about Mozart and Brahms. Can you blame any conductor for thinking twice about stepping into such a situation?

THE ORCHESTRAS are shopping mostly among the young, ambitious men who might be interested in furthering their careers and are young enough to bear the burden of work. You hear a lot about Ozawa, Maazel, Kertesz, Davis, Giulini. All are talented, but as a group they are not "box office" in the crassly commercial sense. But if anyone takes up the burdens, it will have to be them.

Some musicians, you know, think the symphony orchestra as we know it is on its deathbed. Certainly the younger composers are foresaking it in favor of smaller media where they can more readily get performances. This in itself is an ominous trend. If the repertory stagnates, the orchestra as a musical medium will become an anachronism.

The orchestras are beset by the militancy of players and unions, by the rising cost spiral, and now by what might be called a "conductors revolt." Who says art is an escape from reality?

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CHICAGO
SUN-TIMES
D. 538,393 SUN. 693,178

DEC 24 1967

Suddenly Three Orchestras Are Up For Grabs

By Paul Hume
Special from the Washington Post

Music

Symphonic musical chairs is the name of the game, and it is being played today in the United States as never before.

Suddenly, three major American symphony orchestra conductorships are open at the same time. Never in the 125 years since the birth of the New York Philharmonic, our oldest orchestra, has there been a moment like this one: Boston, New York and Chicago are all seeking conductors.

These are enviable posts because there probably are no finer orchestras in the world today than these three. They have audiences of long-proven sophistication and loyalty, they pay the highest salaries to orchestra conductors anywhere and they hold infinite possibilities for making magnificent music.

But the posts are unenviable, too, because of the problems of directing an orchestra that has 52-week contracts.

Erich Leinsdorf, in resigning from the Boston Symphony effective at the end of the summer of 1969, spoke of the impossible strains that are involved in planning the winter season, the Tanglewood school and the recording schedule.

When people talk about the likely candidates for the big eastern orchestral assignments, certain young conductors' names always come up. They are, alphabetically: Colin Davis from England; Istvan Kertesz from Hungary; Lorin Maazel from the United States; Zubin Mehta from India and Seiji Ozawa from Japan.

It is by no means certain that any of these will land any of the three big vacancies. Mehta is happy with the Los Angeles Philharmonic and his frequent Metropolitan Opera stints.

Ozawa, who has directed the Chicago Symphony's summer season at Ravinia, is now conductor of the Toronto Symphony.

The one prediction I am willing to make at this point is that the Chicago Symphony is already wrapped up for Georg Solti. It was offered to Solti five years ago, before Martinon got it. But at that time Solti, who had briefly held the post of conductor of the Dallas Symphony, had just completed a year at Covent Garden and said he did not want people to think that he flitted from post to post.

He is now more mature, both in opera, where he has a great genius, and in the orchestral repertoire, where he was a bit less experienced. He should make Chicago a very exciting conductor. He is, incidentally, like Ormandy, Reiner, Szell and Kertesz, Hungarian, and it was the Reiner regime in Chicago that gave the world one of its great orchestra-conductor combines for a decade.

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CLEVELAND, OHIO
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DEC 17 1967

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By Robert Finn

Music

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Conducting a symphony concert is not the easiest kind of work. What one sees at the concert itself is merely the final stage, the tip of the iceberg. What precedes that, in the conductor's study and in rehearsals, is the real meat of the job. It is physically tiring, emotionally exhausting, intellectually demanding. The concertgoer who thinks, "Hell, I could get up there and wave my arms, too" is sadly deluded.

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The dilemma of the big orchestras as they seek men willing to take on the exhausting burden of permanent posts is, in some measure, a result of the advent of the 52-week contract for which orchestra musicians lobbied so long.

Everyone agrees the year-round contract is a good thing and the men deserve it. But what it means is simply more and more concerts—concerts that have to be conducted by somebody.

And in this age of the virtuoso conductor, orchestras have not helped their position by over-glamorizing the job. Whoever succeeds Bernstein in New York, or Szell in Cleveland, will have a rough time holding the interest of those numerous persons who care more about Bernstein and Szell than they do about Mozart and Brahms. Can you blame any conductor for thinking twice about stepping into such a situation?

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The Miami Herald
MIAMI, FLA.
D. 369,982 SUN. 442,677

DEC 17 1967

Who'll Take Boston, New York, Chicago Podiums?

By PAUL HUME
Miami Herald-Washington Pos' Wire

WASHINGTON — Musical chairs is the name of the game and it is being played today in the United States as never before.

Three major American symphony orchestra conductorships are open at the same time. Never in the 175 years since the New York Philharmonic began life as our oldest orchestra has there been a moment like this one: Boston, New York, and Chicago are all seeking conductors.

These are enviable posts because there probably are not in the world today finer orchestras then any of these three. They have audiences of long-proven sophistication and loyalty, they pay the highest salaries, and they hold infinite possibilities for making magnificent music.

But the posts are unenviable, too, because of the problems that confront any conductor who takes on the burdens of directing the rising number of orchestras in this country that have 52-week contracts.

★ ★ ★

ERICH LEINSDORF, in offering his resignation from the Boston Symphony, to take effect at the end of the summer of 1969, spoke of the impossible strains that are involved in planning the winter season, the Tanglewood School and the recordings that give the Boston Symphony no small part of its income.

The year-round contracts toward which every major American orchestra is rapidly moving do unquestionably increase the conductor's work. These contracts are, equally undeniably, going to have much to do with the reshaping of our orchestras' habits in the immediate future.

★ ★ ★

It has never happened before. Three major U.S. symphony orchestras must find replacements for their conductors — all at once. Here's a rundown on likely candidates to fill the shoes of Leinsdorf at Boston, Bernstein at New York, and Martinon in Chicago.

★ ★ ★

LEINSDORF

BERNSTEIN

MARTINON

But the big, fascinating questions now are: Who will move into Leonard Bernstein's spot in New York? Who will get Boston? And who will take over from Jean Martinon in Chicago?

When people talk about likely candidates, certain young conductors' names always come up. They are, purely alphabetically: Colin Davis, from England; Istvan Kertesz, from Hungary; Lorin Maazel, from the U.S.; Zubin Mehta, from India; and Seiji Ozawa, from Japan.

I have added the countries of origin of each of these men because there is some concern that American orchestras should have American conductors.

★ ★ ★

IT IS BY no means certain that any of the five conductors I have named will land any of the three big vacancies now existing. Mehta, happy with the Los Angeles Philharmonic and his frequent Metropolitan Opera stints, has quoted the phrase, "The New York Philharmonic is the graveyard of conductors."

Ozawa has done a superb job of directing the Chicago Symphony's summer season at Ravinia, and is now conductor of the Toronto Symphony.

The one prediction I am willing to make at this point is that the Chicago Symphony is already wrapped up for Georg Solti. It was offered to Solti five years ago, before Martinon got it. But at that time Solti, who had briefly held the post of conductor of the Dallas Symphony, had just completed a year at Covent Garden, and said he did not want people to think that he flipped from post to post so fast.

He is now more mature, and should make Chicago a very exciting conductor.

Lorin Maazel, an American born in France, has made his career largely in Europe where he is at present musical director of the West Berlin Opera and conductor of the Berlin Radio Symphony. Philadelphians have liked him in recent seasons when he was a guest, and so have Washingtonians when he has been here with the Philadelphians.

Colin Davis, also a past guest with the Philadelphia Orchestra, proved himself a superb opera conductor at the Met in last season's "Peter Grimes." He is also a fine Berlioz man, and one of the favorite leaders of the London Symphony. Kertesz suited many Philadelphians better than any other guest they have had in recent years. He is highly musical and makes concerts of intense impact.

★ ★ ★

BUT THERE are many other possibilities: Carlo Maria Giulini and Herbert Von Karajan will be guests in Chicago this season. Guilini is magnificent, but refuses the huge task of preparing a repertoire adequate to the demands of an American orchestra's season.

Karajan? Now there's one of the magic names. Claudia Cassidy has already come out in favor of paying whatever it would cost Chicago to get him for both opera and orchestra.

Among American conductors who might reasonably be considered possible leaders for Boston, New York, and Chicago, how about Skrowaceski in Minneapolis, the post from which Ormandy went to Philadelphia, and Mitropoulos to New York?

Or Krips in San Francisco? Would one of these orchestras decide to take a chance on Thomas Schippers? On William Steinberg from Pittsburgh? Would George Szell conceivably leave his beloved Cleveland orchestra? He already has agreed to serve as the New York Philharmonic guest musical director on a shared basis in the 1969-70 season.

An insufficiently recognized conductor is Izler Solomon in Indianapolis. And Milton Katims in Seattle. Might Sixten Ehrling in Detroit move east?

What about the rising talents of such Americans as Robert LaMarchina and George Cleve, Nicholas Harsanyi and Anshel Brusilow? Erich Kunzel, associate conductor of the Cincinnati Symphony, is a man of demonstrated gifts of unusual power.

★ ★ ★

FROM EUROPE, other strong contenders would have to include Georges Pretre, Karl Boehm, Lovro Von Matacic, Wolfgang Sawallisch, and Spain's Rafael Fruhbeck de Burgos.

Composer Pierre Boulez, of Paris, once known only as a leading avant-garde composer, has in recent years shown himself a notable conductor.

It would also be a mistake not to recall the names of Walter Hendl and Thor Johnson, two men who have served our major orchestras over a number of years.

A strong possibility for the near future is that Boston's trustees will realize they must divide responsibilities they have up to this time thrown upon one key man.

Disadvantages in the past have stemmed from the tendency of orchestral boards to hire one top man and one second-rate man. Naturally, orchestras and audiences paid little attention to the "associate."

But if an orchestra's season is divided between, say, a Szell and a Steinberg, an Ormandy and a Kertesz, a Guilini and a Solti, things could be brilliant most of the time.

Lively Arts:

Eli Adams.....editor
George Bourke
amusement editor
Lawrence DeVine...drama critic
Doris Reno..music & art editor
Beatrice Washburn..book editor

GAZETTE (e)
WORCESTER, MASS.
CIRC. 94,350

DEC 6 1967

New England Newspp

Leinsdorf to Quit as Conductor Of Boston Symphony Orchestra

BOSTON (AP) — Erich Leinsdorf says he is approaching the 600-concert mark as conductor of the Boston Symphony Orchestra and the job feels "like pitching 27 straight innings in baseball."

"I am too much interested in music to have my energies used up in administration," the 54-year-old conductor said Tuesday in announcing his resignation.

He said he will leave the orchestra Aug. 25, 1969, after it ends a summer at Tanglewood in Lenox. His contract requires that he gives the trustees 20 months' notice of his resignation.

Leinsdorf, in his sixth season with the orchestra, is its 11th conductor since its founding in 1881.

STANDARD-TIMES (e)
NEW BEDFORD, MASS.
CIRC. 68,850

DEC 6 1967

New England Newspp

Symphony Leader to Quit

BOSTON (UPI)—Erich Leinsdorf has decided to quit his post as music director of the famed Boston Symphony Orchestra within two years.

The 55-year-old native of Vienna announced his resignation Tuesday, blaming a heavy work load for his decision. He said the resignation is effective August 1969.

Regarding the amount of work he has done, Leinsdorf said in a telephone interview, "Nobody in the American musical scene has worked more than I have with the B.S.O. I'm over my 600th concert."

Leinsdorf, on a scheduled late fall vacation, was in New York visiting relatives. His next Boston concert will be Dec. 15.

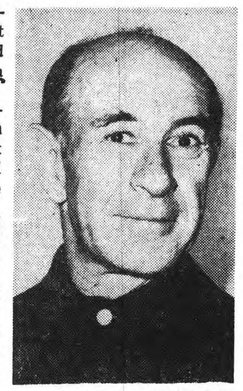
Assistant Conductor Charles Wilson was on the podium at Symphony Hall Tuesday night. Some of the players, en route to the hall, heard the announcement by car radio.

It was made formal by Henry B. Cabot, president of the orchestra trustees, who addressed the 104 musicians before Tuesday night's program of music by Brahms, Henze and Rimsky-Korsakov.

Born in Vienna 55 years ago, Leinsdorf came to the United States in 1937. He has held the top musical posts in Cleveland and Rochester, N.Y., and was assistant conductor of the Metropolitan Opera Orchestra in New York and the Salzburg Festival in Austria.

Leinsdorf succeeded Charles Munch in 1962, becoming the 11th conductor of the orchestra. Munch had led the Boston Symphony for 13 seasons, succeeding the famed Serge Koussevitzky who was its leader for a quarter-century.

His resignation was in accordance with his contract which stipulates a 20-month notice period. He may remain in Boston through 1970, having notified the trustees that if they have not found a successor by a year from now, he would stay on "with a vastly reduced conducting load."


—Associated Press Wirephoto
ERIC LEINSDORF

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MESSENGER
NORWOOD, MASS.
SEMI-WKLY. CIRC. 7,450

DEC 6 1967 New England Newspap

The State

LEINSDORF RESIGNS AS BOSTON SYMPHONY DIRECTOR

ERICH LEINSDORF resigned yesterday as music director of the Boston Symphony Orchestra, effective in August, 1969. Leinsdorf, 55, who has conducted the 104-member orchestra for the past five years, blamed a heavy work load for his decision.

The Viennese-born musician said, "Nobody in the American musical scene has worked more than I have with the B.S.O. I'm over my 600th concert." The move made the Boston Symphony the third major American orchestra on the lookout for a permanent music director. New York and Chicago are currently shopping for conductors.

NEWS (e)
SALEM, MASS.
CIRC. 28,550

DEC 6 1967 New England Newspap

Conductor Leinsdorf Resigns

BOSTON (AP)—Erich Leinsdorf says he is approaching the 600-concert mark as conductor of the prestigious Boston Symphony Orchestra and the job feels "like pitching 27 straight innings in baseball."

"I am too much interested in music to have my energies used up in administration," the 54-year-old conductor said Tuesday in announcing his resignation from the symphony after the 1968-69 season.

"The reason I am leaving is 99 per cent of the workload," he said.

Leinsdorf said he began discussing the possibility of a reduction in his duties several months ago.

"I followed at that time the advice of my physician," he said. "The subject has come up regularly since and came to a head last June when I actually mentioned the word resignation' to Henry B. Cabot, president of the trustees."

He said he will leave the BSO Aug. 25, 1969, after it ends a summer at Tanglewood in Lenox. His contract requires that he gives the trustees 20 months' notice of his resignation.

He said he will stay with the BSO an extra season, however, if no replacement is found, but with a guaranteed decrease in his workload.

The conductor said he is not ready to make any decision on what he will do when he leaves the symphony.

"I want first of all, a little time to enjoy my feeling of having a pack off my back," he said.

Leinsdorf, in his sixth season with the orchestra, is its 11th conductor since its founding in 1881.

His resignation makes the BSO the third major U.S. orchestra in the market for a new conductor. The Chicago Symphony and the New York Philharmonic also seek conductors.

Leinsdorf, married and the father of three boys and two girls, lives in Brookline, a Boston suburb. He is a naturalized American citizen.

Born in Vienna, Austria, he came to the United States shortly before World War II to conduct at the Metropolitan Opera in New York. His specialty was Wagnerian opera.

After military service, he conducted briefly with the Cleveland Symphony Orchestra. From 1947 to 1955 he conducted the Rochester, N.Y., Philharmonic. He directed the New York Opera for one season, left to rejoin the Met as a guest conductor, then came to Boston in 1962.

He reportedly receives $80,000 to $90,000 a year with the Boston Symphony.

A spokesman for the trustees said Leinsdorf's resignation was "reluctantly" accepted but that he would return occasionally as a guest conductor.

Leinsdorf said his resignation reminded him of a conversation he once had with a former conductor of the Boston Symphony, the late Pierre Monteux.

"He told me this job needed two orchestras and three conductors," he said.

The Washington Post
WASHINGTON, D. C.
D. 444,396 SUN. 553,012

DEC 17 1967

Conductors Passing Batons

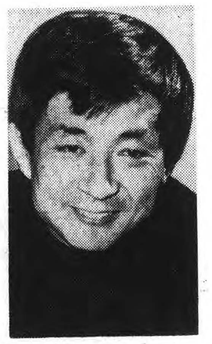
By Paul Hume

MUSICAL CHAIRS is the name of the game and it is being played today in the United States as never before.

Suddenly, though not unexpectedly, three major American symphony orchestra conductorships are open at the same time. Never in the 175 years since the New York Philharmonic began life to become our oldest orchestra has there been a moment like this one: Boston, New York and Chicago are all seeking conductors.

These are enviable posts because, potentially at least, there are not in the world today finer orchestras than any of these three. And because these orchestras have audiences of long-proven sophistication and loyalty, pay the highest salaries to orchestra conductors anywhere and hold infinite possibilities for making magnificent music in the years ahead.

But the posts are unenviable, too, because of the problems that confront any conductor who takes on the burdens of directing one of the rising number of orchestras in this country that have 52-week contracts. Erich Leinsdorf, in offering his resignation from the Boston Symphony, to take effect at the end of the summer of 1969, spoke of the impossible strains that are involved in planning the winter season, the Tanglewood season, the Tanglewood school and the recordings that give the Boston Symphony no small part of its income.



Seiji Ozawa

Georg Solti

YEARS AGO Eugene Ormandy said to me that the young men coming up in the conducting field would never take on the work load that he and his senior colleagues regularly assume. It was interesting to see, in the comment on Leinsdorf's resignation by Boston Symphony board president Henry B. Cabot, the suggestion that Ormandy with the Philadelphia's equal task of home and tour concerts, its Saratoga season and a heavier recording schedule, still seemed to manage. But as Leinsdorf pointed out in his initial statement, the Boston board has always insisted on fewer soloists and guest conductors than other major orchestras, thus throwing a greater responsibility on the conductor.

The year-round contracts toward which every major American orchestra is rapidly moving do unquestionably increase the conductor's work. These contracts are, equally undeniably, going to have much to do with the reshaping of our orchestras' habits in the immediate future.

One of the strong possibilities for the near future is that Boston's trustees will realize that they must divide up the responsibilities they have to this time thrust upon one man. Not only must another man take on the direction of Tanglewood's music center sessions, but quite possibly, all of our major orchestras will engage two principal, co-equal conductors so that the long seasons may have the benefit of men who come to their work unfatigued.

Disadvantages in the past, when some plan was tried, usually stemmed from the tendency of orchestral boards to hire one top man and one second-rater. Naturally orchestras and audiences paid little attention to the "associate." But if an orchestra's season were divided between, say, a Szell and a Steinberg, an Ormandy and a Kertisz, a Giulini and a Solti, things could be brilliant most of the time. That is, however, another subject, and not the one up for crystal gazing today.

TODAY THE big, fascinating questions are: who will move into the Bernstein spot in New York? Who will get Boston? And who will take over from Martinon in Chicago? But when you play musical chairs, you don't just fill three vacant chairs, for when you fill three chairs, you empty three others.

When people talk about the likely candidates for the big Eastern orchestral assignments, certain young conductors' names always come up. They are, purely alphabetically: Colin Davis, from England; Istvan Kertesz, from Hungary; Lorin Maazel, from the United States; Zubin Mehta, from India, and Seiji Ozawa, from Japan. I have added the countries of origin of each of these men because there is some concern that American orchestras should have American conductors.

Without entering a controversial area, I believe today that American orchestras should have the very finest conductors available, wherever they came from. If they are American, fine. If they are European, Asian or African, equally fine. American orchestras have, in the past, profited from American conductors. They have also suffered from them. That, too, is not today's game, which, I repeat, is "Who goes where?"

It is by no means certain that any of the five conductors I have named will land any of the three big vacancies now existing. Mehta, happy with the Los Angeles Philharmonic and his frequent Metropolitan Opera stints, has been quoted as saying "The New York Philharmonic is the graveyard of conductors."

Ozawa, who has done a superb job of directing the Chicago Symphony's summer season at Ravinia, is now conductor of the Toronto Symphony, a post he will obviously not retain when something bigger comes his way.

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AMONG AMERICAN conductors who might reasonably be considered possible leaders for Boston, New York and Chicago, how about Skrowaceski in Minneapolis, the post from which Ormandy went to Philadelphia and Mitropoulos to New York? Or Krips in San Francisco? Would one of these orchestras decide to take a chance on Thomas Schippers? On William Steinberg from Pittsburgh? Would George Szell conceivably leave his beloved Cleveland Orchestra? He has already agreed to serve as the New York Philharmonic guest musical director on a shared basis in the 1969-70 season.

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The Washington Post
WASHINGTON, D. C.
D. 444,396 SUN. 553,012

DEC 17 1967

Conductors Passing Batons

By Paul Hume

MUSICAL CHAIRS is the name of the game and it is being played today in the United States as never before.

Suddenly, though not unexpectedly, three major American symphony orchestra conductorships are open at the same time. Never in the 175 years since the New York Philharmonic began life to become our oldest orchestra has there been a moment like this one: Boston, New York and Chicago are all seeking conductors.

These are enviable posts because, potentially at least, there are not in the world today finer orchestras than any of these three. And because these orchestras have audiences of long-proven sophistication and loyalty, pay the highest salaries to orchestra conductors anywhere and hold infinite possibilities for making magnificent music in the years ahead.

But the posts are unenviable, too, because of the problems that confront any conductor who takes on the burdens of directing one of the rising number of orchestras in this country that have 52-week contracts. Erich Leinsdorf, in offering his resignation from the Boston Symphony, to take effect at the end of the summer of 1969, spoke of the impossible strains that are involved in planning the winter season, the Tanglewood season, the Tanglewood school and the recordings that give the Boston Symphony no small part of its income.

Seiji Ozawa

Georg Solti

YEARS AGO Eugene Ormandy said to me that the young men coming up in the conducting field would never take on the work load that he and his senior colleagues regularly assume. It was interesting to see, in the comment on Leinsdorf's resignation by Boston Symphony board president Henry B. Cabot, the suggestion that Ormandy with the Philadelphia's equal task of home and tour concerts, its Saratoga season and a heavier recording schedule, still seemed to manage. But as Leinsdorf pointed out in his initial statement, the Boston board has always insisted on fewer soloists and guest conductors than other major orchestras, thus throwing a greater responsibility on the conductor.

The year-round contracts toward which every major American orchestra is rapidly moving do unquestionably increase the conductor's work. These contracts are, equally undeniably, going to have much to do with the reshaping of our orchestras' habits in the immediate future.

One of the strong possibilities for the near future is that Boston's trustees will realize that they must divide up the responsibilities they have to this time thrust upon one man. Not only must another man take on the direction of Tanglewood's music center sessions, but quite possibly, all of our major orchestras will engage two principal, co-equal conductors so that the long seasons may have the benefit of men who come to their work unfatigued.

Disadvantages in the past, when some plan was tried, usually stemmed from the tendency of orchestral boards to hire one top man and one second-rater. Naturally orchestras and audiences paid little attention to the "associate." But if an orchestra's season were divided between, say, a Szell and a Steinberg, an Ormandy and a Kertisz, a Giulini and a Solti, things could be brilliant most of the time. That is, however, another subject, and not the one up for crystal gazing today.

TODAY THE big, fascinating questions are: who will move into the Bernstein spot in New York? Who will get Boston? And who will take over from Martinon in Chicago? But when you play musical chairs, you don't just fill three vacant chairs, for when you fill three chairs, you empty three others.

When people talk about the likely candidates for the big Eastern orchestral assignments, certain young conductors' names always come up. They are, purely alphabetically: Colin Davis, from England; Istvan Kertesz, from Hungary; Lorin Maazel, from the United States; Zubin Mehta, from India, and Seiji Ozawa, from Japan. I have added the countries of origin of each of these men because there is some concern that American orchestras should have American conductors.

Without entering a controversial area, I believe today that American orchestras should have the very finest conductors available, wherever they came from. If they are American, fine. If they are European, Asian or African, equally fine. American orchestras have, in the past, profited from American conductors. They have also suffered from them. That, too, is not today's game, which, I repeat, is "Who goes where?"

It is by no means certain that any of the five conductors I have named will land any of the three big vacancies now existing. Mehta, happy with the Los Angeles Philharmonic and his frequent Metropolitan Opera stints, has been quoted as saying "The New York Philharmonic is the graveyard of conductors."

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MESSENGER
NORWOOD, MASS.
SEMI-WKLY. CIRC. 7,450

DEC 6 1967 New England Newspap

The State

LEINSDORF RESIGNS AS BOSTON SYMPHONY DIRECTOR

ERICH LEINSDORF resigned yesterday as music director of the Boston Symphony Orchestra, effective in August, 1969. Leinsdorf, 55, who has conducted the 104-member orchestra for the past five years, blamed a heavy work load for his decision.

The Viennese-born musician said, "Nobody in the American musical scene has worked more than I have with the B.S.O. I'm over my 600th concert." The move made the Boston Symphony the third major American orchestra on the lookout for a permanent music director. New York and Chicago are currently shopping for conductors.

NEWS (e)
SALEM, MASS.
CIRC. 28,550

DEC 6 1967 New England Newspap

Conductor Leinsdorf Resigns

BOSTON (AP)—Erich Leinsdorf says he is approaching the 600-concert mark as conductor of the prestigious Boston Symphony Orchestra and the job feels "like pitching 27 straight innings in baseball."

"I am too much interested in music to have my energies used up in administration," the 54-year-old conductor said Tuesday in announcing his resignation from the symphony after the 1968-69 season.

"The reason I am leaving is 99 per cent of the workload," he said.

Leinsdorf said he began discussing the possibility of a reduction in his duties several months ago.

"I followed at that time the advice of my physician," he said. "The subject has come up regularly since and came to a head last June when I actually mentioned the word resignation' to Henry B. Cabot, president of the trustees."

He said he will leave the BSO Aug. 25, 1969, after it ends a summer at Tanglewood in Lenox. His contract requires that he gives the trustees 20 months' notice of his resignation.

He said he will stay with the BSO an extra season, however, if no replacement is found, but with a guaranteed decrease in his workload.

The conductor said he is not ready to make any decision on what he will do when he leaves the symphony.

"I want first of all, a little time to enjoy my feeling of having a pack off my back," he said.

Leinsdorf, in his sixth season with the orchestra, is its 11th conductor since its founding in 1881.

His resignation makes the BSO the third major U.S. orchestra in the market for a new conductor. The Chicago Symphony and the New York Philharmonic also seek conductors.

Leinsdorf, married and the father of three boys and two girls, lives in Brookline, a Boston suburb. He is a naturalized American citizen.

Born in Vienna, Austria, he came to the United States shortly before World War II to conduct at the Metropolitan Opera in New York. His specialty was Wagnerian opera.

After military service, he conducted briefly with the Cleveland Symphony Orchestra. From 1947 to 1955 he conducted the Rochester, N.Y., Philharmonic. He directed the New York Opera for one season, left to rejoin the Met as a guest conductor, then came to Boston in 1962.

He reportedly receives $80,000 to $90,000 a year with the Boston Symphony.

A spokesman for the trustees said Leinsdorf's resignation was "reluctantly" accepted but that he would return occasionally as a guest conductor.

Leinsdorf said his resignation reminded him of a conversation he once had with a former conductor of the Boston Symphony, the late Pierre Monteux.

"He told me this job needed two orchestras and three conductors," he said.

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ST. LOUIS POST-DISPATCH
D. 319,508 SUN. 566,562

JAN 28 1968

Szell's 22 Years in Cleveland

Great Conductor Was Once a Candidate for St. Louis Post

By THOMAS B. SHERMAN

THE CLEVELAND ORCHESTRA is celebrating its fiftieth anniversary under the leadership of George Szell, who has been its conductor for the last 22 years. No institution of its kind, in the United States or elsewhere, is better entitled to the admiration and support of the musical public. And no one person has done more to bring the orchestra to its present eminence than its conductor.

When it was founded in 1918 by Adela Prentiss Hughes it was a provincial orchestra with a modest program for the years ahead. Its parent organization, the Musical Arts Association, had been formed for the purpose of presenting symphonic music to the people of Cleveland and it was assumed at the time that visiting orchestras would offer the most attractive concerts.

The local supporters are no longer so modest. Many of them say flatly that Cleveland has the best orchestra in the United States. No such claim to eminence can be statistically supported, of course; but when a consensus develops, a matter of taste comes close to being a matter of fact.

THE CONSENSUS in this instance is not confined to concert goers of Cleveland. Wherever the orchestra has played within recent years, whether on the Eastern seaboard, the large cities of the Far West, the great festivals of Europe or the farther-lying musical centers of the Soviet Union, the response of press and public was the same. On a recent occasion I heard the orchestra play a program consisting of Schubert's Great C-Major Symphony, Rhapsodie Espagnole by Lalo and Moussorgsky's Khovantchina Overture. It was a masterly demonstration of virtuosity on the part of both orchestra and conductor.

The first move upward took place in 1933 when Artur Rodzinski succeeded Nikolai Sokoloff as conductor. Ten years later Rodzinski resigned and Erich Leinsdorf was brought in as his successor from the Metropolitan Opera where he began directing the Wagnerian repertory. Leinsdorf was succeeded by George Szell in 1946 and he has presided over the artistic policies of the Cleveland orchestra ever since.

At that time, Szell was already an artistic figure with an international reputation. He had started his musical career as a pianistic phenomenon when still a child. As he advanced in his profession, he attracted the attention of Richard Strauss, who appointed him to the conductorial staff of the Berlin State opera where he remained as Strauss's assistant for two years. On Strauss's recommendation he succeeded Otto Klemperer as principal conductor of the Strasbourg municipal theater. In fairly quick succession he was conductor of the court theater at Darmstadt, the municipal theater at Darmstadt and the Berlin State Opera.

SZELL BECAME DIRECTOR of the German Opera at Prague in 1929 and it was there that William Walter, manager of the St. Louis Symphony Orchestra, heard him when Walter was roving through Europe looking for guest conductors. So when Szell came to St. Louis as guest conductor in the seasons of 1930-31 and 1932, he had already acquired a reputation and a solid backlog of experience in the symphony and opera repertories. At that time he was 33 years old.

Szell's reception in St. Louis was mixed. The nay-sayers were not wholly wrong in deciding that he was not the best available man for the job of permanent conductor in St. Louis; but it is also true that his depth of musical learning was not completely appreciated. In any case, he was not engaged. He returned to Prague, conducted all over Europe, and when at the outbreak of World War II he was stranded in the United States, he repeated his European successes.

The American public knew him best as a principal conductor at the Metropolitan Opera, but the directors of the Cleveland Orchestra had thoroughly digested the "book" on his activities when they made a bid for his services. Getting his signature on a contract did not depend wholly on the offer of a generous salary. He wanted full control and available resouces for putting together the best qualified orchestra personnel that could be found in the musical world.

Aside from playing concerts of the best quality, Conductor Szell and his assistants have provided such a variety of services for the Cleveland public that the orchestra has achieved the status of a vital educational institution.

Audiences of more than 80,000 attend the children's concerts in Severance Hall in Cleveland and on tour. The orchestra chorus has presented such works at Beethoven's "Missa Solemnis," Verdi's "Requiem," and Haydn's "Mass in Time of War." The Children's Chorus made its debut with Britten's "Spring Symphony" in 1955 and is now a regular participant in special events.

THE CONDUCTOR'S workshops represent a further extension of the orchestra's educational program, as do the "New Music Program" and the Youth Opera week. Szell has an able corps of lieutenants, headed by Assistant Conductor Louis Lane, and he needs them because the orchestra operates on a year-around basis.

In the past the summer season has been devoted largely to a "Pops" concert series played in a downtown auditorium. In the summer ahead, however, the number of "Pops" will be reduced in order to clear the way for the six-week Festival season to be inaugurated at the newly created Blossom Music Center. This summer home for the orchestra is situated on the high eastern bluff of the Cuyahoga River Valley just north of Akron.

THE SHELL is being placed in a natural amphitheater 400 feet in diameter, and it has been named for a family whose members have long been patrons of the orchestra. The site lies within a 35-minute driving distance from Cleveland and Akron. The Blossom Center is being built at a cost of $4,000,000. An additional $2,000,000 is being raised for operating costs of the center. The budget for the main season in Severance Hall has approximated $2,600,000. Fifty per cent of this cost is earned at the box office, 30 per cent is derived from endowment, and the rest from yearly gifts.

As the figures show, the public honors a distinguished orchestra and a world famous conductor by supporting them as well as praising them. A few members of the supporting group are convinced they could do better if Severance Hall were larger; but in the same breath they acknowledge the prime advantages of an intimate and beautiful auditorium where a 1800 capacity audience feels close to the music and enjoys a clean and resonant sound.

As for George Szell, at age 70, he is in a position that might be regarded as psychologically precarious. He has attained his heart's desire — so where does he go from there? For one thing, he is going to New York in 1969 to replace the retiring Leonard Bernstein as artistic director of the New York Philharmonic Orchestra. This is only an interim commitment which will last until the Philharmonic has chosen Bernstein's successor. Szell will retain his post in Cleveland. In his belief, there is none better.

Blossom Music Center, the $4,000,000 summer home of the Cleveland Orchestra, is shown in an architect's drawing. It is to be ready this summer.

SUNDAY TELEGRAM
WORCESTER, MASS.
CIRC. 107,550

JAN 14 1968

New England Newsclip

Why Leinsdorf Is Leaving Hub Podium

By RAYMOND MORIN
Telegram Music Critic

For 28 years after Erich Leinsdorf first came to the United States he divided his time between conducting opera and symphony orchestras.

Five years ago, he gave up a brilliant career as conductor and musical consultant at the Metropolitan Opera to assume duties as music director of the Boston Symphony.

He had conducted the Cleveland Orchestra in 1943 and the Rochester Philharmonic from 1947 to 1956. He has little to say about the latter.

If Leinsdorf's recently announced resignation from the Boston Symphony does become effective with the final Berkshire Festival concert, in August, 1969, he will have had the fourth longest tenure as conductor of that orchestra since it was founded in 1881. Leinsdorf is the 11th conductor.

The others are William Gericke (1898-1906); Serge Koussevitzky (1924-1949); and Charles Munch (1949-1962).

Although little has been made of it, Leinsdorf has agreed to remain as conductor of the Boston Symphony until the end of the 1970 Tanglewood season.

He will do this if the trustees have not found a successor by a year from now. And the trustees will have to guarantee a severe reduction in conducting duties.

Besides expressing his willingness to extend his resignation date to 1970, Leinsdorf has also agreed to appear as guest conductor of the Boston Symphony for at least five years after termination of his contract.

Why the resignation?

Great Enthusiasm

Leinsdorf began his duties with the Boston Symphony with great enthusiasm. After signing the contract in 1962 and discussing policy with the trustees, he made this statement:

"Whatever came up, the musical necessity had its way. From having seen musical organizations abroad and in this country, this is rare. As I don't know all musical organizations I cannot in fairness say that it is unique, but I have a suspicion it is unique. I am going to do my very best to keep it this way."

The summary reason given for Leinsdorf's resignation is "the heavy load of concerts, rehearsals, recordings and musical planning, connected with the regular winter season and at Tanglewood."

Music

But the start of Leinsdorf's decision was made his first year.

In his own words:

"I first broached the subject of overwork to Henry B. Cabot, president of the trustees, four years ago, having learned by then that conducting between 80 and 100 concerts during the winter season of seven months, plus recordings and rehearsals was too much."

Leinsdorf goes on to say:

"The duty of the music director of the Boston Symphony is further complicated through planning the entire Berkshire Festival season, conducting 17 or 18 different programs each summer, and the active directorship of the Berkshire Music Center, which was personally asked of me by Mr. Cabot."

Since Koussevitzky founded the Center in 1940, it has been generally assumed that the conductor of the Boston Symphony would also direct the center.

Leinsdorf is candid about artistic and administrative functions of a conductor. His opinions have direct bearing on his resignation.

"I am a person — and that may be a very personal trait of mine — who views the music directorship as much more than merely choosing programs and conducting them," he says. "To me there is a complete interdependence of all artistic and administrative decisions, each musical decision affecting finance and administration, and each administrative decision affecting music."

(Last season, the Boston Symphony's total cost for salaries, administration, music transportation, upkeep, etc. was more than three million dollars.)

Leinsdorf repeatedly tried to live up to this policy by requesting of the Boston Symphony trustees that they engage more guest conductors.

"In asking for a reduction of conducting duties," he states, "I followed the advise of my physician.

"The subject has come up regularly," he adds, "and came to a head last June when I actually mentioned the word 'resignation' to the president of the trustees."

It is also the policy of the Boston Symphony to engage fewer guest soloists than most of the other major orchestras and to rely more heavily upon the orchestra and its conductor.

Besides the lack of what he considers adequate assistance with his conducting duties, Leinsdorf also takes exception to the use he has felt required to make of vacation periods.

He says that although several yearly vacation periods were allowed, they were "taken up by the necessity to search for new or rarely heard works, for studying scores and for a minimum of guest conducting abroad."

Guest appearances abroad he declares to be "an activity which I believe essential for any conductor who wishes to broaden his musical horizons and keep abreast of musical trends elsewhere."

Contrary to some published reports, there was no backstage elation when Leinsdorf's resignation was announced to the orchesta members by Cabot.

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THE BLADE
TOLEDO, OHIO
D. 180,833 SUN. 186,074

JAN 7 1968

The World Of Music

Major Orchestras Seek Directors

By BORIS NELSON
Blade Music Critic

AS WE ENTER a new year, the musical world in America faces one of its greatest problems in decades, and this time it has comparatively little to do with money. In fact the problem—artistically speaking — is much more important than money, for its ultimate solution may change the whole pattern of American symphony orchestras.

The problem sounds simple enough: It is the forthcoming retirement of the music directors of several major orchestras. The news of their going came with speed and a vengeance. Leonard Bernstein to leave the New York Philharmonic, Eric Leinsdorf, the Boston Symphony, Jean Martinon, the Chicago orchestra.

Rumors persist that Eugene Ormandy, now 67, is looking for an easier schedule — this despite a recent long-term contract for the orchestra to start recording again for RCA Victor after many years with Columbia. William Steinberg of the Pittsburgh Orchestra already has a major assignment with the New Yorkers, as has George Szell of Cleveland.

★ ★ ★

Now, there is no dearth of qualified conductors in this world, yet these major orchestras, perhaps the best in the world, demand such all-compassing creatures in the conductorial position that the choice will be difficult and involved. It will create a chain reaction that will affect many other orchestras here and possibly abroad.

For every time someone moves, the game of musical chairs begins: every time a chair is filled, another is emptied. Self-anointed prophets in the business are having the time of their lives these days listing names and giving reasons why one of their favorites should be in one or the other chair. But, like in a presidential election, the prophets are a dime a dozen and more often than not, dead wrong. In the meantime, the guessing game is fun. I propose to mention no names, no candidates, but rather to seek an over-all answer to the problem.

The music director of a major orchestra, even of a minor one, is not just another cog, albeit a major one, in a complex machine. His knowledge and his experience, his ability to capture the imagination of both the orchestra and the public, his knack of making programs that please and educate, to set and hold standards, to live within what is always an insufficient budget, to bring in guests and soloists and new works, to add polish and glamour to all his doings, to expand the horizon of both his orchestra and his listeners, to add to the cultural level of his community and via recordings—one source of a considerable income with these major orchestras—to the international community — these are but some of the demands, obligations, and expectations from a conductor.

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I haven't mentioned talent, because I take this most essential ingredient for granted. Without talent, there is no conductor, but simply someone up front. I haven't mentioned stamina, sheer physical strength, because it represents a problem all by itself. Not only the musicians, now that more orchestras are going into year-round seasons, but the conductor, too, needs time off — if for no other reason than to relax — while studying new works and perhaps getting a chance to read and to think.

A hundred or so concerts in a 31-week winter season, plus at least 20 recording sessions, plus some 20 summer programs — this is incidentally the Boston Symphony conductor's contractual obligation—isn't the easiest of tasks. A youthful vigor is a basic requirement which does not always come with youth, per se.

Szell, Ormandy, Leinsdorf, Steinberg — none of them 16 or 30 years old — have the stamina but there is also a point of no return. To go without relief all year is simply impossible and particularly so in music, where a degree of spontaneity adds zest to the doings. There is also the matter of saturation. Every conductor is expected to have a wide standard repertory, yet is expected to mount new works, or at least lesser known works.

The planning and preparation for all this is not a matter of hours, but a matter of around-the-clock involvement. Add to this the limelight, the intricate dealings with the personnel of an orchestra, a federation of prima donnas, most of whom always know better, and with the executives of the orchestra (no less prima donnas when it comes to the business end of things), the glass house existence, the public invasion of privacy, the microscopy of the critics—it isn't a job for the merely competent musican, but rather for an administrator - musician-personality-actor - conductor-psychologist-star.

★ ★ ★

The situation of the conductor is further eroded, as management and union increase their say-so over artistic policy, which includes getting rid of musicians who prove incompetent or insubordinate.

As a ball team needs a captain, so an orchestra requires a conductor. And if some of the things he does are capricious and arbritrary, consider what he produces. If you don't like how one pianist hunches over the keys, don't look — listen. With a conductor, of course, we do want a reasonably pleasant appearance and personality, for he fronts the band—and we are used to a packaged product.

In a way, though, we have exaggerated one aspect of the conductorial art: the glamour. A combination of virile good looks, stage presence with accommodating characteristics, often a certain social posture, seem requirements greatly exaggerated today. I am not here referring to the complete absorption that made Toscanini distort his face, Bernstein dance a fandango, von Karajan imperiously rule the world.

I am talking about the stardust which surrounds the very, very young in the business. For example, the very able but quite over-rated Zubin Mehta rejected the New York Philharmonic position before it was even suggested that he was in the running. Many good conductors suffer by not having this sprinkle stuff, despite the fact that they have knowledge, experience, talent, musicianship and control. One name will not make an opera company, one star will not make a movie. The conductor's glamour alone will not pack Lincoln Center for long, even for a loyal and sophisticated audience such as New York, Boston, or Chicago offer.

★ ★ ★

Rumor has it that someone in Chicago suggested Karajan. The salary alone—the same rumors suggest an offer of $300,000—doesn't do it, either. A musical director needs to get out into the world, his guest conducting of other orchestras is as necessary to him as is breathing and for very obvious reasons. But what use is a high salary when there is little opportunity to enjoy it? Conducting—glamour aside—is hard, very hard work—physically, intellectually, spiritually.

Does it mean, then, that the basics are no longer enough? Other media have despoiled our tastes. We want to be excited, not merely satisfied, aroused, not merely intrigued, on an emotional binge, not merely effected, and so we want even orchestral music delivered to us neatly packaged by a showman.

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Yet conductors are the first to realize that without a first-rate orchestral instrument, they are as helpless as they are useless. Their interdependence, their mutual respects and affection is based on basics, although there is a mystique in the bond between a conductor and an orchestra that defies definition and explanation.

A solution to the problem? Perhaps a form of divided or joint principal conductorships that will be able to handle a situation that rapidly demands drastic change. In the meantime, the guessing game continues for the men who have talent, musicianship, broad cultural background and interests, depth of repertory, catholicity of taste, ability to get along, stamina, good health, enthusiasm.

Anyone interested? Several positions are open. The salaries are high — and so are the headaches.

ST. LOUIS POST-DISPATCH
D. 349,508 SUN. 566,562

MAR 3 1968

American Conductors' Handicap

European Experience, Glamour Is Still Needed by Job Seekers

By THOMAS B. SHERMAN

A NUMBER OF top-ranking American orchestras will be operating with new conductors within the next year or two. Erich Leinsdorf has resigned his post at Boston, Leonard Bernstein is retiring temporarily from the New York Philharmonic, Jean Martinon is leaving Chicago, Joseph Krips is abandoning San Francisco to a younger conductor.

In several instances replacements have already been announced. Walter Susskind will conduct the St. Louis orchestra beginning next season and Seiji Ozawa will replace Krips. None of the newcomers to the American scene is likely to be a native American. The European-trained conductor will not only be given the call in the more important musical centers; he will also receive first consideration for lesser posts.

The main justification for such a preference is immediately evident. The European continent, which for musical purposes includes Great Britain, provides a complete apparatus for training young musicians in all aspects of conducting. The United States provides no such advantages.

In the municipal opera houses of Germany, Austria, Italy and in England to a lesser extent, the young conductor gets a laboratory training in symphonic, choral and operatic music. He also acquires a lustre, in the eyes of American audiences, that plain Americans cannot claim.

It is entirely possible that a well-trained young American, if given the chance, could offset the purely non-musical prestige that automatically accrues to a Hungarian, a German or an Italian. American boards of directors, however, are as nervous about audience reaction as a Broadway producer on opening night.

THE AMERICAN CONDUCTOR who reaches a podium in his own country by accident or through the momentary whim of an influential patron, must come on strong and make an immediately favorable impression. If he fails the first time around in the big cities, he may not get a second opportunity.

Leonard Bernstein came on strong. He made the most of an opportunity that arose when Bruno Walter was prevented by illness from conducting a Sunday afternoon program in New York. He has sustained his reputation ever since by any number of devices that dramatize his personality. He talks to the audiences, tells them that he and the soloist have disagreed about the interpretation of a concerto, writes Broadway shows, discourses on philosophy and poetry. He is a press department's delight because he is an unfailing source of publicity.

Fortunately for the American public, he is also a musical scholar and an inspired leader. And by now he is as impressive in Europe as in his own country and the musicians he works with have a deep respect for his musianship.

There is only one Bernstein. If there were ten such, the directors of the Boston, New York and Chicago Symphony orchestras would forget about Herbert von Karajan, Colin Davis, Carlo Maria Giulini or Georg Solti. As matters stand, however, one or more of these artists will undoubtedly take over three or more American posts within the next few years.

It is by no means certain that every one of these conductors would accept a permanent American post. All of them are so thoroughly publicized that any one can fill up a season with nothing but guest engagements. And such a career has its temptations.

A GUEST CONDUCTOR has no lasting effect on the discipline and quality of an orchestra. He has no administrative responsibilities and is not charged with the task of selecting personnel and maintaining an orchestra's playing standards. He comes in for a week or two, works with another man's orchestra, plays his concerts, picks up his check and moves on to the next station or perhaps to Switzerland.

If his performance is not wholly a success, the blame may be artfully shifted to the musicians he was forced to work with. More than one retreating or advancing conductor has called attention to the "unfortunate conditions" that prevail in the organization he is temporarily heading. If his reputation is big enough, he can't lose. As a member of the St. Louis orchestra once said: "If the concert goes well the conductor gets the credit; if it's a flop, the orchestra is blamed."

ASIDE FROM THESE manifestations of a sensitive and self-protecting ego that may be found in most conductors, the reliance on guest conductors is bad for several reasons. It operates against the attainment of an optimum efficiency and an individual orchestral style. Moreover, it tends to deflect the interest of an audience from the music.

Yet it is an expanding system in the United States and elsewhere, because the big orchestras play through the whole year. Erich Leinsdorf resigned from his Boston post because he could not endure such a back-breaking schedule.

One may be sure that his successor will not be required to observe the same schedule. And similar conditions will have similar consequences in New York, Los Angeles and any other city that presents a full year's program to its public.

A sensible alternative would be to divide the season in half with two conductors of equal rank and ability in charge of each. It is not a system that the incumbent conductor is likely to approve. He doesn't want to share his orchestra with a musician of equal rank. To suggest that he do so in the higher interest of music is to offer a counsel of perfection.

All of this being demonstrably true, it is unlikely that any important American orchestra will employ two "permanent" conductors of equal prestige; and even if such were attempted, there would not be enough qualified conductors to go around. Even as matters stand prestige conductors are in short supply. In fact, the supply grows shorter, and in an absolute sense, as the demand increases.

Karajan, Mehta, Solti, Davis and Ozawa are certainly able conductors but only a very young or an inexperienced member of the public would rank them higher than Toscanini, Walter, Beecham, Furtwaengler, Mengelberg, Klemperer or Weingartner —to mention the first names that come to mind.

The conviction that the training available to conductors in America does not produce the musicianly finish that once prevailed in Europe, does not provide a complete answer. The galaxy of great conductors even in Europe also suffers by comparison with the musicians who directed the great orchestras of the world in the early part of this century.

IT IS POSSIBLE that the public places too much emphasis on personality and that young artists who sense this attitude may be neglecting the harder but less obvious discipline of their craft. Unlike a soloist, a clever conductor can get through a performance when his knowledge of the score is superficial. He can conceal a memory lapse.

A great conductor, or even a conscientious man of ordinary talent, will not be influenced by the foibles of the public. But when the demand is greater than the supply, the standards of the craft are easily affected and the flashy operator may take advantage of such a situation.

A genius, of course, is subject to no rules and no precedents. But even geniuses may hesitate to enter the field if they are Americans who are conditioned to the fact that Europeans have a built-in advantage. They go to Europe, as did Lorin Maazel, to acquire a glamorous as well as a musical finish.

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THE BLADE
TOLEDO, OHIO
D. 180,833 SUN. 186,074

JAN 7 1968

The World Of Music

Major Orchestras Seek Directors

By BORIS NELSON
Blade Music Critic

AS WE ENTER a new year, the musical world in America faces one of its greatest problems in decades, and this time it has comparatively little to do with money. In fact the problem—artistically speaking — is much more important than money, for its ultimate solution may change the whole pattern of American symphony orchestras.

The problem sounds simple enough: It is the forthcoming retirement of the music directors of several major orchestras. The news of their going came with speed and a vengeance. Leonard Bernstein to leave the New York Philharmonic, Eric Leinsdorf, the Boston Symphony, Jean Martinon, the Chicago orchestra.

Rumors persist that Eugene Ormandy, now 67, is looking for an easier schedule — this despite a recent long-term contract for the orchestra to start recording again for RCA Victor after many years with Columbia. William Steinberg of the Pittsburgh Orchestra already has a major assignment with the New Yorkers, as has George Szell of Cleveland.

★ ★ ★

Now, there is no dearth of qualified conductors in this world, yet these major orchestras, perhaps the best in the world, demand such all-compassing creatures in the conductorial position that the choice will be difficult and involved. It will create a chain reaction that will affect many other orchestras here and possibly abroad.

For every time someone moves, the game of musical chairs begins: every time a chair is filled, another is emptied. Self-anointed prophets in the business are having the time of their lives these days listing names and giving reasons why one of their favorites should be in one or the other chair. But, like in a presidential election, the prophets are a dime a dozen and more often than not, dead wrong. In the meantime, the guessing game is fun. I propose to mention no names, no candidates, but rather to seek an over-all answer to the problem.

The music director of a major orchestra, even of a minor one, is not just another cog, albeit a major one, in a complex machine. His knowledge and his experience, his ability to capture the imagination of both the orchestra and the public, his knack of making programs that please and educate, to set and hold standards, to live within what is always an insufficient budget, to bring in guests and soloists and new works, to add polish and glamour to all his doings, to expand the horizon of both his orchestra and his listeners, to add to the cultural level of his community and via recordings—one source of a considerable income with these major orchestras—to the international community — these are but some of the demands, obligations, and expectations from a conductor.

★ ★ ★

I haven't mentioned talent, because I take this most essential ingredient for granted. Without talent, there is no conductor, but simply someone up front. I haven't mentioned stamina, sheer physical strength, because it represents a problem all by itself. Not only the musicians, now that more orchestras are going into year-round seasons, but the conductor, too, needs time off — if for no other reason than to relax — while studying new works and perhaps getting a chance to read and to think.

A hundred or so concerts in a 31-week winter season, plus at least 20 recording sessions, plus some 20 summer programs — this is incidentally the Boston Symphony conductor's contractual obligation—isn't the easiest of tasks. A youthful vigor is a basic requirement which does not always come with youth, per se.

Szell, Ormandy, Leinsdorf, Steinberg — none of them 16 or 30 years old — have the stamina but there is also a point of no return. To go without relief all year is simply impossible and particularly so in music, where a degree of spontaneity adds zest to the doings. There is also the matter of saturation. Every conductor is expected to have a wide standard repertory, yet is expected to mount new works, or at least lesser known works.

The planning and preparation for all this is not a matter of hours, but a matter of around-the-clock involvement. Add to this the limelight, the intricate dealings with the personnel of an orchestra, a federation of prima donnas, most of whom always know better, and with the executives of the orchestra (no less prima donnas when it comes to the business end of things), the glass house existence, the public invasion of privacy, the microscopy of the critics—it isn't a job for the merely competent musician, but rather for an administrator - musician-personality-actor - conductor-psychologist-star.

★ ★ ★

The situation of the conductor is further eroded, as management and union increase their say-so over artistic policy, which includes getting rid of musicians who prove incompetent or insubordinate.

As a ball team needs a captain, so an orchestra requires a conductor. And if some of the things he does are capricious and arbitrary, consider what he produces. If you don't like how one pianist hunches over the keys, don't look — listen. With a conductor, of course, we do want a reasonably pleasant appearance and personality, for he fronts the band—and we are used to a packaged product.

In a way, though, we have exaggerated one aspect of the conductorial art: the glamour. A combination of virile good looks, stage presence with accommodating characteristics, often a certain social posture, seem requirements greatly exaggerated today. I am not here referring to the complete absorption that made Toscanini distort his face, Bernstein dance a fandango, von Karajan imperiously rule the world.

I am talking about the stardust which surrounds the very, very young in the business. For example, the very able but quite over-rated Zubin Mehta rejected the New York Philharmonic position before it was even suggested that he was in the running. Many good conductors suffer by not having this sprinkle stuff, despite the fact that they have knowledge, experience, talent, musicianship and control. One name will not make an opera company, one star will not make a movie. The conductor's glamour alone will not pack Lincoln Center for long, even for a loyal and sophisticated audience such as New York, Boston, or Chicago offer.

★ ★ ★

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ST. LOUIS POST-DISPATCH
D. 349,503 SUN. 566,562

MAR 3 1968

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By THOMAS B. SHERMAN

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In several instances replacements have already been announced. Walter Susskind will conduct the St. Louis orchestra beginning next season and Seiji Ozawa will replace Krips. None of the newcomers to the American scene is likely to be a native American. The European-trained conductor will not only be given the call in the more important musical centers; he will also receive first consideration for lesser posts.

The main justification for such a preference is immediately evident. The European continent, which for musical purposes includes Great Britain, provides a complete apparatus for training young musicians in all aspects of conducting. The United States provides no such advantages.

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Leonard Bernstein came on strong. He made the most of an opportunity that arose when Bruno Walter was prevented by illness from conducting a Sunday afternoon program in New York. He has sustained his reputation ever since by any number of devices that dramatize his personality. He talks to the audiences, tells them that he and the soloist have disagreed about the interpretation of a concerto, writes Broadway shows, discourses on philosophy and poetry. He is a press department's delight because he is an unfailing source of publicity.

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Yet it is an expanding system in the United States and elsewhere, because the big orchestras play through the whole year. Erich Leinsdorf resigned from his Boston post because he could not endure such a back-breaking schedule.

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A sensible alternative would be to divide the season in half with two conductors of equal rank and ability in charge of each. It is not a system that the incumbent conductor is likely to approve. He doesn't want to share his orchestra with a musician of equal rank. To suggest that he do so in the higher interest of music is to offer a counsel of perfection.

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PATRIOT-LEDGER (e)
QUINCY, MASS.
CIRC. 58,900

APR 26 1968 New England Newsclip

About That Podium . . .

By Peter M. Knapp

The appointment of William Steinberg as interim music director does not end the Boston Symphony's quest for a permanent conductor. It buys more time for that search, meanwhile assuring the orchestra of a steady, experienced hand on the helm part of the time.

Steinberg's appointment is for a three-year period, effective with the 1969-1970 winter season when Erich Leinsdorf's resignation falls due. He will be a part-time conductor in Boston, sharing his time with the Pittsburgh Symphony Orchestra whose music director he has been since 1952.

Steinberg will conduct about half the Boston winter season concerts and also will lead the orchestra at a number of Tanglewood programs. This arrangement thus means a good deal of guest leadership, among whom will be Leinsdorf. From these guest conductors the Boston Symphony will choose a permanent leader.

Who And How Many?

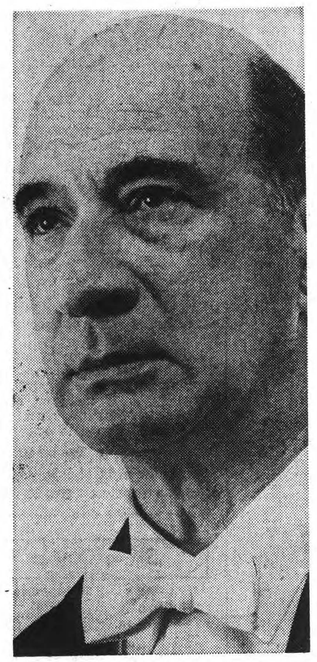
Although Boston is fortunate to be given additional time in its search for a permanent man — or will it be two conductors sharing responsibilities in a tremendous workload? — Steinberg's appointment by its very nature will leave the BSO in a state of flux over the next few years.

Because of a scarcity of oustanding conductors, let alone great ones, the prominent baton-wielders are over-committed and generally reluctant to be tied down to one orchestral post. They can pick and choose among guest-conducting offers from the world's best orchestras; several hold dual positions as will Steinberg.

Part-time leadership is not healthy for any orchestra over any long period of time. At least Boston is lucky to have a conductor of Steinberg's talents. But an arrangement in which there is a troop of guests mounting the podium leads to a situation in which it is difficult for any one of them to establish firm rapport with the players, let alone develop a continuity of musical development.

Given the scarcity of top conductors, however, orchestral trustees are in a bind. Both the Chicago and New York symphony orchestras have appointed interim directors as they look for permanent directors. The New York Philharmonic will share George Szell, director of the Cleveland Orchestra, in much the same setup as Boston's with Steinberg.

There is the older generation of top conductors, represented by such distinguished leaders as Steinberg, 68, and Szell, 70, and the youngsters — brilliantly talented but some considered not yet experienced enough to be given the vast responsibilities of a major orchestra. They include Seiji Ozawa, Zubin Mehta, Lorin Maazel, Istvan Kertesz, Colin Davis, Claudio Ahbado, Rafael Fruehbeck de Burgos. Yet even with their lack of seasoning, these young men also are in a "seller's market," jetting across oceans and continents to fill major engagements and holding down major musical chairs elsewhere.



WILLIAM STEINBERG
. . . in the meantime

Generation Gap Again

The big orchestras, then, will have to choose between the older, established generation, or between the energetic youngsters — if they can be persuaded to be tied down in one spot.

Steinberg's appointment is in the Boston Symphony's Germanic meat-and-potatoes tradition that has only occasionally been broken. He is an accomplished, respected musician, a fine technician, generally conservative, unlikely to lead the Boston Symphony in new directions. A large bulky man, concise in gestures, precise in his demands, Steinberg can be expected to produce performances of immaculate musicianship and order without showmanship and without the white heat of emotion and excitement.

Boston is lucky to get him to fill in, but the BSO will have to find new, permanent and vital musical leadership if it is not to drift in the years ahead.

NEWS (E)
FRAMINGHAM, MASS.
CIRC. 18,650

APR 25 1968 New England Newsclip

Steinberg To Direct Symphony

BOSTON (UPI) — William Steinberg, 68, conductor of the Pittsburgh Symphony Orchestra, has been appointed interim successor to Erich Leinsdorf as director of the Boston Symphony Orchestra, it was reported today.

Steinberg reportedly will direct the orchestra for three seasons beginning in the fall of 1969 but will not sever his connections with the Pittsburgh orchestra.

Leinsdorf, who joined the Boston Symphony in 1962, resigned last December effective in the summer of next year.

Steinberg will conduct the Boston orchestra for 12 weeks during its winter season

GAZETTE (e)
WORCESTER, MASS.
CIRC. 94,350

APR 25 1968 New England Newsclip

Steinberg Is Reported Leinsdorf's Successor

BOSTON (AP) — William Steinberg, conductor of the Pittsburgh Symphony Orchestra reportedly has been chosen to succeed Erich Leinsdorf as music director of the Boston Symphony Orchestra.

The 68-year old Steinberg reportedly will be given an interim appointment as music director beginning in the fall of 1969.

Leinsdorf, 55, announced four months ago that he will resign from his post with the BSO effective in the summer of 1969.

BSO officials and Steinberg were not immediately available for confirmation.

It was understood that the conductor will not sever his relations with the Pittsburgh Symphony when he is appointed director of the Boston orchestra.

Orchestra's Season

The BSO's season consists of 24 weeks in Boston and six weeks out of town. Steinberg, reportedly would have to conduct only 12 weeks out of the regular season, allowing guest conductors a chance to show their talent to BSO officials and the audience.

The BSO is the third major symphony orchestra in search of a permanent director. The Chicago Symphony is losing Jean Martinon and the New York Philharmonic is losing Leonard Bernstein.

Born in Germany

Steinberg was born in Cologne, Germany, and became director of the Cologne Opera in 1924. He left Germany in 1933 because of his Jewish faith, in 1936 became director of the Palestine Symphony, now the Israel Philharmonic.

He came to the United States in 1938 and conducted the NBC Symphony. From 1945 until his Pittsburgh appointment in 1952, he conducted the Buffalo Philharmonic. From 1958 to 1960, he was music director of the London Philharmonic concurrent with his Pittsburgh duties.

William Steinberg

The Pittsburgh Press
D. 344,579 SUN. 740,523

APR 26 1968

For Music Lovers Here

'Sharing' Of Steinberg Is Blessing In Disguise

By CARL APONE
Music Editor

News of William Steinberg's taking over as music director of the Boston Symphony Orchestra upset many music lovers here. They feared the move meant the beginning of the end for Dr. Steinberg here.

NEWS ANALYSIS

Now, however, in the quieter moments after the sound and fury, it becomes apparent that the City will derive many more blessings than tribulations from his actions. The blessings:

✔ Dr. Steinberg has silenced the ever-present fears that he will leave by agreeing to sign what amounts to a "lifetime" contract here. Beginning with the 1969-70 season, he will divide his services between Boston and Pittsburgh.

✔ Boston's determination to sign Dr. Steinberg again reminds local audiences that he is one of the top three or four conductors in the world.

✔ **The action in Boston should help the local orchestra sell its records and add to its drawing power on tours. In the record department the reasoning would be: Why wait for Dr. Steinberg to record with Boston? He's available now with the Pittsburgh.**

✔ Local audiences will have the opportunity to see more guest conductors during Dr. Steinberg's absences in Boston. European orchestras thrive on the guest conductor system. Audiences love the variety.

✔ It will be easier to get guest conductors here, such as Zubin Mehta, Lorin Maazel, Carlo Maria Guilini, with Dr. Steinberg as music director of both Boston-Pittsburgh. He will be able to offer these conductors a package deal: four weeks in Boston and three in Pittsburgh. Under the present system we seldom offer conductors a package deal of several weeks.

✔ **Dr. Steinberg is beloved by orchestra members here and many have said they would leave if he departed. His continued presence means a strong musical director will continue to maintain strong musicianship here.**

The drawbacks will mean that the local orchestra will have added costs. Guest conductors don't come cheap. It's cheaper to get a conductor for the entire season than it is to hire guest conductors.

WILLIAM STEINBERG
'Silences' fears.

Four Concerts On Tour

Then, too, Dr. Steinberg will be conducting a few less Pittsburgh Orchestra programs here than usual, 16 weeks, four of them on tour. So in contrast to the 12 we will get in 1969-70 we have had 15 to 16 weeks of his conducting.

The consolation here is that we shared Dr. Steinberg with the London Philharmonic and New York Philharmonic and it was satisfactory when you consider the alternative. Maurice Chevalier said he didn't mind old age when he considered the alternative—death.

Pittsburghers don't mind sharing Dr. Steinberg when you consider the alternative—his leaving.

Good conductors nowadays are hard to find. Chicago has searched one year without success. And, for this reason, in the future, George Szell and Andre Previn will be drawing paychecks from two orchestras, Szell from Cleveland and New York, Previn from Houston-London Philharmonic.

Dr. Steinberg long has maintained that Pittsburgh is one of the finest music cities in the nation. Local people have shown their loyalty and now he has shown his by remaining here.

But people in this day and age who think a man should retire at age 65 may ask what good is a lifetime contract from a man 68? Well, the rule of thumb here is that conductors don't really learn to interpret Mozart until they are 70. Pierre Monteaux, Leopold Stowkowski, Arturo Toscanini and Bruno Walter went strong in their 80s and George Szell is in his 70s.

Pittsburgh Fared Well

So Pittsburgh did very well in the Boston-Pittsburgh pact, but how would you like to be Henry Cabot Lodge, president of the Boston Orchestra, in this situation? Erich Leinsdorf stepped down in Boston because of overwork (he said) so the Lodges turn around and, in what would seem a two-faced deal, hire Dr. Steinberg and give him half the load.

Actually, critics, patrons and record buyers were cool toward Leinsdorf. Boston record sales, for example, fell off badly during his reign. So when Erich left Boston Commons no one went riding around the countryside on horseback to arouse the people, and no one sounded an alarm by putting a lantern in the Old North Church steeple.

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Steinberg's appointment is for a three-year period, effective with the 1969-1970 winter season when Erich Leinsdorf's resignation falls due. He will be a part-time conductor in Boston, sharing his time with the Pittsburgh Symphony Orchestra whose music director he has been since 1952.

Steinberg will conduct about half the Boston winter season concerts and also will lead the orchestra at a number of Tanglewood programs. This arrangement thus means a good deal of guest leadership, among whom will be Leinsdorf. From these guest conductors the Boston Symphony will choose a permanent leader.

Who And How Many?

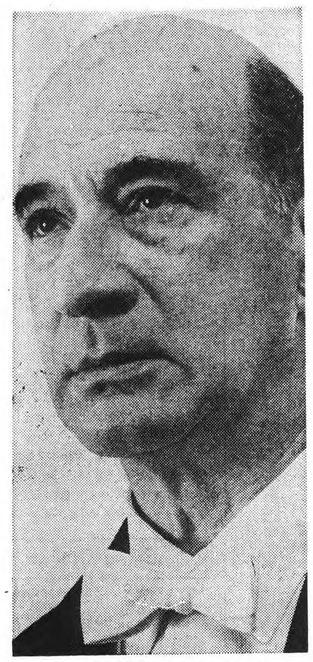
Although Boston is fortunate to be given additional time in its search for a permanent man — or will it be two conductors sharing responsibilities in a tremendous workload? — Steinberg's appointment by its very nature will leave the BSO in a state of flux over the next few years.

Because of a scarcity of oustanding conductors, let alone great ones, the prominent baton-wielders are over-committed and generally reluctant to be tied down to one orchestral post. They can pick and choose among guest-conducting offers from the world's best orchestras; several hold dual positions as will Steinberg.

Part-time leadership is not healthy for any orchestra over any long period of time. At least Boston is lucky to have a conductor of Steinberg's talents. But an arrangement in which there is a troop of guests mounting the podium leads to a situation in which it is difficult for any one of them to establish firm rapport with the players, let alone develop a continuity of musical development.

Given the scarcity of top conductors, however, orchestral trustees are in a bind. Both the Chicago and New York symphony orchestras have appointed interim directors as they look for permanent directors. The New York Philharmonic will share George Szell, director of the Cleveland Orchestra, in much the same setup as Boston's with Steinberg.

There is the older generation of top conductors, represented by such distinguished leaders as Steinberg, 68, and Szell, 70, and the youngsters — brilliantly talented but some considered not yet experienced enough to be given the vast responsibilities of a major orchestra. They include Seiji Ozawa, Zubin Mehta, Lorin Maazel, Istvan Kertesz, Colin Davis, Claudio Ahbado, Rafael Fruehbeck de Burgos. Yet even with their lack of seasoning, these young men also are in a "seller's market," jetting across oceans and continents to fill major engagements and holding down major musical chairs elsewhere.



WILLIAM STEINBERG
. . . in the meantime

Generation Gap Again

The big orchestras, then, will have to choose between the older, established generation, or between the energetic youngsters — if they can be persuaded to be tied down in one spot.

Steinberg's appointment is in the Boston Symphony's Germanic meat-and-potatoes tradition that has only occasionally been broken. He is an accomplished, respected musician, a fine technician, generally conservative, unlikely to lead the Boston Symphony in new directions. A large bulky man, concise in gestures, precise in his demands, Steinberg can be expected to produce performances of immaculate musicianship and order without showmanship and without the white heat of emotion and excitement.

Boston is lucky to get him to fill in, but the BSO will have to find new, permanent and vital musical leadership if it is not to drift in the years ahead.

NEWS (E)
FRAMINGHAM, MASS.
CIRC. 18,650

APR 25 1968 New England Newsclip

Steinberg To Direct Symphony

BOSTON (UPI) — William Steinberg, 68, conductor of the Pittsburgh Symphony Orchestra, has been appointed interim successor to Erich Leinsdorf as director of the Boston Symphony Orchestra, it was reported today.

Steinberg reportedly will direct the orchestra for three seasons beginning in the fall of 1969 but will not sever his connections with the Pittsburgh orchestra.

Leinsdorf, who joined the Boston Symphony in 1962, resigned last December effective in the summer of next year.

Steinberg will conduct the Boston orchestra for 12 weeks during its winter season

GAZETTE (e)
WORCESTER, MASS.
CIRC. 94,390

APR 25 1968 New England Newsclip

Steinberg Is Reported Leinsdorf's Successor

BOSTON (AP) — William Steinberg, conductor of the Pittsburgh Symphony Orchestra reportedly has been chosen to succeed Erich Leinsdorf as music director of the Boston Symphony Orchestra.

The 68-year old Steinberg reportedly will be given an interim appointment as music director beginning in the fall of 1969.

Leinsdorf, 55, announced four months ago that he will resign from his post with the BSO effective in the summer of 1969.

BSO officials and Steinberg were not immediately available for confirmation.

It was understood that the conductor will not sever his relations with the Pittsburgh Symphony when he is appointed director of the Boston orchestra.

Orchestra's Season

The BSO's season consists of 24 weeks in Boston and six weeks out of town. Steinberg, reportedly would have to conduct only 12 weeks out of the regular season, allowing guest conductors a chance to show their talent to BSO officials and the audience.

The BSO is the third major symphony orchestra in search of a permanent director. The Chicago Symphony is losing Jean Martinon and the New York Philharmonic is losing Leonard Bernstein.

Born in Germany

Steinberg was born in Cologne, Germany, and became director of the Cologne Opera in 1924. He left Germany in 1933 because of his Jewish faith, in 1936 became director of the Palestine Symphony, now the Israel Philharmonic.

He came to the United States in 1938 and conducted the NBC Symphony. From 1945 until his Pittsburgh appointment in 1952, he conducted the Buffalo Philharmonic. From 1958 to 1960, he was music director of the London Philharmonic concurrent with his Pittsburgh duties.

William Steinberg

The Pittsburgh Press
D. 331,579 SUN. 740,523

APR 26 1968

For Music Lovers Here

'Sharing' Of Steinberg Is Blessing In Disguise

By CARL APONE
Music Editor

News of William Steinberg's taking over as music director of the Boston Symphony Orchestra upset many music lovers here. They feared the move meant the beginning of the end for Dr. Steinberg here.

NEWS ANALYSIS

Now, however, in the quieter moments after the sound and fury, it becomes apparent that the City will derive many more blessings than tribulations from his actions. The blessings:

✔ Dr. Steinberg has silenced the ever-present fears that he will leave by agreeing to sign what amounts to a "lifetime" contract here. Beginning with the 1969-70 season, he will divide his services between Boston and Pittsburgh.

✔ Boston's determination to sign Dr. Steinberg again reminds local audiences that he is one of the top three or four conductors in the world.

✔ **The action in Boston should help the local orchestra sell its records and add to its drawing power on tours. In the record department the reasoning would be: Why wait for Dr. Steinberg to record with Boston? He's available now with the Pittsburgh.**

✔ Local audiences will have the opportunity to see more guest conductors during Dr. Steinberg's absences in Boston. European orchestras thrive on the guest conductor system. Audiences love the variety.

✔ It will be easier to get guest conductors here, such as Zubin Mehta, Lorin Maazel, Carlo Maria Guilini, with Dr. Steinberg as music director of both Boston-Pittsburgh. He will be able to offer these conductors a package deal: four weeks in Boston and three in Pittsburgh. Under the present system we seldom offer conductors a package deal of several weeks.

✔ **Dr. Steinberg is beloved by orchestra members here and many have said they would leave if he departed. His continued presence means a strong musical director will continue to maintain strong musicianship here.**

The drawbacks will mean that the local orchestra will have added costs. Guest conductors don't come cheap. It's cheaper to get a conductor for the entire season than it is to hire guest conductors.

WILLIAM STEINBERG
'Silences' fears.

Four Concerts On Tour

Then, too, Dr. Steinberg will be conducting a few less Pittsburgh Orchestra programs here than usual, 16 weeks, four of them on tour. So in contrast to the 12 we will get in 1969-70 we have had 15 to 16 weeks of his conducting.

The consolation here is that we shared Dr. Steinberg with the London Philharmonic and New York Philharmonic and it was satisfactory when you consider the alternative. Maurice Chevalier said he didn't mind old age when he considered the alternative—death.

Pittsburghers don't mind sharing Dr. Steinberg when you consider the alternative—his leaving.

Good conductors nowadays are hard to find. Chicago has searched one year without success. And, for this reason, in the future, George Szell and Andre Previn will be drawing paychecks from two orchestras, Szell from Cleveland and New York, Previn from Houston-London Philharmonic.

Dr. Steinberg long has maintained that Pittsburgh is one of the finest music cities in the nation. Local people have shown their loyalty and now he has shown his by remaining here.

But people in this day and age who think a man should retire at age 65 may ask what good is a lifetime contract from a man 68? Well, the rule of thumb here is that conductors don't really learn to interpret Mozart until they are 70. Pierre Monteaux, Leopold Stowkowski, Arturo Toscanini and Bruno Walter went strong in their 80s and George Szell is in his 70s.

Pittsburgh Fared Well

So Pittsburgh did very well in the Boston-Pittsburgh pact, but how would you like to be Henry Cabot Lodge, president of the Boston Orchestra, in this situation? Erich Leinsdorf stepped down in Boston because of overwork (he said) so the Lodges turn around and, in what would seem a two-faced deal, hire Dr. Steinberg and give him half the load.

Actually, critics, patrons and record buyers were cool toward Leinsdorf. Boston record sales, for example, fell off badly during his reign. So when Erich left Boston Commons no one went riding around the countryside on horseback to arouse the people, and no one sounded an alarm by putting a lantern in the Old North Church steeple.

145

The New York Times
NEW YORK, N. Y.
D. 840,495 SUN. 1,494,704

APR 26 1968

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Job Starts in 1969 Season —To Keep Pittsburgh Post

BY THEODORE STRONGIN

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In Boston, Mr. Steinberg will succeed Erich Leinsdorf, who in December announced that he would resign because the orchestra's trustees had refused to reduce his workload.

Responsibilities Listed

In Boston, Mr. Steinberg, who is 68 years old, will provide over-all musical guidance and will conduct about one-half of the symphony's 30-week winter season.

He will also conduct some concerts at Tanglewood, the symphony's summer home in Lenox, Mass., but beyond that his duties at Tanglewood have not yet been determined. Mr. Leinsdorf directed the Tanglewood festival and school while he was music director of the Boston.

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Officials of the Boston Symphony would not say whether Mr. Steinberg's appointment was temporary, pending a search for a permanent conductor, or whether they would consider reappointing him at the end of three years.

Seymour Rosen, manager of the Pittsburgh Symphony, said yesterday that he expected Mr. Steinberg to stay with the Pittsburgh indefinitely, as the new agreement states.

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Mr. Leinsdorf, reached in Boston, said that he was very gratified "that the man who comes to Boston to take charge is not only an eminent musician but an old friend."

Mr. Steinberg was not available for comment yesterday.

HERALD (E)
PORTSMOUTH, N. H.
CIRC. 15,450

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SUN (e)
ATTLEBORO, MASS.
CIRC. 12,400

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The Pittsburgh Press
D. 344,579 SUN. 740,523

APR 25 1968

Dual Role With City

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AGE O

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His new contract in Pittsburgh will begin in 1969 when his present one expires.

Dr. Steinberg will replace the Boston Symphony's present music director, Eric Leinsdorf.

Dr. Steinberg will accept no other guest conducting engagements.

According to the Pittsburgh Symphony Society, "The Boston Symphony Orchestra will be under his direction for 15 weeks of the winter season and some of the summer concerts at the Tanglewood Music Festival."

A Society spokesman said that Dr. Steinberg would conduct the Pittsburgh Symphony in about half of its local concerts as well as almost all of its touring concerts.

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New York Post
D. 628,146 SAT. 354,497

APR 26 1968

Steinberg Guest of Philharmonic

By HARRIETT JOHNSON

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The cat was out of the bag though few probably in the audience at Philharmonic Hall knew it.

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Thus, at least for the three-year duration of the Boston contract Steinberg has agreed to live simultaneously in two musical forts each armed by its instruments and the bewildering entourage of ideas emotions conflicts and staggering activity that directorship of two major American orchestras involves. George Szell's commitment as Music Advisor to the N. Y. Philharmonic when Leonard Bernstein leaves as music director doesn't carry with it anything like the load of Steinberg's announced responsibilities.

Brilliant Intellect

Obviously Steinberg will not lead as many concerts as Leinsdorf did and he will not take over all of the latter's activities at Tanglewood but still—Steinberg for all his brilliant intellect and his veritable passion for challenge; his astounding capacity for the maestro's proverbial blend of punishment and ecstacy called work; for his special brand of musical courage—still at 70 which he will be then, will be assuming a staggeringly weighted dual musical life.

Our Debt to Cooke

But what of the concert last night which Steinberg will repeat three times, (final performance, Monday.)?

Starer's "Samson Agonistes" is a revised version of a dance work he originally wrote for Martha Graham in 1961 called "Visionary Recital." The subsequent title for the independent concert version became the present one, and in 1963 the composer completely rewrote the score for concert purposes. It blends various techniques for an arrestingly dissonant result, the music punctuated by several dance rhythms which show its origin. The title relates not to the external Samson, but represents "man in the widest sense," and his conflict between strength and weakness.

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145

The New York Times
NEW YORK, N. Y.
D. 840,405 SUN. 1,491,701

APR 26 1968

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JACK BENNY'S CONCERT FEB 11th 1968

146

STAR
WINCHESTER, MASS.
DEC 28 1967
New England Newsclip

BSO Invites Jack Benny To Appear

Erich Leinsdorf and the members of the Boston Symphony Orchestra have invited well known violinist Jack Benny to appear with them at the annual winter Pension Fund concert on Sunday afternoon, February 11.

Pension Fund concerts, of which this will be the 143rd, are a major source of revenue for the Boston Symphony Pension Institution. The Institution annually pays out about a quarter of a million dollars to retired members of the Orchestra or their widows whose numbers are equal to the size of the present Orchestra.

Long one of this country's outstanding radio and television personalities, thirty-nine year old Jack Benny has in recent years enthusiastically performed as violin soloist with many symphony orchestras throughout the nation. For the February concert Mr. Leinsdorf and the Orchestra will play the first half of the program prior to being joined by their guest soloist who will be making his debut with them. At the moment that portion is known only to Mr. Benny, but his encounter with the Boston Symphony Orchestra is expected to provide a rare musical treat for those fortunate enough to obtain seats in Symphony Hall.

Further details on the sale of tickets and a complete program will be announced shortly.

SUNDAY HERALD TRAVELER
BOSTON, MASS.
CIRC. 310,000
JAN 28 1968
New England Newsclip

JACK BENNY'S DEBUT WITH BSO ON FEB. 11

Jack Benny, the 39-year-old violinist, makes his debut with the Boston Symphony Orchestra on Sunday, Feb. 11 at 3 p.m. This musical happening will take place in Symphony Hall on the occasion of the orchestra's 143rd Pension Fund concert.

Tickets at $10, $8, $7, $6 and $5 for Jack Benny's personal encounter with Erich Leinsdorf and the Boston Symphony Orchestra will be on sale at 10 a.m. tomorrow at the Symphony Hall box office. Many seats have already been sold to the orchestra's patrons and subscribers and to be assured of choice locations in Symphony Hall the public is urged to visit the Syphony Hall box office early. Mail orders should be made payable to the Boston Symphony Orchestra and enclosed with a stamped, self-addressed envelope.

For the first portion of the concert Mr. Leinsdorf and the Orchestra will play an orchestral program and then Mr. Benny will come on the scene. From there on it is anyone's guess as to the outcome.

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CIRC. 416,400
JAN 14 1968
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SUNDAY GLOBE
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CIRC. 537,050
JAN 22 1968
New England Newsclip

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By MARGO MILLER

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MAESTRO BENNY

And they have laughed all the way to the bank. A $65,000 gross in Chicago, Benny's home town.

"I consider Erich Leinsdorf one of the greats," said Benny of his new conductor.

Would the soloist care to comment on his own interpretation of the Mendelssohn?

"My performance is a little bit foreign. Outside of being conducted by Danny Kaye, when does an orchestra have any fun?"

The word around Symphony Hall is that Jack Benny is a pretty fair violinist. "He did the slow movement of the Bach Double with Stern, you know," says a wind player.

MILLER
Continued on Page 82

15

Skinflint' Jack has Feb. 11 date here

★ MILLER

Continued from Page 77

15

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JACK BENNY'S CONCERT FEB 11th 1968

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STAR
WORCESTER, MASS.
DEC 28 1967
New England Newsclip

BSO Invites Jack Benny To Appear

Erich Leinsdorf and the members of the Boston Symphony Orchestra have invited well known violinist Jack Benny to appear with them at the annual winter Pension Fund concert on Sunday afternoon, February 11.

Pension Fund concerts, of which this will be the 143rd, are a major source of revenue for the Boston Symphony Pension Institution. The Institution annually pays out about a quarter of a million dollars to retired members of the Orchestra or their widows whose numbers are equal to the size of the present Orchestra.

Long one of this country's outstanding radio and television personalities, thirty-nine year old Jack Benny has in recent years enthusiastically performed as violin soloist with many symphony orchestras throughout the nation. For the February concert Mr. Leinsdorf and the Orchestra will play the first half of the program prior to being joined by their guest soloist who will be making his debut with them. At the moment that portion is known only to Mr. Benny, but his encounter with the Boston Symphony Orchestra is expected to provide a rare musical treat for those fortunate enough to obtain seats in Symphony Hall.

Further details on the sale of tickets and a complete program will be announced shortly.

SUNDAY HERALD TRAVELER
BOSTON, MASS.
CIRC. 310,000
JAN 28 1968
New England Newsclip

JACK BENNY'S DEBUT WITH BSO ON FEB. 11

Jack Benny, the 39-year-old violinist, makes his debut with the Boston Symphony Orchestra on Sunday, Feb. 11 at 3 p.m. This musical happening will take place in Symphony Hall on the occasion of the orchestra's 143rd Pension Fund concert.

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HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 240,000

FEB 10 1968 New England Newsclip

Symphony Role 'Dignified'

Comic Jack Benny Plays It Serious

By ROBERT M. SMITH

A surprisingly serious Jack Benny talked yesterday about his performance Sunday with the Boston Symphony for its annual Pension Fund concert.

Natty in a blue blazer with a powder blue ascot, Benny puffed on a seven-inch cigar as he explained what makes his celebrated violin playing so entertaining:

"You will see a fellow up there trying to play good. If I play lousy, I can't help it.

"I am not making fun of music . . . or of the violin. It's a humorous concert. I actually try to play well. It's kind of pathetic."

STRAIGHT MEN

The members of the Boston press who turned out for the news conference at the Sheraton Boston fed Benny what seemed the proper straight lines, but the answers were more often serious than comic.

They asked Benny, for example, whether he had ever thought of running for public office.

"No," he said. "In the first place, I don't know enough about politics.

He contrasted his unfamiliarity with politics with what he regards as his knowledgeability of Ronald Reagan. "Actors usually talk about either show business or airplanes," Benny said. "As long as I've known him ... Ronald Reagan would only discuss politics."

Benny said he thinks Reagan has a good chance of becoming president. He said he didn't know whether that would be a good thing or not.

Asked about Vietnam, Benny said, "There must be some reason" that we are there.

"If Harry Truman were younger," he observed at one point, "there'd be no Castro, no Vietnam. He'd just bomb the hell out of them."

Still serious, Benny said that if he had started the violin as a youngster and kept on with it, he "might be a very fine violinist." He added that he had just begun practicing 10 years ago and was now able to play concerts.

'IT WILL BE LOUSY'

On the other hand, he said, "My wife, Mary, says that if you could play pretty good, your concerts wouldn't be that good ... You're not good enough to be a Heifetz, and you wouldn't be bad enough (to be funny)."

Benny is scheduled to play Zigeunerweisen (Gypsy Airs) by Sarasate followed by the first movement of Mendelssohn's Violin Concerto. There will also be a rendering of Rimsky-Korsakoff's Capriccio Espagnole. Erich Leinsdorf will be conducting.

"It'll be lousy," Benny said, "but every one will love it."

In the past several years he has made similar appearances with more than 60 orchestras across the nation.

"It's a thing that I enjoy more than all I do in show business," Benny said, "even though I don't get paid. "It's a very dignified background for a comedian, it doesn't fit any other comedian."

At one point, Benny confided that he has been in show business more than 55 years. He said he played the Keith's here when he was in his early twenties. But he said he has no intention of retiring.

Asked for the secret of his longevity, he said, "I'm old, but not that old." As a matter of fact, he said, he is "still 39" and "will be forever."

JACK BENNY
With King-Size (7-Inch) Cigar

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

NYACK JOURNAL NEWS
Thursday, February 15, 1968

World's Oldest 39 Snubs 1 More Year

By CYNTHIA LOWRY

NEW YORK (AP) — The world's oldest 39-year-old man —or perhaps its youngest 74-year-old — had a birthday Wednesday, but he was much too busy to pay much attention to it.

"I say I'm 39," said Jack Benny with mock severity. "And anything else you want to guess is entirely up to you."

Jack was stopping over briefly in New York, en route from a concert with the Boston Symphony to a night club date in Miami. He will be one of the guest stars next Sunday in an NBC special saluting his home-state of Illinois, and he recently finished shooting a special comedy program to be shown on March 20, also on NBC. He is now busy polishing up some material for use during a four-week engagement in April at New York's Waldorf Astoria.

Even after a half century in show business, he still prefers the tensions and excitements of the theater.

"A few years ago when we were doing the television series we had a show in which I was finally going to celebrate my 40th birthday," Jack recalled. "Before we got it on the air, we started getting all sorts of mail and there were even editorials in important newspapers, all asking me not to do it. They said that 39 had become a symbol of youth and determination for many people, and they wanted me to stay 39.

"Well, it was too late to drop the show, so we went ahead and showed it. But then we dropped it, forgot it and I went back to being 39."

Benny wears his calendar years lightly. He maintains his enthusiasm for his musical and for playing in concerts. He practices the violin for a couple of hours daily, even when he is away from his Los Angeles home. And he works constantly over his comedy material.

Jack discussed the current use of controversial topical material and the injection of risque material into comedy routines.

GAZETTE (e)
WORCESTER, MASS.
CIRC. 94,350

FEB 10 1968 New England Newsclip

Maestro of Comedy, Violin Ready for Benefit Concert

By NANCY LOWE GRAY
Of The Gazette Staff

BOSTON — The 74-year-old maestro of comedy, Jack Benny, still owning up to being 39, has a Stradivarius and will travel.

In town to bring his celebrated "fiddle" to the stage for the Boston Symphony Orchestra's annual Winter Pension Fund Concert tomorrow afternoon, Jack was in rare form.

He greeted the press and other news media nattily dressed in a navy blue jacket with brass buttons, a blue shirt with a deeper blue silk ascot and matching handkerchief in his breast pocket.

Discreet Toupee

The ageless comedian, who used a violin as a prop for his vaudeville, radio, movie and TV routines, is slim and has few lines in his face. If he wears a toupee, it's the discreet $500 type.

Jack Benny

It will be Benny's first appearance with the Boston Symphony Orchestra. In the past 10 years, he has made similar appearances with more than 60 orchestras across the country, raising about $4 million for them.

Jack's penny-pinching image doesn't stand up for this work.

"Even though I don't get paid for them, the concerts are something I enjoy more than anything else in show business."

Leinsdorf to Conduct

With Erich Leinsdorf conducting, Jack Benny will play Zigeunerweisen (Gypsy Airs) by Sarasate followed by the first movement of Mendelssoh's Violin Concerto. There will also be a rendering of Rimsky-Korsakoff's Capriccio Espagnole.

Jack will be on stage about an hour.

The comedian has willed his "Strad" to the Los Angeles Philharmonic Orchestra. Jack says it is about 1724 vintage.

Ten years ago, he decided to give concerts. His first was at Carnegie Hall.

He's been in show business more than half a century.

"What do you mean did I ever play Worcester?" he quipped. "I played Worcester before any of you here were born."

Questions strayed to what he considered desirable in women.

Likes His Wife

"I like my wife, Mary, very very much," he said.

"Generally, I like women with strong faces and strong personalities. I also like talented women. Talent has a lot to do with sex appeal."

He cited Katharine Hepburn as a good example.

Jack's theme song, "Love in Bloom," is a song that he never particularly liked.

"It was just one of those things," he said.

Asked if he ever considered running for politics, Jack vetoed the thought.

"Take Ronald Reagan," he said. "For years, he discussed politics. At most parties movie stars used to discuss the industry and airplanes. Ronnie was the only one who went in for politics."

Too Much Criticism

He also said too many persons criticize the President.

"These are tough times to be a president," he continued. "If Vietnam is overrun by Communists, then Cambodia will be next and other countries, and we'll have a world war."

Golfing runs close to violin playing as his favorite pastime.

"My golf is as impossible as my violin playing," he said, with his famous deadpan delivery.

Energetic Jack has no idea of retiring and "spending the rest of my life in Palm Springs."

Next month, he has a TV special coming up, with Bob Hope, Lucille Ball, Johnny Carson and Danny Thomas.

His plans also include an appearance with The London Symphony, which will be televised in Great Britain.

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RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 413,250

FEB 10 1968 New England Newsclip

Jack Benny On The Other End Of The Camera, Puts On His Famous Dead-Pan Look At The Sheraton-Boston Hotel
Record American Photo, Kevin Cole

JACK' FOR-REAL CONCERT

Benny in Bloom For BSO Benefit

By GLORIA BOYKIN

Bouncy, bubbly Jack Benny tuned up his Strad at the Sheraton-Boston Hotel on Friday for his for-real concert with the Boston Symphony Orchestra Sunday afternoon.

The maestro of "Love in Bloom" was his gay self as he announced dead-pan that he will render Mendelssohn's concerto for violin (as written) for the benefit of the BSO's pension fund. It will be his first appearance with the BSO, although he has played with 60 symphonies across the nation to raise some $4 million for the musicians.

His casual attire of dark blue sports jacket, light blue shirt and medium blue ascot was impeccable and formed a backdrop of his baby blues.

He said he has been in show business 55 years of his admitted age of 39.

"I DON'T GET PAID"

He talked mostly about the pension found concerts he has played and said: "Even though I don't get paid for them they are something I enjoy more than anything else in show business."

Has he thought of retiring, he was asked. "No, I used to think about it, but I came to realize I couldn't retire and spend the rest of my life in Palm Springs."

He fielded one question of his secret for living so long nad looking so young, with "What do you mean; I'm only 39." That shook up the interviewers.

He was asked if he had his druthers would he choose to be a serious violinist or a comedian. Again he was the straight man. "If right now such a thing as a miracle happened and God said 'Jack, I'll make you a great violinist, but you can't do any more comedy,' I think I would accept.'

He discoursed on politics by saying "I wouldn't enter a career like that because I don't knew enough about politics."

REAGAN HAS CHANCE

The ageless entertainer said he didn't know if his pal, Gov. Ronald Reagan, would make a good President. "But I do think he has a good chance of being President."

Also on the serious side Benny asked for more public sympathy for the President, saying "it's an awful tough position to be in."

That ended the interview and Benny strode from the room in the stride that is part of his trademark.

P. S. The SRO is out for the BSO and its fiddler.

MORNING GLOBE
BOSTON, MASS.
CIRC. 234,100

FEB 12 1968 New England Newsclip

Volpe & Benny Duo Strings Guests Along

They might not make it as minstrels in Old Sorrento, but as strolling musicians in Boston, Jack Benny and Gov. Volpe were a hit Sunday.

The governor and the veteran comedian gave an impromptu performance at a reception in the Louis XIV Ballroom of the Somerset Hotel that followed an appearance by Benny as a violin soloist at a benefit concert of the Boston Symphony Orchestra.

While Benny sawed at his violin in the inimitable manner his fans expected, the grinning governor strummed vigorously at a guitar.

The songs were all Volpe's favorite Italian airs — "Oh Marie," "O Sole Mio," and "Arriverderci Roma."

The strolling bit was Benny's idea. "Follow me!", he said, and led the governor off for a brief circuit of one end of the ballroom.

When Volpe fumbled for a chord at one point, Benny arched a famous eyebrow and said—in the tone of mock-horror familiar to generations of fans—"some governor!"

"He plays very well," Benny said later, while packing up his $40,000 Stradivarius violin. The governor played on a more modest instrument. "They don't make Stradivarius guitars," he said.

Asked if his performance with Benny was a warmup for a possible political duet with presidential hopefuls Ronald Reagan or Richard Nixon, the governor grinned but didn't answer.

The Symphony Orchestra's performance, under the direction of Erich Leinsdorf, was for the benefit of the group's pension fund. The sellout concert grossed $28,500, the largest amount ever raised at a Boston Symphony Hall pension benefit.

In the last 11 years, Benny has raised more than $4.3 million for orchestras across the country through benefit appearances.

(Review of Symphony Hall performance on Page 16.)

MORNING GLOBE
BOSTON, MASS.
CIRC. 234,100

FEB 13 1968 New England Newsclip

Jack Benny's sure touch

One way to a man's purse is through his funny bone, and Jack Benny again has demonstrated that he knows the route by heart.

The $28,500 which his benefit performance grossed for the Boston Symphony Orchestra's pension fund on Sunday afternoon is no laughing matter. That is hard, cold cash as is the $4.3 million he has raised for orchestras from coast to coast in 11 years.

But Mr. Benny is himself a great comic (and friend of good music) that he even got Gov. Volpe, Conductor Leinsdorf, Concertmaster Silverstein and most of the violin section to clown along with him like old pros.

Mr. Benny has just the right touch, and there is no need to excuse the pun. It is intended.

PATRIOT-LEDGER (e)
QUINCY, MASS.
CIRC. 58,900

FEB 13 1968 New England Newsclip

The Sound of Music

Mr. Benny In Bloom

By Peter M. Knapp

They laughed when Jack Benny prepared to play the violin at Sunday's Pension Fund Concert of the Boston Symphony. Benny had forgotten his bow.

The Symphony Hall audience kept on laughing as the popular comedian, making his debut with the Boston orchestra under Erich Leinsdorf's direction, gagged his way through a program of solos, banter and after-thoughts.

Heifetz, Milstein and Oistrakh are safe from Benny competition — as is the BSO's clarinetist, whom Leinsdorf suggested is a better fiddler than Benny, though he is yet to take his first lesson.

Actually, Benny can play presentably when he wants to, as he showed in a brief encore named "The Bee." And don't forget it takes skill to play such pungently sour notes close to true pitch but just enough off to be parody, or the frantically scrambled runs, the mock-heroic double-stopping, not to mention what must be the laziest glissando in the business.

Concert Clowning

It was all good clean satire, and the orchestra and Leinsdorf laughed as heartily as anyone at Benny's futile struggles with pitch, when he banished Concertmaster Joseph Silverstein, then Assistant Concertmaster Alfred Krips and percussionist Thomas Gauger from the stage for intruding on his solos, and when Sarasate's "Zigeunerweisen" abruptly blossomed into Benny's trademark "Love in Bloom."

"What you've heard today is my best," the comedian declared, disavowing the idea he was purposely mauling the scores. He proudly displayed his instrument, "one of the few Strads made in Japan."

After sliding his way through the first movement (and cut at that) of Mendelssohn's Concerto in e minor, which seemed very minor indeed, Benny took the concertmaster's chair for Rimsky-Korsakov's "Capriccio Espagnole" without either improving or damaging the orchestra's string section — even if he finished up a few bars late. Then he cracked up the orchestra with "impressions" of the mannerisms of four greater violinists — Tossy Spivakovsky, Szigeti, Stern and Heifetz.

The Other Half

Yes, there was a purely musical program, too, and it was splendidly performed by the orchestra. There were the high spirits of Rossini's sprightly overture to "Il Signor Bruschino" and a tautly dramatic reading of Beethoven's Fifth Symphony. The slashing unisons of the first few bars indicated the orchestra's state of precision in the Beethoven, and all sections contributed heroic ensemble work. The horns, in particular, were in good voice, except for an unfortunate flub in the finale.

Though Leinsdorf's pacing seemed hurried at the opening, his direction carried a good deal of power, grandeur and elucidation of detail. While Leinsdorf has dispensed with the risers, it is good to see he has moved the basses back where they belong near the celli, instead of lining them up behind the orchestra and thereby dispersing the lower voices.

The concert was the 143rd for the Pension Fund, the oldest such program among U.S. orchestras for retired musicians or their widows and probably the most generous. To mark the occasion, the musicians sported apricot-colored boutonnieres supplied by a group of subscribers from Milton headed by Mrs. Edward Watson, and Jack Benny donated his services.

JACK BENNY
. . . Boston Symphony solo

149

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 418,250

FEB 12 1968 New England Newsclip

TEAMS UP WITH LEINSDORF

Jack Benny Wows BSO

By MARY X. SULLIVAN

Violinist Jack Benny wowed them at Symphony Hall yesterday afternoon with Comedian Erish Leinsdorf conducting. The audience had a ball, but no one had more fun than the members of the august Boston Symphony Orchestra.

Pension Fund Concert of the

The occasion was the 143d BSO, for which Jack contributed his services, and it netted $28,581 for the performance. This brings to $4 million the amount raised by the perenially 39-year-old star of stage, screen and TV for pensions for musicians.

Jack gagged it up with skillful fingering and exquisitely off-key flourishes on the fiddle, to the delight of the audience, in a piece listed as ziegunerweisen by Sarasate although strains of "Love in Bloom" kept sneaking in. He took a violent dislike to the first violinist, turned that hurt, reproachable look on him and finally interrupted to whisper in Liensdorf's ear . . . whereupon the musician was banished to the wings.

The affair got off to a good start as Benny came on stage, bowing modestly from side to side, raised his violin . . . and found he had forgotten his bow. When he broke a few strings on the bow, instead of discarding them he furtively slipped them into his pocket.

He was serious for a moment when he described the BSO as one of the great symphony orchestras of the world and Leinsdorf as one of its three greatest conductors "and a damn good comedien," and semi-serious when he assured the audience that he is a frustrated concert artist and that he really was playing the best he knew how . . . which no one believed.

His second number was a Mendelssohn concerto, which our music critic will review elsewhere, and which was also laden with laughs. Between numbers, he told of celebrating his 41st wedding anniversary, which brought loud applause.

He surprised the musicians by interpolating impersonations of four great violinists which had them roaring and rocking with laughter. He recalled his radio feud with the great Fred Allen and the latter's quip: "When Benny plays the violin you'd think the strings were back in the cat." He talked of his genuine Stradivarius: "If it isn't genuine, I'm out $110."

Leinsdorf played up like a seasoned trouper, expressing bewilderment with Gallic shrugs, and the whole orchestra followed Jack in a wild jazz medley which included "Sweet Georgia Brown."

pe came on stage and presented

At the conclusion Gov. Volpe Benny with a Paul Revere bowl, and promised to bring his guitar to the party which was to follow at the Somerset.

NEWS (e)
SALEM, MASS.
CIRC. 28,550

FEB 16 1968 New England Newsclip

BENNY'S STYLE

Jack Benny's fiddling fills the till and for that he merits the profound graitude of the Boston Symphony orchestra. That he's a man of great fortitude was amply evidenced in the program he chose for the recent Pension Fund Concert at Symphony Hall. Had the soloist been Isaac Stern, even Heifetz, the choice of Sarasate's "Zigeunerweisen" and Mendelssohn's Violin Concerto would have caused no more of a ripple then tossing a glass of water in the Atlantic Ocean. To them, both are standard policy, presenting about the same degree of difficulty as a Kreutzer exercise and any of its attendant variations. Which is to say, none whatsoever.

For one of Mr. Benny's distinctive style and technique, however, perhaps it would not be too unkind to say that something like "Love in Bloom" might be better paced for his unusual talents.

While everything about his violin playing is utterly singular, as one reviewer stated, while his tone is characteristic, his technique without comparison, Jack Benny can be forgiven, for he's still one of the funniest men alive today. Perhaps 'Fiddler on the Goof" would be more to the point. . . . Hmmm.

MONITOR (E)
CONCORD, N. H.
CIRC. 13,100

FEB 13 1968 New England Newsclip

Debut at Symphony Hall

Jack Benny and his Strad

By Harold Rogers

ARTS
ENTERTAINMENT

Once Fred Allen said that "when Jack Benny plays the violin it sounds as if the strings are back in the cat!"

When Mr. Benny — a promising young musician of 39 — made his debut Sunday afternoon with the Boston Symphony, he proved himself to be the undoubted master of the stonatura. He even explained that he would play the first four bars of Schubert's "The Bee" without accompaniment — "I believe you call it acapulco."

"Some critics," said Mr. Benny, "even go so far as to say that I can play better than I do. I take an oath, what you heard today is my best!"

He already had played, with incredible insouciance, the Sarasate "Zigeunerweisen" and the first movement of the Mendelssohn Concerto, plus a dazzling performance as concertmaster in a prestissimo traversal of the Rimsky-Korsakov Capriccio Espagnole. As he lagged behind he called out to Erich Leinsdorf: "Not so fast!" And concluded the piece heroically by himself.

"I have played in Boston before," he explained. "It was after the first World War when I was on the Keith circuit. When I played at Keith's downtown here, I was so bad that I died. Even the Boston newspapers said that I died. Even that Catholic newspaper . . . what's it called?"

Several men from the orchestra shouted, "The Pilot!"

"No, not the Pilot," he answered. "It was the, the . . . oh yes, I remember, The Christian Science Monitor. Even The Christian Science Monitor said that I died. Of course, they had a nicer way of saying it. 'Jack Benny,' they said, 'made the transition peacefully.' "

A nervous performance

He said that he really plays much better at rehearsals. "I get pretty nervous when I walk up to the world's greatest orchestra," he said. When he first walked on stage before the Boston Symphony at this Pension Fund concert, he lifted his right hand only to find the bow missing, whereupon he immediately left the stage to retrieve it.

"And when you think of the three greatest conductors in the world, you naturally must think of Erich Leinsdorf," he went on. "Not only that, he's a good comedian."

At one point an unidentified gentleman came on stage to present Mr. Benny with a shining silver Revere bowl. "Good Lord, it's the Governor!" exclaimed Mr. Benny in surprise, to which Governor Volpe replied: "If they don't know who I am by now, I'd better quit."

What's in a name?

"My real name," he confessed just as he was leaving, "used to be Benjamin Kubelsky. If I had known I was going to be a great violinist, I would have kept it.

"I'd like to tell you one last story, a true one." He said that he had attended a political function in Washington where some 14 dinner tables were set up with one empty chair at each, thus making it possible for President Johnson to visit each table for a few minutes.

"At my table were Mrs. Sargent Shriver and Adlai Stevenson," he explained, "and when President Johnson sat at our table, he kept calling me Mr. Benny. This annoyed me, because no one really calls show people by their last names. They call us Jack or Bob or Danny, you know. . . . Well, after President Johnson left our table, I told the others that I was upset. 'Every president I've ever known,' I told them, 'has always called me Jack.' Then Mrs. Shriver asked me: 'What did Mr. Lincoln call you?' Well, I was so surprised that while I was trying to think of what to say, Adlai Stevenson said: 'Why Lincoln called him Benjamin Kubelsky, of course. That was before Jack changed his name!' "

Benjamin Kubelsky

. . . otherwise known as Jack Benny, made his debut with the Boston Symphony for the orchestra's Pension Fund at Symphony Hall Sunday afternoon. His performance is reviewed in the columns above.

MORNING GLOBE
BOSTON, MASS.
CIRC. 234,100

FEB 12 1968 New England Newsclip

When Benny plays the BSO...

By MARJORIE SHERMAN
Globe Society Editor

(Photo on Page 16)

"This is the best I can do — I'm not fooling" Jack Benny told his sold-out Symphony audience Sunday afternoon, as he lowered his famous violin after the first solo session with the Boston Symphony Orchestra (whose pension fund he boosted by the record sum of $28,581.50).

A master hand at his trade, even if it isn't playing the violin ("slow down" he kept urging conductor Leinsdorf) the Benny bow has earned way over $4 million for symphony orchestras in the last 10 years.

"I didn't know you played so well" John Volpe and Jack Benny said practically in the same breath as Governor John hoisted his guitar into position to join Benny in O sole Mio at the chummy reception at the Somerset.

Longtime Symphony regulars like the Charles Sumner Birds circulated cordially with the latest mini-skirted Symphony wives (they could put on their own revue anytime, those girls) and Benny signed programs destined for "my son in Vietnam," "my brother at prep school," and so on.

The Leinsdorfs watched benignly for a while—Erich got a terrific accolade from maestro Benny, not only for his conducting but for the comedian's timing too. And the orchestra joined the audience in a torrent of applause for Leinsdorf.

Symphony's Thomas Perry and his atractive wife and Mrs. Serge Koussevitsky were helping to keep Benny in motion at the jammed reception. Also on from the hall, which couldn't hold half the people who wanted to hear Jack and that violin, were Symphony stalwarts like the Norman Cahners, the Louis Cabots, the Frank Hatches, the Harris Fahnestocks and Paul Ceresole, the Gerald Blakeleys, the Peter Fullers, the Charles Hoveys, Neil Ayer, the William deF. Manices, the Philip Allens and so many more.

Since there was the usual double-up—on music, too—it meant that people like the Philip Allens, Gov. and Mrs. Volpe, the William Coxes and the Harold Hodgkinsons and a lot more were sponsors for both the Pension Fund Concert and the Metropolitan Opera's Regional Auditions across the street at Jordan Hall.

It was really a shame two such occasions had to clash on time, and loyal audition committee members like Mrs. John Carter and Brooks Potter and his beauteous wife had to miss the fun at Symphony.

No. 1 choice was Rene Rancourt who has sung with the Boston Opera, and his runner-up, who has also sung with the Boston Opera, was Rafael Lebron. Among the pretty girls in the greenroom were Julie Sampson of Hingham, whose mother, the late Mrs. James Sampson, was a founder member of the regional auditions committee.

Mrs. John Cornish, who also helped get this good program off to a flying start, was at Jordan Hall yesterday as were the Sherwin Badgers and a host more.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

ROCHESTER TIMES UNION
Saturday, March 16, 1968

Jack Benny's Only Special Of the Season

Oldest 39-Year-Old Still Going Strong

By CYNTHIA LOWRY
The Associated Press

The world's oldest 39-year-old, or perhaps its youngest 74-year-old had a birthday last month, but he was much too busy to pay much attention to it.

"I say I'm 39," said Jack Benny with mock severity. "And anything else you want to guess is entirely up to you."

Jack was stopping over briefly in New York, en route from a concert with the Boston Symphony to a night club date in Miami.

His only TV special is scheduled Wednesday (10 p.m., Channel 8) with guest stars Lucille Ball, Johnny Carson, Ben Blue and Paul Revere and the Riders.

He is busy polishing some material for use during a four-week engagement in April at New York's Waldorf Astoria.

Even after a half century in show business, he still prefers the tensions and excitements of the theater.

Wednesday's special has a carnival theme with a variety of sideshow performers—a sword swallower, a fire-eater, a strongman—singers, dancers and cameo appearances by Bob Hope, Danny Thomas, Dean Martin, the Smothers Brothers, George Burns and Don Drysdale.

MORNING GLOBE
BOSTON, MASS.
CIRC. 234,100

FEB 12 1968

New England Newsclip

Benny stole the Symphony show

By DAVID NOBLE
Associate Music Critic

You wouldn't think the cost of the soloist's violin would come up during a concert of the Boston Symphony Orchestra—even if he was Jack Benny.

But somehow, it got out ($110). So did his age "39," the name "Fred Allen," and some of the best musical-clowing since the classic Hoffnung Festivals of London.

Benny appeared (one might even say, played) in the orchestra's pension fund concert Sunday afternoon in Symphony Hall. He was marvelous for the players' morale.

He brought out previously unsuspected comic talent in the B.S.O. violin section, and found in Erich Leinsdorf the best straight man he's had since Don Wilson.

For a while it was pretty sticky: Benny seemed to think that concermaster Joseph Silverstein and cymbalist Thomas Gauger were upstaging him (they may well have been). At any rate, after a brief conference, they were excused from their chairs by Leinsdorf. Assistant concertmaster Alfred Krips went the same way shortly, and no one else had the courage to cover Benny's occasional slips.

But all was repaired: Benny sat as concertmaster during a slightly truncated (four-minute) version of Rimsky-Korsakoff's "Capriccio Espagnole." ("Not so fast," he shouted to Leinsdorf as things got brisk.)

Benny has the best-developed portamento I have ever heard. He is not so adept in the notes beginning and ending this effect, but the slide itself is uncanny.

He uses a special edition of Sarasate's "Zigeunerweisen" which is rather more interesting than the original.

In the first movement of the Mendelssohn Violin Concerto, he was deadly.

In addition to all this, Benny did imitations of four violinists (Spivakovsky, Szigeti, Stern, and Heifetz), and gave a short apology for his genius:

"I know that people in the audience — and even some music critics — think that I can play better than I do. But I take an oath, that was the best that I can do."

Introducing an encore, "The Bee' by Schubert: "This is a short number, but sometimes I get mixed up, so could I please have a stagehand bring out a stand and the music?"

The "stagehand" was dressed up a little strangely, and was said to resemble Chris Kimber of the orchestra. At any rate, he took Benny's fiddle and tossed off cleanly a phrase Benny had bobbled a bit during his imitations. Benny took it philosophically.

He was given a silver bowl and a certificate by Gov Volpe at the end of the concert, and the orchestra members contributed an engraved violin bow in gatitude for his uremunerated labors.

Leinsdorf stole a little of Benny's thunder at the beginning of the concert by leading Rossini's "Il Signor Bruschino" overture, which is somewhat given to rattlings of stands in places where notes are more usual. He also conducted a broad, lively Beethoven Fifth.

AFTER THE CONCERT—Boston Symphony soloist Jack Benny, chats with pianist John A. Volpe about the state of musical arts.

(Ted Dully Photo)

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(Ted Dully Photo)

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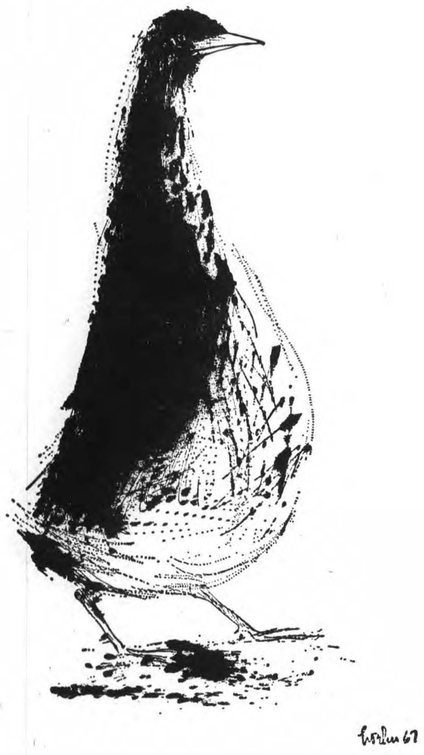
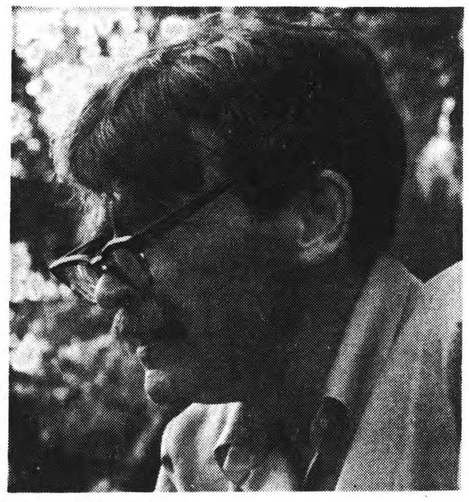
MISCELLANEOUS

The Sunday Star-Ledger
NEWARK, N. J.
SUN. 390,627

OCT 15 1967



HARRY HOEHN



"Bird" by Harry Hoehn
Drypoint on copper, edition 100, Sept. 1967

A drypoint is made by cutting into a metal plate with a sharp point to raise a burr. It is this burr which holds the ink. It is because of this raised burr that the number of prints usually taken from a dry point is rather small.

Since the character of the drypoint depends on the quality of the burr and the wiping of the surface of the plate, the prints differ from one to another more than in the case of etched or engraved plates.

The state's coming alive with the sound of music...

By HENRY WALLHAUSER

The orchestra holds sway. Let the coming week in New Jersey demonstrate it.

Four major orchestral concerts are scheduled. Friday there is the opening of the New Jersey Symphony's suburban concert series with a program at Montclair High Scool. The orchestra tunes up earlier in the week with a United Nations concert at Symphony Hall,

The Jersey Music Beat

Newark, featuring the young Cranford pianist Elma Adams playing Gershwin's "Rhapsody in Blue."

On Saturday the Boston Symphony Orchestra under the direction of Erich Leinsdorf plays the second of the Septee Series concerts at Symphony Hall.

* * *

On the same night Igor Stravinsky and his protege Robert Craft lead the French National Orchestra in a Rutgers gymnasium concert in New Brunswick.

All this won't dull the luster, of course, of several other programs scheduled this week in the Garden State, among them one at Upsala College Tuesday night with the New York Pro Musica.

But it is safe to say that the greatest attractions in terms of audience will be the orchestral programs. Both the New Jersey Symphony and the Septee Series are assured big audiences through pre-season subscriptions. The Stravinsky-Craft program was close to a sellout in the 3,000-seat Rutgers gymnasium early last week.

That large following, here and all over the nation, wasn't always there. Recitalists, notably the flamboyant keyboard giants from Lizst to Paderewski, held the public imagination in the 19th and early 20th centuries.

Sixty years ago the Golden Age of the Opera was at its peak. Caruso, Farrar, Scotti, Calve —they were household names, and often household voices tinnily reproduced through millions of Victrolas. (A raging musical argument of the period was whether Caruso or Scotti sang the opening measures of "Solenne in quest'ora" from La Forza del Destino; it turned out to be Caruso when Victor settled the argument by printing the opening passage on the back of the record.)

* * *

Ironically it was recordings, which have contributed so much to Americans' contemporary love affair with symphony orchestras, that were a factor in keeping symphonic mucic from the public.

The large symphonic ensemble with its heavy string tones came out of early phonographs sounding as if it were recorded in a tin can. The human voice and the brass band, however, were perfectly suited to the acoustical horn.

Caruso's voice, it has been said, was a recording engineer's dream. Other singers less fortunately endowed came across sounding like Caruso on millions of expensive (up to $7 each) Red Seal records of the day.

The orchestra buff was out of luck. Of Beethoven's large orchestral output, the 1913 Victor catalog listed only the Leonore Overture No. 3 (versions by the Victor Concert Orchestra and Pryor's Band), abbreviated versions of the Adagio from the Fourth Symphony, again by the Victor Concert Orchestra, and a shortened movement from the Emporer Concerto.

Thankfully, all this has changed. Twenty-five major city orchestras and 33 smaller, metropolitan orchestras perform to an American audience of nearly 9 million yearly. More than 1,000 community orchestras flourish; there are about a dozen in North Jersey alone. The Schwann Long Playing Record catalog is bursting with orchestral music.

Some notes on the coming week: Other than the playing of the young Soviet pianist Nicolai Petrov in Prokofiev's Third Piano Concerto, the New Jersey Symphony program holds special interest with a performance of Dvorak's Symphony No. 2 in D Minor (new No. 7). The Bohemian composer wrote this symphony after receiving a substantial grant of funds and had been planning a symphony on a grand scale ever since hearing the Third Symphony of Brahms. The Brahms influence was almost overpowering. Except for the last movement, the work sounds more like Brahms than Dvorak.

Erich Leinsdorf leads the Boston Symphony Orchestra in a Septee Series concert at Newark's Symphony Hall Saturday

The Boston Symphony concert offers both a popular program (Beethoven's "Prometheus" ballet excerpts, Wagner's "Tannhauser" Overture, Tchaikovsky's "Pathetique" Symphony) and the brilliant BSO sound with the precision and clarity that Leinsdorf had added to it.

Listeners will get a rare hearing of the "Prometheus" music. The overture, of 1801 success, remains popular, and the ballet music marks the first appearance of a theme Beethoven was to use again and again, in the "Eroica" Symphony, in the Op. 35 Piano Variations and in his Country Dances.

The Evening Star
WASHINGTON, D. C.
D. 300,067 SUN. 351,015

NOV 3 1967

RADIO PREVIEW

Erich Leinsdorf's Superb 'Requiem'

By DONALD MINTZ
Star Staff Writer

There has been some confusion. The program announced in this column for Sunday's Boston Symphony broadcast is incorrect. In its place, listeners will hear a superb performance of Verdi's Requiem.

Erich Leinsdorf, the orchestra's music director who returns to the broadcast podium this week, is a controversial conductor. What happens, I think, is that Leinsdorf tends to reject traditional ideas about how a piece should sound. He rethinks things, beginning, it seems, from the beginning as if the score were brand new. He does not necessarily end with a performance that is more faithful to the printed notes than established convention dictates.

The Boston Symphony Orchestra, Erich Leinsdorf, conductor. Soloists: Martina Arroyo, soprano; Tatiana Troyanos, alto; Michele Molese, tenor; Ezio Flagello, bass. Assisting groups: The Tanglewood Choir, The Berkshire Festival Chorus, Charles Wilson, chorus master. To be broadcast by WGMS, Sunday, Nov. 5, at 2 p.m. Program: Requiem, Verdi (1 hr., 41 min., 10 sec. —played without pause).

Bernie Harrison, The Star's TV Critic, is on vacation. His column will be resumed on his return.

Sometimes, indeed, he is rather less faithful. But whatever he does, he tends toward a sort of distant objectivity that to some listeners sounds like slackness or lack of involvement.

But however that may be, it is hard to see how even Leinsdorf's most consistent detractors could object to this Sunday's performance of the towering Verdi work.

Fine Details

The precision of the details is remarkable — and this, remember, is a "delayed" broadcast, that is a tape of a live performance, not a studio recording. Thus, for example, the cello intonation remains very good as the section moves up to the stratosphere in the Domine Deus. And despite the fact that the performance took place without an intermission, the dotted pattern in the final return of the Requiem is absolutely precise.

What is most striking, however, is Leinsdorf's choice of tempos. There is a paradox here, for what is unusual is not this or that tempo but the fact that one is scarcely aware that tempos do in fact have to be chosen. The Verdi Requiem is a piece that seems to induce— or perhaps seduce—conductors to seek effects. And so almost invariably, there is an extreme tempo here or there.

Not in this performance. The Lachrymosa is a bit slow perhaps, but at Leinsdorf's pace it moves with a heavy slouch that is lost if it goes any faster.

An Orchestral Concept

Leinsdorf's conception is properly orchestral and choral rather than soloistic. For all the work's popularity as a vehicle for opera singers, for all Verdi's use of an essentially operatic style, the Requiem is not really a work for four people who can belt out the high, hard ones with a chorus and orchestra along for support.

Accordingly, the moderate inadequacies of the soloists are not particularly disturbing. Both ladies employ excessive vibrato and Michele Molese, the tenor, sometimes flats above the staff. Ezio Flagello's bass is not really black enough for sections like the Mors stupebit. But all four soloists are better than fair. Given the other merits of the performance, they will do.

The Boston Symphony Recording Trust has done a superb job of capturing a difficult work under concert conditions. Balances are generally very good, and the stereo spacing is excellent. Dynamic range is adequate and it is unfortunate that WGMS's policy of excessive monitoring of volume levels will destroy some of the finest aspects of both performance and recording.

Since there is no pause in the performance that is sufficient for changing tape reels, home recordists will have to go to 3¾ inches per second or arrange to have two machines available.

St. Louis
Globe-Democrat
D. 30 SUN. 315,016
NOV 2 1967

RICHARD SHER IS CELLIST

Washington U. Professor at 19

By JOHN BROD PETERS
Globe-Democrat Staff Writer

When 19-year-old mathematician Harvey Friedman became an assistant professor at Stanford University this fall, the academic world was aghast, and the workaday world — people like you and me, who find household math a monthly challenge — stood in awe.

"Friedman," said Life magazine, "is the youngest United States college professor."

Maybe so. But he's got competition on the faculty of Washington University here: 19-year-old Richard Sher, an assistant professor of music.

Young Sher came here this fall to become first cellist with the St. Louis Symphony after having played last year with the Boston Symphony under Erich Leinsdorf.

Richard took up the cello at the age of 10 at the behest of his father, who, according to Richard, was apparently enamoured of the "soulful" quality of the instrument.

RICHARD SHER
—Globe-Democrat Photo

TURNING POINT AT 15

By the time he was 13, Richard was studying under Luigi Silva at the preparatory division of the Juilliard School of Music, and he eventually advanced into the school itself.

"I think that the turning point in my training came when I was 15," he commented. "There was a sudden change in my attitude: for the first time, I began to be driven to practice without parental cajolement."

Such inducement came none too soon, for a year later — when he was 16 — Richard made his orchestral debut in New York City. After having played with various chamber-music groups in New York, he spent the summer of 1966 playing at the New Marlboro Music Center in west Massachusetts, after which he successfully auditioned for the Boston Symphony.

While he was playing in Boston, Richard read about an opening in St. Louis for first cellist in the symphony here

GOOD REPUTATION

"I had orchestra experience, even though I was young," he said, "and some of the other applicants hadn't. Besides, the Boston Symphony has a pretty good reputation: the previous first cellist also came from the Boston Symphony."

"I was very pleased when I learned I could become an assistant professor at Washington U.," Richard continued. "I know how difficult it is to become any kind of professor at all."

"I find that teaching is different with each student," he observed, "but I generally enjoy my teaching more when the students practice faithfully. When they don't, one knows it right away, and the lesson is just one big dead end."

"It's always great to deal with talent, although I would rather work with someone who is diligent than with a talent who pines away and does nothing."

FOR THE FUTURE

But when one reaches the top so soon, what accomplishments are left for the future, I asked.

"I would like to be a first-chair player as a career," Richard replied. "I do have some dreams about being a soloist in some capacity — and maybe conducting a little bit, just for fun."

Richard Sher is already widely acclaimed as a first cellist. At twice his present age, he will still be straddling his prime.

What Stanford's Harvey Friedman is to science, Washington U.'s Richard Sher is to the humanities — and personally I prefer musical rhythms to astronomical numbers.

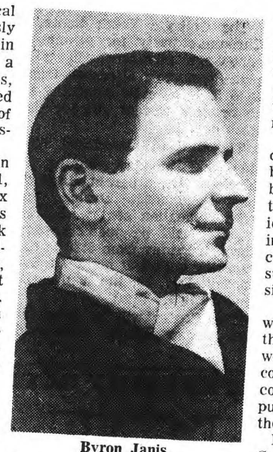
BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,500
DEC 21 1967
New England Newsclip

Unknown Chopin Manuscript Discovered By Pianist Janis in a French Chateau

NEW YORK—A great musical rarity—a complete previously unknown manuscript by Chopin —has been discovered in a Frence chateau by Byron Janis, the pianist who has specialized in Chopin's music and that of the other great Slavic composers.

The work is Chopin's Waltz in G Flat Major, Opus 70, No. 1, which was published in 1855, six years after the composer's death. With the discovered work was another, in Chopin's handwriting, of the Waltz in E Flat, Opus 18. Two other manuscript copies exist of the E flat waltz.

Both manuscripts have been authenticated by Francois Lesure, the Chopin expert of the Societe Francaise de Musicologie.



Byron Janis

Tanglewood Soloist

(Janis has appeared at Tanglewood as a guest soloist with the Boston Symphony Orchestra. In 1958 and 1960 he played Rachmaninoff's Piano Concerto No. 3 in programs conducted by Pierre Monteaux.)

In the case of the G flat waltz, there are changes from the very first note. The published version begins with a turn followed by three eighth notes. But the manuscript omits the turn and has two eighth notes followed by a dotted 16th.

Janis cites many other such differences. The harmonies and basic melodies are not changed, but the layout is slightly altered, there are different dynamic and pedaling instructions and in Janis's opinion, the manuscript has more charm and subtlety than the publ shed version.

The discovery of the manuscript will help establish more closely the date Chopin composed the work, which up to now has been conjectural. Also it will give musicologists a chance to collate the published version against an authentic source.

Both manuscripts belong to Count Paul de la Panouse, whose family traces ancestry to the 12th century. The great-grandfather of the present count fought with Lafayette during the American Revolution. In the family residence, the Chateau de Thoiry in Yvelines, about 40 miles from Paris, is an enormous, but uncatalogued, archive. It was at Thoiry that the manuscripts were found.

Other Secrets

Last October, the Count de la Panouse showed the manuscripts to Byron Janis. They had turned up in a box marked "old clothes." Among the clothes was nestled a package of letters from Eugene Sue, the famous French writer of the romantic period. And among the letters were the manuscripts.

It is not known if equally important Chopin material reposes at the Chateau de Thoiry. In the archives are known to be letters from French kings and major literary figures, and important Gobelin tapestry and an enormous amount of uncatalogued material. The family traces its history back to 1154, at which time the original part of the chateau was built. The chateau is considered one of the great houses in France.

BULLETIN (e)
PROVIDENCE, R. I.
CIRC. 147,150
DEC 22 1967
New England Newsclip

Messiah, Greatest of Oratorios, To Be Performed on Television

By IRENE JARRY

"The Messiah" by Handel is one of the best oratorios to be heard for Christmas. The complete work will be performed by the Handel & Haydn Society at 7:30 p.m. Sunday on Channel 2. If you have never heard it in its entirety, it will be a thrilling experience. The Handel & Haydn Society has been tops in Boston for more than 80 years. Edward F. Gilday is its present conductor and it includes top singers.

Handel was a dramatic musician, and in the oratorio he wrote on a grand scale, employing the chorus and smaller vocal combinations in a manner calculated to command instant attention and interest. Extremely rapid in composition, Handel is said to have written "The Messiah" in 24 days. For his writing he used a sharp quill and when he completed a page, blotted it, as was then the custom, by sprinkling sand over it. The sand would be shaken off when dry. So rapid was Handel in his work and so stirred by his own inspiration that many of the manuscript pages, which may now be seen in the British Museum, are smeared across their surfaces, so hasty was the composer in dashing the sand from them that he might continue his writing.

"The Messiah", written in 1741, had its first performance in Dublin, Ireland. When the "Hallelujah Chorus" was sung, the king, George II, rose to his feet in a simple gesture of devotion, and, with the audience which followed his example, remained standing throughout the entire number. The custom, so impulsively inaugurated, has continued to this day.

Many of the beautiful arias in the oratorio are often sung in concert solo as art songs. "He Shall Feed His Flock", sung by a contralto, is of peaceful and comforting atmosphere. "Come Unto Me" and "I Know that My Redeemer Liveth", for soprano, and beautiful, characterized by a word of worship triumph; the music may be said to be "composed throughout" in the manner of the art song.

The famous "Hallelujah Chorus" displays Handel's skill in simple and effective choral writing, his use of counterpoint, of brilliant contrasts and climaxes, and a broad majestic style. Features of the chorus, in addition to its supreme worth as a piece of worshipful music, are the responsive shouting back and forth of the "Hallelujah" theme between chorus and accompaniment, unison of both choral forces and accompaniment on the words, "For the Lord Omnipotent reigneth", its grandeur and piling up of noble masses of sound, the impressive vocal figure on the words, "And He Shall Reign Forever," in which voice after voice enter with the culmination of the music on the stirring refrain, and the exciting theme, "King of Kings".

Also on Channel 2 Charles Munch will conduct the Boston Symphony in another Christmas great "L'Enfance du Christ" by Berlioz, on Monday, the 25th, at 2:00 p.m.

Happy listening and Merry Christmas!

TRANSCRIPT (e)
NORTH ADAMS, MASS.
CIRC. 13,350
DEC 22 1967
New England Newsclip

6:30—News and Sports

Handel's Messiah Scheduled For Channel 2 Christmas Eve

Full-length performances of two great Christmas oratorios highlight the Yuletide season on Channel 2.

On Christmas Eve Handel's always-popular "Messiah" begins at 7:30 p.m., while on Christmas Day "L'Enfance du Christ" by Hector Berlioz is performed by the Boston Symphony Orchestra, the Harvard Glee Club and the Radcliffe Choral Society under the direction of Charles Munch.

The Berlioz oratorio begins at 2 p.m. on Dec. 25, with soloists Florence Kopleff, contralto; John McCollum, tenor; Theodor Uppman, baritone and Donald Gramm, bass.

"L'Enfance du Christ" is just one of several Christmas programs scheduled for Dec. 25. At 1 p.m. the N.E.T. Festival production "Picasso and His Sculpture" documents the problems faced by Chicago in constructing the monumental sculpture recenlty unveiled at Chicago's Civic Center. An art exhibit meant to be felt as well as seen is the subject of "The Feelies" at 4:30 p.m., and at 5:30 Hans Christian Andersen's fairytale "The Fir Tree" will be dramatized on "What's New." Channed 2's science series "Spectrum" bows to the Yuletide season by recreating Michael Faraday's first Christmas lecture at 7:30 p.m., and at 8 p.m. The French Chef shows how to prepare roast suckling pig, a favorite Yuletide roast in France. Chicago Festival introduces folksingers George and Gerry Armstrong and the Dixie Sleepwalkers in a "Time for Singing" at 8:30 p.m., and also at 4 p.m.

153

The New York Times
NEW YORK, N. Y.
D. 885,000 SUN. 1,500,000

FEB 18 1968

Pace and 12 Others Named by President To Public TV Board

...ers Are Named ...ncommercial TV

By JACK GOULD

Frank Pace Jr., former Secretary of the Army and former Director of the Bureau of the Budget, was named by President Johnson yesterday to head a 15-man board that will direct the pioneering Corporation for Public Broadcasting.

The corporation is scheduled to receive the first Federal funds appropriated to expand and stabilize a noncommercial TV service as a complement to advertiser-supported networks and stations.

In addition to Mr. Pace, Mr. Johnson named12 other board members, including John D. Rockefeller 3d, chairman of the Lincoln Center for the Performing Arts; Erich Leinsdorf, music director of the Boston Symphony, and Jack Valenti, a former aide to Mr. Johnson and now president of the Motion Picture Association of America. He had appointed two other members previously.

Word of the President's selections were announced in Washington, after which Mr. Pace discussed at his home in Greenwich, Conn., his long-range hopes for the corporation.

Mr. Pace, whose probable selection as chairman had been reported last week, cautioned against expectations of overnight miracles by the corporation. He envisioned noncommercial TV as a gradually growing social asset that could add to the nation's awareness of the democracy's strengths and resources in information and the arts.

The corporation's board, ... Culp Hobby, ... Houston ... editor of The ... administration of former President Eisenhower was Secretary of Health, Education and Welfare. She has been proposed for a four-year term.

¶Sol Haas, chairman of station KIRO in Seattle. His term would run two years.

¶Joseph D. Hughes, vice president of T. Mellon & Sons and administrative trustee of the Richard King Mellon Foundation in Pittsburgh. He is co-chairman of the Pennsylvania Committee for Public Television. His term would be for four years.

¶Mr. Leinsdorf, who was nominated for a two-year term, has been conductor of the Metropolitan Opera in New York. In Boston, in addition to serving with the Boston Symphony, he is a trustee of the Kennedy Center for the Performing Arts.

¶Mr. Rockefeller, who is one of the foremost figures in New York's cultural life. In addition to his chairmanship of Lincoln Center, he is chairman of the Rockefeller Foundation and has been a past trustee of New York's educational station on Channel 13. He has been nominated for two years.

2 Others Named Earlier

¶Carl Sanders, former Governor of Georgia and currently a member of the National Commission on Urban Problems. He has been proposed for a four-year term.

¶Frank E. Schooley, director of broadcasting and an associate professor of radio and television at the University of Illinois, and former president of the National Association of Educational Broadcasters. He is up for a two-year term.

¶Mr. Valenti, a former advertising man, became a special assistant to President Johnson in 1963. He accepted the presidency of the Motion Picture Association of America in 1966. He has been proposed for a six-year term.

Harris & Ewing

Frank Pace Jr., who was named head of organization.

Prior to yesterday's announcement, the President appointed Dr. Milton S. Eisenhower, president emeritus of Johns Hopkins University, and Dr. James R. Killian Jr., chairman of the corporation of the Massachusetts Institute of Technology. Both have been proposed for six-year terms.

Dr. Killian was the architect of last year's report of the Carnegie Commission on Educational Television. The report, originally encouraged by President Johnson, was in large measure the basis of the legislation for the Corporation for Public Broadcasting.

Mr. Pace stressed in the interview that expansion of noncommercial TV to its full potential could not be solely a corporation undertaking, urging active support by private business and the individual viewer. Such a three-way partnership, he said, would demonstrate how several forces together can achieve national goals beyond the capability of one force alone.

Donations Promised

Senate confirmation of the appointments make take up to a month. Articles of incorporation will then be filed in the District of Columbia, a step that will make immediately available separate $1-million donations promised by the Columbia Broadcasting System and the Carnegie Corporation.

It was understood that the corporation, probably with White House concurrence, may ask Congress for initial "seed money" of $9-million, as originally proposed in last year's passage of the Public Broadcasting Act. This would differ from the recommendation of $4-million in the President's budget message, which proposed that for the following fiscal year there be a further grant of $20-million.

The altered strategy would eliminate the need for amending provisions of the corporation act and presumably assure that the more complex problem—permanent governmental financing with adequate safeguards against Congressional intrusion in program content—could be deferred until after the Presidential election in November.

Mr. Pace said that one of the tasks confronting the 15-man board would be the selection of a paid president responsible for day-by-day operations.

He indicated that all candidates would be carefully screened in accordance with the board's wishes for what he called the long-range positioning of the corporation's policies. In this connection, he stressed that the 130-odd individual educational stations would have to be the prime activists in program preparations and not expect Washington to relieve them of their creative obligations.

Continued on Page 68, Column 3

SUNDAY GLOBE
BOSTON, MASS.
CIRC. 537,050

FEB 11 1968

New England Newsclip

Tommy of the big bang

Symphony loses one of its finest

By MARGO MILLER

Harold Thompson was perhaps the most visible player in the Boston Symphony. He was a tall, bulky man with a ruddy complexion under his crewcut and he played cymbals. Percussion players move around a lot tending their batterie of the stage. Sometimes they carry their music around and always they are counting.

But they are always in the right place at the right time. You would see Tommy come to rest before a stack of cymbals, slide into the hand straps, lift the metal discs, check the coductor. Tommy's large frame, nodding to the beat, then hefted the cymbals, crashed them before him and arms arcing outward made cymbals and Symphony Hall ring to the echo.

This was the big bang of cymbal playing, its razzle-dazzle heroics. There were of course other techniques, as the music might demand: The clash and abrupt stifling of sound, or the wash-wash of cymbals scrubbed against one another tight and dry, or the gay, warm jangle, funny and loose, or the feathery, mysterious shimmer.

Tommy did them all. He was a master colorist, working with the 18-inchers up to the big ones, two feet across, that took quite a man to control. "He was one of our finest artists", says Vic Firth, B.S.O. timpanist, who was speaking for music in general.

Thompson, 53, was fatally injured last Monday on the Brighton part of the Massachusetts Pike. Inspecting minor damage to his car, he was hit by a truck.

At the B.S.O. concerts, they played Gluck's Dance of the Sacred Spirits. "Well I guess something with cymbals would be out of place," said a lameter. "Goddam senseless accident."

Another: "Tommy was a wild man but a very gentle wild man."

Who took his trout down Maine. "I never got a line out like that," reminisced Robert Zildjian whose firm in Quincy makes cymbals and who regards Thompson as he Menuhin of the instrument. "He thought like an artist. And he knew the answers before the question was asked. A certainty to everything, like the time we went to a store to look at those life preservers, those life rings you inflate and you put your feet in. And Tommy blew one up in the middle of the store and began telling me how you could float down stream casting."

Tommy was a belote player and master of the bluff. Players who didn't know his card stratagems would find Tommy taking hands on very little, "just for the hell of it."

And he gave. To B.S.O. conductor Erich Leinsdorf a letter by Daniel Webster. To B.S.O. archivist Laning Humphrey, two Norse figures with poleaxes, "something he'd found."

He was generous about other players' innovations, calling the Globe once to have us send a reporter over to see a new bass drum which Vic Firth and Leinsdorf had had made in London. Or writing to tell us that Artie Press, not Tommy, as reported, had come up with the ironwork to sound King Henry's sword in Boston's "Lohengrin" recording.

Zildjian: "We make cymbals for universal taste. We've learned a lot from Tommy and he learned from us. With him, it would be cymbals for special problems, or cymbals for some buddy wanting a special sound. He had a sensitivity to sound beyond the normal ear and what you don't often see in percussion, an all-round musician."

Charles Munch got Tommy for the Boston Symphony, in 1953. Zildjian thinks this cymbal sound changed the whole essence of the B.S.O. Tommy played Pops, too, and it was he who "auditioned" the beat-up portable which his collegue Charlie Smith plays in "The Typewriter."

Tommy was a talker, in a gravelled, highish voice. It came out sometimes with boyish amazement ("How about that!") and often in floods of jazz talk. Tommy, born in Akron, trained at the Cincinnati Conservatory and cymbalist with the Cincinnati Symphony, had begun at 12 with the jazz drummer Charlie Wilcox. He knocked about, playing medicine shows, cabaret, the pit for opera and ballet and musicals.

And here in Boston, when the Boston Ballet first did "Road of The Phoebe Snow," Tommy who was playing the "straight" part of the evening, was eager to hear what Herb Pomeroy and Duke Ellington had arranged from Ellington's score.

I remember Tommy at this intermission. He was in his orchestra tails and spouting about Ellington's bag and lead sheets and a lot of other things I didn't quite dig. In this enthusiastic chatter he bumped into a small, neat, quiet man, in a small, tidy double-breasted blazer. Apologies began, then we were introduced all around, with Tommy identifying the man as John Taras of the New York City Ballet, up to see the Boston do his piece.

And Tommy was off on how nice that was and how hard the kids had worked on it and wasn't it splendid what they were doing and what a nice evening it was for everyone.

THE OHIO NEWS BUREAU COMPANY
Cleveland 15, Ohio
First Clipping Bureau In Ohio

COLUMBUS EVENING
DISPATCH
COLUMBUS, O. 43216
P.M. CIRC. 229,549

MAR-15-68

Senate OKs Directors Of Public Broadcasting

WASHINGTON (AP) — President Johnson's nominations of 15 directors for the new Public Broadcasting Corp., created to assist educational television and radio development, have been confirmed by the Senate.

Former Secretary of the Army Frank Pace Jr., designated by Johnson as chairman of the corporation, and 14 other directors were confirmed Tuesday.

The others are:

- Joseph A. Beirne, president of the United Electric and Communications Workers of America.
- Robert S. Benjamin, board chairman of United Artists Corp.
- Roscue C. Carroll of the Golden State Line Insurance Co., Los Angeles.
- Michael A. Gammino of Providence, R.I., president of the Columbus National Bank of Rhode Island.
- Oveta Culp Hobby, president and editor of the Houston Post and former Secretary of Health, Education and Welfare.
- Saul Haas of Seattle, Wash., board chairman of Kiro, Inc., broadcasters.
- Joseph D. Hughes of Pittsburgh, governor and vice president of T. Mellon & Sons and administrative trustee of Richard King Mellon Foundation.
- Erich Leinsdorf, director of the Boston Symphony Orchestra.
- John D. Rockefeller III, board chairman of the Rockefeller Foundation.
- Former Gov. Carl Sanders of Georgia.
- Frank E. Schooley, director of university broadcasting, University of Illinois.
- Jack Valenti, president of the Motion Picture Association of America and former special assistant to President Johnson.
- Dr. Milton Eisenhower, president-emeritus of Johns Hopkins University.
- Dr. James Killian Jr., of the Massachusette Institute of Technology.

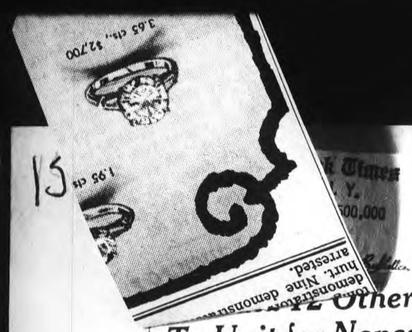
CHICAGO, ILL.
NEW CRUSADER
W CIRC N AVAIL

FEB 10 1968

"Lincoln's Portrait" Slated For Orchestral Performance On TV

Eric Leinsdorf will conduct the Boston Symphony in Copland's "Lincoln Portrait" with Senator Edward M. Kennedy as narrator on WTTW/Channel 11's BOSTON SYMPHONY ORCHESTRA CONCERTS Sunday, February 11 at 9:30 p.m. Also featured will be Misha Dichter performing Tchaikovsky's Piano Concerto.

Mr. Leinsdorf will also be seen in a rehearsal session with the orchestra of the New England Conservatory of Music as they perform the third movement of Mahler's First Symphony on NET FESTIVAL — "Leinsdorf Recreates" Tuesday, February 13 at 9 p.m. The session was specially arranged for this telecast, but considered by the Conservatory as part of the training program for its students. Maestro Leinsdorf selected the third movement of Mahler's Symphony No. 1 to rehearse, feeling it would give the orchestra a full workout in ensemble as well as individual instrumental excellence. During the course of the program Leinsdorf describes his personal approach to conducting, to a given work itself, to the effect of hall acoustics, and to the mood of a given work itself, to the effect of hall acoustics, and to the mood of a given occasion. The final part of the program brings Leinsdorf and the young players back to their positions for a complete performance of the piece.



15

12 Others Are Named To Unit for Noncommercial TV

Continued From Page 1, Col. 6

which is subject to confirmation by the Senate, is virtually nonpartisan in political balance. It contains individuals from many geographical areas engaged in cultural activities, philanthropy, labor, banking, business, commercial and noncommercial broadcasting, journalism and education.

Following is the list of board members as released by the White House:

¶ Mr. Pace, who has been proposed for a six-year term. He is president of the National Institute of Social Science and a member of the President's Foreign Intelligence Advisory Board. He said he would apportion his time between his private positions and the chairmanship of the TV corporation.

¶ Joseph A. Beirne, president of the United Electrical and Communications Workers of America and a vice president of the A.F.L.-C.I.O. He has been proposed for a four-year term.

¶ Robert S. Benjamin, chairman of the United Artists Corporation, a major element in the film industry; general partner in the New York law firm of Phillips, Nizer, Benjamin, Krim and Ballon, and a trustee of Brandeis University. He was nominated for a six-year term.

¶ Roscoe C. Carroll, general counsel for the Golden State Life Insurance Company of Los Angeles and a member of the board of the Welfare Planning Council for the Watts area of Los Angeles. His appointment would run for two years.

¶ Michael A. Gammino, president of the Columbus National Bank of Rhode Island, who is a trustee and treasurer of the Newport Metropolitan Opera Festival and a trustee for the repertory theater in Rhode Island. He has been proposed for a four-year term.

¶ Mrs. Oveta Culp Hobby, president and editor of The Houston Post, who in the administration of former President Eisenhower was Secretary of Health, Education and Welfare. She has been proposed for a four-year term.

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New England Newsclip

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And he gave. To B.S.O. conductor Erich Leinsdorf a letter by Daniel Webster. To B.S.O. archivist Laning Humphrey, two Norse figures with poleaxes, "something he'd found."

He was generous about other players' innovations, calling the Globe once to have us send a reporter over to see a new bass drum which Vic Firth and Leinsdorf had had made in London. Or writing to tell us that Artie Press, not Tommy, as reported, had come up with the ironwork to sound King Henry's sword in Boston's "Lohengrin" recording.

Zildjian: "We make cymbals for universal taste. We've learned a lot from Tommy and he learned from us. With him, it would be cymbals for special problems, or cymbals for some buddy wanting a special sound. He had a sensitivity to sound beyond the normal ear and what you don't often see in percussion, an all-round musician."

Charles Munch got Tommy for the Boston Symphony, in 1953. Zildjian thinks this cymbal sound changed the whole essence of the B.S.O. Tommy played Pops, too, and it was he who "auditioned" the beat-up portable which his collegue Charlie Smith plays in "The Typewriter."

Tommy was a talker, in a gravelled, highish voice. It came out sometimes with boyish amazement ("How about that!") and often in floods of jazz talk. Tommy, born in Akron, trained at the Cincinnati Conservatory and cymbalist with the Cincinnati Symphony, had begun at 12 with the jazz drummer Charlie Wilcox. He knocked about, playing medicine shows, cabaret, the pit for opera and ballet and musicals.

And here in Boston, when the Boston Ballet first did "Road of The Phoebe Snow," Tommy who was playing the "straight" part of the evening, was eager to hear what Herb Pomeroy and Duke Ellington had arranged from Ellington's score.

I remember Tommy at this intermission. He was in his orchestra tails and spouting about Ellington's bag and lead sheets and a lot of other things I didn't quite dig. In this enthusiastic chatter he bumped into a small, neat, quiet man, in a small, tidy double-breasted blazer. Apologies began, then we were introduced all around, with Tommy identifying the man as John Taras of the New York City Ballet, up to see the Boston do his piece.

And Tommy was off on how nice that was and how hard the kids had worked on it and wasn't it splendid what they were doing and what a nice evening it was for everyone.

THE OHIO NEWS BUREAU COMPANY
Cleveland 15, Ohio
First Clipping Bureau In Ohio

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MAR-15-68

Senate OKs Directors Of Public Broadcasting

WASHINGTON (AP) — President Johnson's nominations of 15 directors for the new Public Broadcasting Corp., created to assist educational television and radio development, have been confirmed by the Senate.

Former Secretary of the Army Frank Pace Jr., designated by Johnson as chairman of the corporation, and 14 other directors were confirmed Tuesday.

The others are:

- Joseph A. Beirne, president of the United Electric and Communications Workers of America.
- Robert S. Benjamin, board chairman of United Artists Corp.
- Roscue C. Carroll of the Golden State Line Insurance Co., Los Angeles.
- Michael A. Gammino of Providence, R.I., president of the Columbus National Bank of Rhode Island.
- Oveta Culp Hobby, president and editor of the Houston Post and former Secretary of Health, Education and Welfare.
- Saul Haas of Seattle, Wash., board chairman of Kiro, Inc., broadcasters.
- Joseph D. Hughes of Pittsburgh, governor and vice president of T. Mellon & Sons and administrative trustee of Richard King Mellon Foundation.
- Erich Leinsdorf, director of the Boston Symphony Orchestra.
- John D. Rockefeller III, board chairman of the Rockefeller Foundation.
- Former Gov. Carl Sanders of Georgia.
- Frank E. Schooley, director of university broadcasting, University of Illinois.
- Jack Valenti, president of the Motion Picture Association of America and former special assistant to President Johnson.
- Dr. Milton Eisenhower, president-emeritus of Johns Hopkins University.
- Dr. James Killian Jr., of the Massachusette Institute of Technology.

CHICAGO, ILL.
NEW CRUSADER
W C·RC N AVAIL

FEB 10 1968

"Lincoln's Portrait" Slated For Orchestral Performance On TV

Eric Leinsdorf will conduct the Boston Symphony in Copland's "Lincoln Portrait" with Senator Edward M. Kennedy as narrator on WTTW/Channel 11's BOSTON SYMPHONY ORCHESTRA CONCERTS Sunday, February 11 at 9:30 p.m. Also featured will be Misha Dichter performing Tchaikovsky's Piano Concerto.

Mr. Leinsdorf will also be seen in a rehearsal session with the orchestra of the New England Conservatory of Music as they perform the third movement of Mahler's First Symphony on NET FESTIVAL — "Leinsdorf Recreates" Tuesday, February 13 at 9 p.m. The session was specially arranged for this telecast, but considered by the Conservatory as part of the training program for its students. Maestro Leinsdorf selected the third movement of Mahler's Symphony No. 1 to rehearse, feeling it would give the orchestra a full workout in ensemble as well as individual instrumental excellence. During the course of the program Leinsdorf describes his personal approach to conducting, to a given work itself, to the effect of hall acoustics, and to the mood of a given work itself, to the effect of hall acoustics, and to the mood of a given occasion. The final part of the program brings Leinsdorf and the young players back to their positions for a complete performance of the piece.

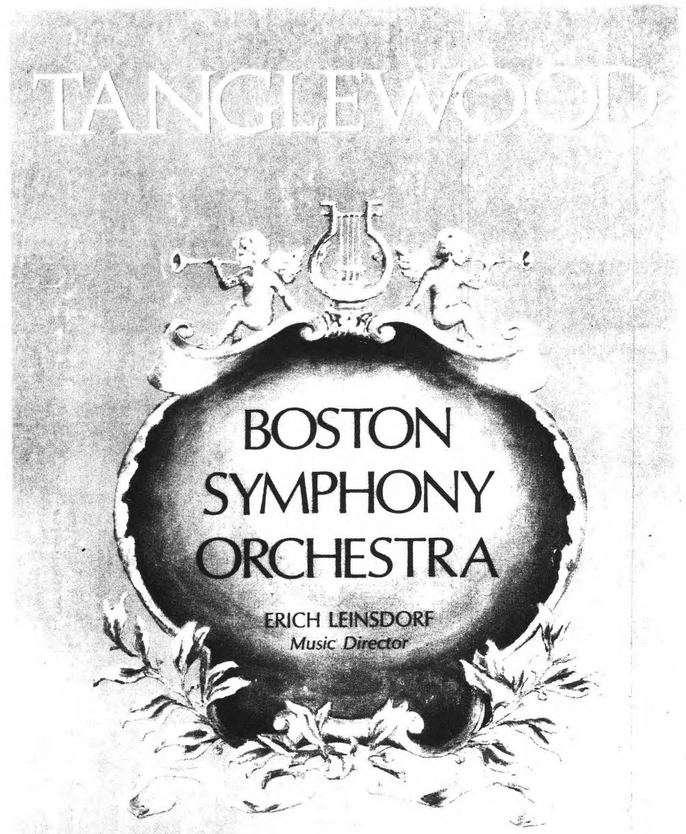
END OF VOLUME

VOLUME 119

Tanglewood

1968 - 1969

TANGLEWOOD


BOSTON
SYMPHONY
ORCHESTRA
ERICH LEINSDORF
Music Director

BERKSHIRE FESTIVAL-1968

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PRE-SEASON

SENTINEL (e)
ANSONIA, CONN.
CIRC. 16,300

JUN 29 1968 New England Newsclip

Music festival to open July 5 at Tanglewood

The 8-week Berkshire Festival of the Boston Symphony Orchestra will open July 5 at Tanglewood.

During its 1968 season at Lenox, Mass., the Boston Symphony will be heard in 24 major festival programs. Eight guest conductors will share the podium with Music Director Erich Leinsdorf.

The first two weeks will consist of chamber orchestra programs including a performance of Haydn's Lord Nelson Mass and the Tanglewood debut of the young violinist James Oliver Buswell IV.

Tanglewood's weekend schedule begins each Friday at 7 p.m. with the "Weekend Preludes," provided at no extra cost to ticket holders for the major program at 9 p.m. Saturday programs begin at 8 p.m. and Sunday major concerts are at 2:30 p.m.

Sunday morning chamber music, long a popular feature of the Tanglewood summer, will be given by ensembles of the Boston Symphony. Trios, quartets and larger ensembles will be heard at 10:30 a.m.

On four Wednesday evenings the festival will present contemporary programs. They will begin July 10, with a musical satire program. Others will be July 17, folk-rock music; July 24, non-Western music, and July 31, jazz.

Guest Conductors

Festival guest conductors will be Aaron Copland, Aug. 23; Sixten Ehrling, Aug. 2; Josef Krips, July 28; Charles Munch, Aug. 17; Stanislaw Skrowaczewski, July 19; William Steinberg, Aug. 4; Charles Wilson, Aug. 9, and David Zinman, July 12.

Pianists performing with the orchestra will be Gina Bachauer, Aug. 9, 10, 11; Jorge Bolet, July 26, Aug. 2, 4; Van Cliburn, July 20; Malcolm Frager, July 26, Aug. 3; Claude Frank, July 7; Grant Johannesen, July 19, 21; Lilian Kallir, July 5, Aug. 16.

In addition to Buswell, on July 5, violin soloists will be Alfred Krips, July 14; Joseph Silverstein, July 12; Aug. 18; cellists, Martin Hoherman, July 14, and Zara Zelsova, July 19; flute, James Pappoutsakis, July 14.

Singers in solo roles will be Helen Boatwright, July 27; Saramae Endich, July 13; Rosalind Elias, Aug. 17; Enrico DiGiuseppe, July 13; Hanne - Lore Kuhse, Aug. 24; Sherrill Milnes, July 27; Paul Plishka, July 13; Jerold Siena, Aug. 17; Beverly Sills, July 6; Jess Thomas, Aug. 24; Giorgio Tozzi, Aug. 17; David Ward, Aug. 24, and Beverly Wolff, July 13, 14.

Four choruses will take part in the programs. The Berkshire Boy Choir will present a prelude program Aug. 9. Berkshire Chorus and Tanglewood Choir will participate in Brahms Requiem July 27 and in three Brahms choral works Aug. 25. The Chorus pro Musica will sing Romeo et Juliette by Berlioz, with Munch conducting, on Aug. 17. The Tanglewood Choir will also participate in a performance of Haydn's Lord Nelson Mass July 13.

The complete schedule, programs and ticket information may be obtained by writing to the Festival Ticket Office, Tanglewood, Lenox, Mass., 01240.

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Herald American
SYRACUSE, N. Y.
S. 133,303

MAY 26 1968

Orchestra plans 31st Tanglewood season

LENOX, Mass. — The Boston Symphony Orchestra opens the 31st Berkshire Festival at its summer home, Tanglewood at Lenox, Mass., on July 5. Music Director Erich Leinsdorf, who begins his sixth season as the festival's director, will conduct the opening concert, a Mozart program, in the 6,000 seat Music Shed.

The initial two weeks of the Tanglewood season will consist of chamber orchestra concerts with three all-Mozart programs and three to include works by Bach, Boccherini, Handel, Haydn and Telemann. David Zinman will conduct the concert of July 12 with the five other chamber orchestra programs under the direction of Leinsdorf.

Other guest conductors at this summer's Berkshire Festival are Aaron Copland, Aug. 23; Sixten Ehrling, Aug. 2; Josef Krips, July 28; Charles Munch, Aug. 17; Stanislaw Skrowaczewski, July 19; William Steinberg, Aug. 4; and the Boston Symphony's assistant conductor Charles Wilson, Aug. 9. Krips; Wilson's and Zinman's appearances will be their first with the orchestra at Tanglewood. Charles Munch will conduct Berlioz' "Romeon and Juliet" with Rosalind Elias, Jerold Siena and Georgio Tozzi as soloists at this concert Aug. 17.

Leinsdorf conducts a performance of Haydn's "Nelson Mass" on July 13, Brahms' "Requiem" on July 27, and an all-Wagner program on Aug. 24 to include the first concert performance of the finale of "Das Rheingold" with Hanne-Lore Kuhse and Jess Thomas.

Pianist Gina Bachauer is to play at each of the Aug. 9, 10, 11 concerts, and on Aug. 3 Malcolm Frager will play a version of Schumann's Piano Concerto he recently discovered.

Arthur Fiedler makes his annual appearance with the Boston Pops Orchestra for the Boston Symphony Pension Fund on Aug. 14 and the Berkshire Music Center benefit, Tanglewood - on - Parade, is scheduled for Aug. 21.

Each weekend through Aug. 25 the orchestra presents concerts on Friday's at 9 p.m. Saturdays at 8 p.m., and Sundays at 2:30 p.m. As in the past two summers the Orchestra again offers Weekend Preludes beginning at 7 p.m. for early arrivals to the Friday evening symphony concerts. On Sunday mornings this summer, the ensembles of the Boston Symphony Orchestra, chamber groups of Symphony players, will give chamber music programs at 10:30 in the Tanglewood Theatre.

AROUND THE TOWN

by Edgar S. Van Olinda

The Saga of Tanglewood

A newcomer's recent telephone request concerning the genesis of the music festival each summer at Tanglewood led me to believe that, perhaps, there are others in the Albany Area to whom Tanglewood is some kind of recreational center in Massachusetts, although, virtually, in our own back yard.

The great music festival grew from a local project for outdoor concerts in the Lenox, Mass. area.

It was launched in 1934 by the citizens of Berkshire County. At first, an orchestra recruited from The New York Philharmonic Symphony Society was engaged under the direction of the late Henry Hadley. The slogan was: "Music Under the Stars."

ALBANY TIMES UNION
Wednesday, June 26, 1968

Two years later, the entire Boston Symphony Orchestra, under the direction of the late Serge Koussevitzky was brought from their home city, with a shell for the musicians under a canvas tent for the audience. I still remember one concert under that tent and the terrific lightening, thunder and rain which drowned out the orchestra being broadcast on a coast-to-coast network. This was Wagner with sound effects provided by Nature. After several unsuccessful attempts to continue the concert during the lulls in storm, the maestro threw up his hands in despair. He told the trustees that never again would he appear in a tent.

The next step was brought about by a gift to the Boston Symphony Orchestra of a 200-acre estate, known as "Tanglewood" by the family of William Tappen, a Boston banker and merchant. Nathaniel Hawthorne lived there from 1851 to 1853. It was here that the author planned his "Tanglewood Tales," wrote the "Wonder Book" and assembled material for "The House of the Seven Gables." The house in which he lived burned in 1890. A replica on the original site was built in 1948 and presented to the orchestra by the National Federation of Music Clubs for use as a studio by the Berkshire Music Center and its hundreds of students from most of the countries on the globe.

The late Gertrude Robinson Smith of New York City, a summer resident in Lenox, made an appeal following one of the concerts to finance the erection of a shed. She raised nearly $100,000 and the present auditorium, seating 6,000 became a reality. There is a smaller Theater-Concert hall for operatic performances by the students, and a still smaller building for chamber music concerts. Incidentally, Dr. Koussevitzky is buried in the small cemetery back of the white church on the hill in Lenox.

It is amazing to me how many Albany music lovers have never attended any Tanglewood concerts but will drive farther than the 30-odd miles from this city to enjoy a good dinner. Not to have taken advantage of one of the great music festivals of the world in the beautiful New England atmosphere, surrounded by the Berkshire mountains is akin to going to Buffalo without continuing on to Niagara Falls.

To use a baseball term, it will be "fielders choice" come August with the Philadelphia Orchestra at Saratoga and the Boston Symphony at Tanglewood, the oBstonians starting July 5th. In either case, it will be a great spiritual and recreational experience. Call Lenox 637-1600 for information or tickets.

2.

Albany Knickerbocker News
Monday, June 24, 1968

Berkshire Festival Promises Interesting, Varied Season

LENOX, Mass. — The Berkshire Festival plans a variety of musical offerings this season at its Tanglewood home.

There will be 24 regular festival programs, beginning July 5 and ending Aug. 25, by the Boston Symphony, resident orchestra. In addition, the practice will be continued this year of Weekend Preludes preceding each Friday evening concert. In these participate soloists, members of the orchestra and others.

There is no extra cost for these preludes.

Also to be continued are the Sunday morning chamber music concerts, long a popular portion of a Tanglewood summer. Trios, quartets, and larger ensembles are drawn from the orchestra and play each Sunday at 10:30 a.m.

Tanglewood-on-Parade will return again, with Arthur Fiedler conducting the Boston Pops Aug. 14 in a benefit for the orchestra's pension fund.

On four Wednesday evenings, the festival will bring to Tanglewood musical groups that represent several important trends in contemporary music. On July 10, it will consist of musical satire; July 17, folk-rock; July 24, non-western music; and July 31, jazz.

These concerts will be an extension of the five-year-old Festival of Contemporary American Music presented by the Berkshire Music Center in cooperation with the Fromm Music Foundation of Chicago.

In its regular concerts, the Boston Symphony will display much variety also.

The first two weeks will be given over to chamber orchestra programs including a performance of Haydn's "Lord Nelson Mass." Later in the season, Music Director Erich Leinsdorf will present much of Brahms choral music, including "Ein Deutches Requiem," "Gesang de Parzen," and "Schicksalslied."

Pianist Gina Bachauer will appear at each concert on Aug. 9, 10, 11, playing Brahms and Rachmaninoff concerti.

Act 1 from Wagner's "Die Walkure" will be heard on Aug. 24. This will be preceded on the same day by the finale of "Das Rheingold," not previously done in concert. Among the Wagner soloists will be Hanne-Lore Kuhse, returning for her second successive Berkshire Festival season.

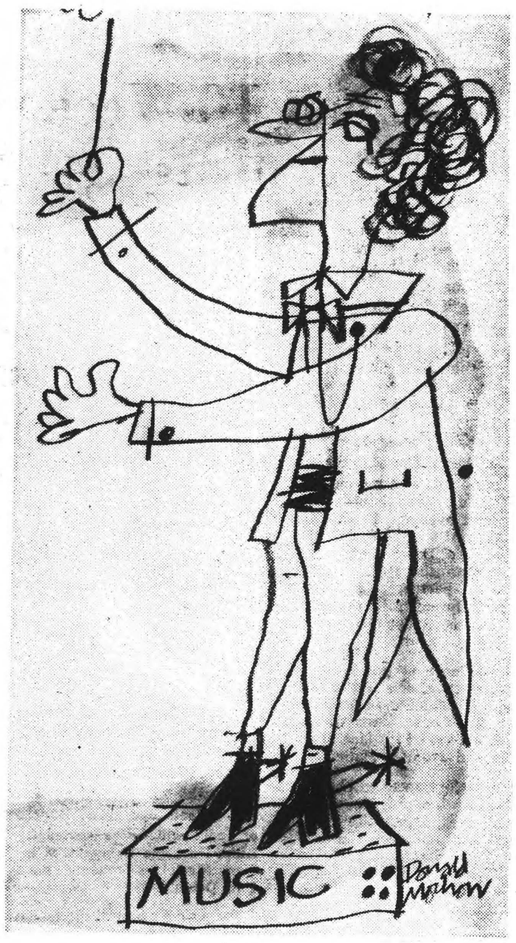
On Aug. 3 Malcolm Frager will play a version of the Schumann Piano Concerto which he recently discovered.

Mr. Leinsdorf will share the Boston Symphony podium with eight guest conductors this season: David Zinman, July 12; Stanislaw Skrowaczewski, July 19; Josef Krips, July 28; Sixten Ehrling, Aug. 2; William Steinberg, Aug. 4; Charles Wilson, Aug. 9; Charles Munch, Aug. 17; and Aaron Copland, Aug. 23.

Pianio soloists will include, besides Miss Bachauer and Mr. Frager, Lillian Kallir, July 5 and Aug. 16; Claude Frank, July 7; Grant Johannesen, July 19 and 21; Van Cliburn, July 20; Jorge Bolet, July 26 and Aug. 2, 4. Violinists: James Oliver Buswell 4th, July 5; Joseph Silverstein, July 12 and Aug. 18; Alfred Krips, July 14. Cellists: Martin Hoherman, July 14, and Zara Zelsova, July 19. And Flute: James Pappoutsakis, July 14.

Singers who will sing with the orchestra include, besides Hanne-Lore Kuhse: Beverly Cills, soprano, July 6; Saramae Endich, soprano; Ernrico DeGiuseppe, tenor; Paul Plishka, bass; and Beverly Wolff, mezzo-soprano, July 13; Helen Boatwright, soprano, and Sherrill Milnes, baritone, July 27; Roslaind Elias, mezzo-soprano; Jerold Siena, tenor; and Giorgio Tozzi, bass, Aug. 17; and Miss Kuhse, Jess Thomas, tenor, and David Ward, bass, Aug. 24.

July 5, 6, and 7 will be all-Mozart programs. In addition, there will be Beethoven programs July 21 and Aug. 18; Brahms programs Aug. 11 and 25; A. Mendelssohn program Aug. 16; a Wagner program Aug. 24.



Tanglewood Festival

Since being engaged as one of several guest conductors for this year's Berkshire Music Festival, which opens this week, William Steinberg was chosen to succeed Erich Leinsdorf next year as music director of the Boston Symphony Orchestra and the whole Tanglewood establishment. Thus his single appearance at the Aug. 4 concert will have special significance.

Mr. Steinberg is no stranger there. He conducted twice last summer, one all-Beethoven program and one all-Russian, as well as two concerts in 1964. Thus the veteran leader of the Pittsburg Symphony, who will continue in that position even after taking charge at Boston, is well known to Tanglewood audiences and to the Boston musicians, and is quite familiar with the conditions and demands.

Mr. Leinsdorf, however, whose retirement does not take effect until after the 1969 Tanglewood festival, will conduct 16 of this summer's 24 concerts in the Music Shed, and presumably most of next summer's, too. Having succeeded Charles Munch as head of the Boston Symphony in the fall of 1962, this is his sixth Tanglewood season.

Whatever Mr. Leinsdorf's future plans may be, he doubtless will be available for guest appearances with the "BSO," both at Symphony and at Tanglewood. Mr. Steinberg, dividing his time between two authorities is likely to make fewer appearances elsewhere. At the time of his Boston appointment it was stated that his tenure there was tentatively for three years.

After that the Boston orchestra's future could conceivably be entrusted permanently to some younger man. A somewhat similar situation exists with the New York Philharmonic, where the Cleveland maestro George Szell will also serve as adviser and guest conductor for "an interim period" after Leonard Bernstein retires next year.

Besides Mr. Steinberg, guest conductors at Tanglewood during the next few weeks will include Aaron Copland, Sixten Ehrling, Josef Krips, Charles Munch, Stanislaw Skrowaczewski, Charles Wilson and David Zinman, podium debuts there for Krips, Wilson and Zinman. Van Cliburn heads the list of guest pianists, which also includes Malcolm Frager, Jorge Bolet, Grant Johannesen, Gina Bachauer and others.

Joseph Silverstein, the orchestra's concertmaster, will perform two violin concertos. Much vocal music is being heard at Tanglewood nowadays more than formerly.

The Music Shed concerts are only one facade of the festival, however, and of the Berkshire Music Center edifice, which provides study and practice, with expert instruction, as well as consummate performance. This year's opening date, July 5, is the latest since 1963.

Tanglewood Is Treat Within Easy Reach

By GERRY RAKER

Tanglewood is a treat within easy reach and one which will provide many delightful memories long after one can recall passages of the music. About to begin its 87th season, the Boston Symphony will perform the 31st Berkshire Festival this summer.

Our suggestion is to take a picnic, whether you plan to take in an evening or Sunday afternoon concert. There are picnic tables set up under a roof. Paper napkins are offered and hot and cold drinks may be purchased. There are also complete box lunches, prepared by a restaurant chain, which may be bought. The grounds are lush and green and spacious enough to provide picnickers who prefer it, a place to spread a blanket and dine on the lawns.

If there's a particular concert you wish to attend you will probably do well to send ahead for reservations. However, one of the nicest aspects of attending Tanglewood concerts, is that there are usually tickets at the box office for a seat for each performance and many prefer to listen to the music from a blanket on the grass for which admission is reasonable. These spaces are almost always available.

Take Extra Wear

Before leaving home be sure you've taken an extra sweater or jacket because the night air is cool in the Berkshires. This is good advice whether you buy seats in the shed or sit on the ground. We have also found that the ground gets damp toward evening, and a plastic tablecloth used for your picnic, would serve nicely under your blanket during the concert.

Informal clothing for both men and women is acceptable. One sees everything worn there.

There are so many exceptionally appealing aspects of a trip to Tanglewood, it's difficult to say which is the most special, but surely in the forefront are the views as one drives north on the Taconic Pakway. Head up that way and try to leave yourself enough time to take it all in if it's a clear day. There are several lookouts along the way.

At the end of the Taconic take the Berkshire spur of the New York Thruway going East and exit after the first toll. If you ask at the toll gate for directions to Tanglewood you will be handed a map especially printed for that purpose which will make the rest of your trip simple. If you allow yourself one and one half hours from Poughkeepsie, you'll be fine.

Scenery Beautiful

The scenery at Tanglewood is beautiful and after you've picnicked you'll want to walk around a bit. If you aren't going to buy the more expensive seats in the shed, but still want to get a look at the orchestra and conductor as they perform, you can take a folding chair or your blanket to the side lawn, which is small, but if you're early you'll find a few blades of grass for yourself, and from there you can get a fair look at the stage. There is much to be said for either viewing and listening from inside or out under the stars.

A pair of binoculars helps if you're one of those who enjoys seeing the expressions on the musicians' faces or seeks a better acquaintance with conductor or soloist.

During a brief intermission you may want to get a cold or hot drink in the picnic table area previously mentioned. This is a superbly organized coffee break, with many hundreds of people in four intertwining lines being served within the space of 10 or 20 minutes. If you find your coffee so hot you can't get it down fast enough, or if you were one of those who made up your mind to get someting at the last second and brought up the rear of the line, you may find that as you approach the shed, the concert is already underway again. (If you are on the lawn, this should prove no problem, provided you can step gingerly enough to avoid trampling other music lovers.

As you approach the shed, you will find velvet ropes keeping you back, and an overseer with flashlight who will not admit you to your seat unless you can show your stubs. Hang on to those Stubs!

After you've bravo'ed and applauded and collected your things and found your way back to your car, be prepared to sti a bit, or move slowly at best. Despite numerous policemen and others directing traffic, there is a tie-up, so relax and talk over the pleasures of a wonderful afternoon or evening.

Poughkeepsie Journal
FAMILY FUN Saturday, June 8, 1968 Page 6

St. Louis
Globe-Democrat
D. 327,594 SUN. 356,929
JUN 8 1968

Berkshire Season To Open July 5

The Boston Symphony Orchestra opens the thirty-first Berkshire Festival at its summer home, Tanglewood (Lenox, Mass.) on July 5. Music Director Erich Leinsdorf, who begins his sixth season as the Festival's director, will conduct the opening concert, a Mozart program, in the 6000-seat Music Shed.

Each weekend through Aug. 25 the orchestra presents concerts on Fridays at 9 p.m., Saturdays at 8 p.m., and Sundays at 2:30 p.m. As in the past two summers the orchestra again offers Weekend Preludes beginning at 7 p.m. for early arrivals to the Friday evening Symphony concerts. On Sunday mornings this summer the Ensembles of the Boston Symphony Orchestra, chamber groups of symphony players, will give chamber music programs

SUNDAY REPUBLICAN
SPRINGFIELD, MASS.
CIRC. 115,950
JUN 30 1968
New England Newsclip

PABLO CASALS will be joined by similarly inspired fellow-artists at the Marlboro Festival

HERALDING THE FESTIVALS

Don't I hear waltzes, songs, overtures, symphonies, singers, concerti, and soft summer breezes?

ERICH LEINSDORF once more masterminds the Berkshire Festival at Tanglewood, Lenox, Mass.

SARATOGA (above) is summer home of Philadelphia Orchestra and the New York City Ballet

NANCY WILSON (top left) and Bobbie Gentry (center) are among stars of Forest Hills Music Festival; Harry Belafonte (below left) is one of the celebrities in the Garden State Arts Center Festival

"CONDUCTED" trips! — Outdoor music is now as much a part of vacations as are birds, bees, bugs, butterflies, and let's-get-away-and-*into*-it-all. Three more potentially major *fêtes champêtres* make bows this year: in New Jersey, the Waterloo Village Music Festival and the Garden State Arts Center Festival; in Pennsylvania, the Temple University Music Festival/Institute. ► At the "restored hamlet" of Waterloo Village (the Andover Forge of the 1700's), the New Jersey Symphony and its new conductor, Henry Lewis, feature such performers as Marian Anderson and Gold and Fizdale (June 29); Guiomar Novaes (July 6); Janos Starker (July 13); Eugene Istomin (July 20); Gina Bachauer (Aug. 3); Van Cliburn (Aug. 17); and, climactically, Marilyn Horne (Aug. 31). . . . ► The Garden State Arts Center evenings, now in progress, are notable for versatility. Sample these samplings: Mr. Lewis and the New Jersey Symphony with soprano Patricia Brooks and "Carmina Burana" (June 24); that conductor and orchestra with Roberta Peters and Jan Peerce (July 1); Victor Borge, Leonid Hambro (July 5, 6); Peter, Paul, and Mary (July 12); Judy Collins, Arlo Guthrie (July 13); Antal Dorati leading the Royal Philharmonic (July 15); Diana Ross, the Supremes, George Kirby (July 22-27); Harry Belafonte (July 30-Aug. 3); Andy Williams, Peter Nero (Aug. 5-10); and this reporter's favorite dancers, the Joffrey Ballet (Aug. 21-24, Aug. 26-31). . . . ► The Temple University Festival (near Philadelphia) can boast of such as the Lenox Quartet (June 26; July 3, 10, 17); the fast-developing Pennsylvania Ballet Company (June 27; July 4, 11, 18); Duke Ellington (July 25); Leonard Rose, Eugene Istomin (July 5); Ella Fitzgerald (July 12, 13); Elisabeth Schwarzkopf (July 19, 21); Richard Tucker (Aug. 2, 4); and others.

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CUE
NEW YORK, N. Y.
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JUN 22 1968

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TIMES (e)
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New England Newsclip

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NEWBURGH-BEACON NEWS
Wednesday, May 29, 1968

PABLO CASALS will be joined by similarly inspired fellow-artists at the Marlboro Festival

HERALDING THE FESTIVALS

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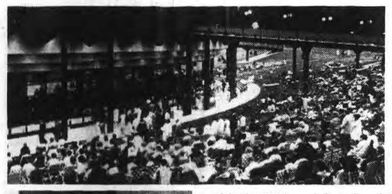
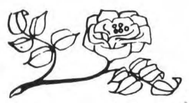
ERICH LEINSDORF once more masterminds the Berkshire Festival at Tanglewood, Lenox, Mass.



SARATOGA (above) is summer home of Philadelphia Orchestra and the New York City Ballet



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NEWBURGH-BEACON NEWS
Wednesday, May 29, 1968

News Of Music

'Under The Stars' Series Starts Season Sunday

Szor To Direct In Zoo Amphitheater; Bollin Announced As Commentator

By BORIS NELSON
Blade Music Critic

The "Music Under the Stars" series of free concerts, featuring classical and popular band numbers, will open Sunday, July 7, at 8 p.m. in the Toledo Zoo Amphitheater.

Samuel P. Szor again will direct the summer concerts, which last season attracted 50,000 listeners. The outdoor concerts are sponsored by the Toledo Edison Co.

Thomas Bollin will be the commentator.

Park Series To Present Tony Celeste Orchestra

The Tony Celeste Orchestra, just returned from a tour with the Bobby Hackett Show, will be the attraction next Sunday afternoon at 4 in the Music-in-the-Park series in Ottawa Park near the shelter house, sponsored by the city recreation division.

Mr.Celeste will build the musical program of the afternoon as the program progresses. The concert, presented through the Music Performance Trust Fund of the Recording Industries, will feature the new sounds of the "big band." Open and free to the public.

Young Toledoans Helen C. Fitts, Lucy Dasher, April Edith Graham, and Mrs. Joseph Kiss are among the students studying at the St. Louis Institute of Music this summer. All are students of Arietta C. Beinke, of Columbia Street.

Alicia de Larrocha, Spanish pianist who was scheduled to perform in Ann Arbor's Rackham Auditorium Thursday night, has a broken thumb and will be unable to appear.

Music Educators Work Under $1.3 Million Grant

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The Boston ymphony Orchestra's Berkshire Music Center at Tanglewood, Mass., opens its season Sunday with an impressive listing of guest soloists, the Fellow hip Program with 150 pre-porfessional musicians, and the institute, comprising various programs. Gunther Schuller, distinguished composer and head of the New England Conservatory of Music in bBoston, again heads the Contemporary Music activities.

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Perfect music for a summer day, or for any day for that matter, and highly recommended.

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Rimsky-Korsakoff: Symphony No. 2, opus 8 (Antar): Miaskovsky: Symphony No. 21, opus 51. Chicago Symphony Orchestra, Morton Gould conducting. RCA-Victor LM-3022.

Despite the fact that "Antar" is a frankly programatic work, based on a story by Syenkovsky about a Seventh-century poet who was the son of an Abyssinian slave, and the Miaskovsky music is purely abstract in inspiration, there does exist a great and genuine stylistic affinity.

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Both works show Sibelius trademarks: kinetic energizing of the orchestra with alternating bucolic, austere, and somber themes. What makes this recording different is the debut by young French conductor Pretre, and he lives up to his reputation as one of the most painstaking of conductors. There is a concentration here and an obviously superb cooperation between conductor and orchestra, and Sibelius emerges triumphant.

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Martins, who gave the premiere of the work when he was 20, plays it now, seven years later, with steel fingers in a most exciting manner. Both works make use of the theme and variations idea which gives rise to infinite and deft shades of orchestral color, all manner of sound effects, and an exhilarating originality. And Leinsdorf and the orchestra add to the headlong impetus of the whole work. A very exciting recording of talent-at-large.

THE BLADE
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P.M. - CIRC. 175,118
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JUN-26-68

Summer is a Musical Festival All Over U.S.

By PAUL HUME, The Washington Post

Memorial Day marks the official opening of vacations that put hundreds of thousands of music lovers on wheels for a few months and it is always exciting to see who is going to make music in the summer and in what new or old surroundings.

This year, there are more new festivals opening than I can remember in any previous year. I have marked as "new" those that come in this category.

Festival Casals, Puerto Rico, May 29 through June 12, with Casals as both conductor such famous names as Rudolf Serkin, Alexander Schneider, Eugene Ormandy, and Mieczyslaw Horszowski. Details from Festival Casals, San Juan, P.R., G.p.o. box 2350.

(New) at Sarasota, Fla., New College's five concerts between June 1 and 15. Chamber music, with a closing orchestral program. Unusual repertoire and noted performers. Information: New College, P.O. Box 1898, Sarasota, Fla., 33578.

Sarasota reminds us of Daytona Beach's festival centering again around the London Symphony Orchestra with famous soloists, guest conductors, and chamber music. Information from the Florida International Music Festival, Daytona Beach, Fla. It opens in July.

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(New) One of the largest newcomers to the summer scene is Temple University's new festival institute located at Upper Dublin, about 18 miles north of Philadelphia. In a new multi-million dollar setting, Temple is offering both full musical instruction and a gala series of concerts of all kinds. Information from Temple University Festival, Philadelphia, Penn., 19122.

ON OUR SOUTHERN flank is the Eastern Music Festival at Guilford College, now in its seventh season, with Sheldon Morgenstern as music director, an orchestra in residence, and conerts between June 27 and Aug. 1. Details from the festival, 808 N. Elm St., Greensboro, N.C., 27401.

Ravinia, in the green beauty of Chicago's northern suburbs, runs from June 27 to Aug. 10, with Seiji Ozawa putting together an enviable list of programs, artists, and unusual lures. Information from the Festival Association, 11 S. LaSalle St., Chicago, Ill.

(New) and of particular promise is the Waterloo Village Festival in northern New Jersey. Among the sponsors of the new venture are Serkin, Stern, Mme. Olga Koussevitsky, and the Henry Steinways. A 2,000-seat tent with room for a thousand more outside on the lawn will house the New Jersey symphony and its new conductor, Henry Lewis. Dates are June 29 through Sept. 1. Details from Waterloo Music Festival, care of Nat Dorfman, 165 West 46th St., New York City, 10036.

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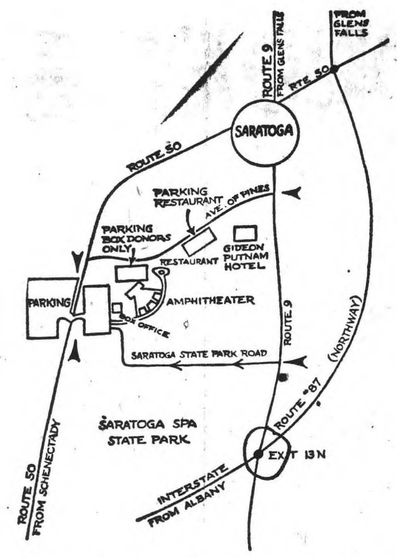

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New Hampshire, offers a peripatetic music festival that plays in Center Harbor, Meredith, Wolfeboro, and Tamworth. For details on this unusual arrangement, write to New Hampshire Music Festival, P.O. Box 147, Center Harbor, N.H., 03226. Concerts are between July 11 and Aug. 15.

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ROCHESTER DEM. CHRONICLE
Sunday, May 26, 1968

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Joseph Silverstein

4.

News Of Music

'Under The Stars' Series Starts Season Sunday

Szor To Direct In Zoo Amphitheater; Bollin Announced As Commentator

By BORIS NELSON
Blade Music Critic

The "Music Under the Stars" series of free concerts, featuring classical and popular band numbers, will open Sunday, July 7, at 8 p.m. in the Toledo Zoo Amphitheater.

Samuel P. Szor again will direct the summer concerts, which last season attracted 50,000 listeners. The outdoor concerts are sponsored by the Toledo Edison Co.

Thomas Bollin will be the commentator.

Park Series To Present Tony Celeste Orchestra

The Tony Celeste Orchestra, just returned from a tour with the Bobby Hackett Show, will be the attraction next Sunday afternoon at 4 in the Music-in-the-Park series in Ottawa Park near the shelter house, sponsored by the city recreation division.

Mr.Celeste will build the musical program of the afternoon as the program progresses. The concert, presented through the Music Performance Trust Fund of the Recording Industries, will feature the new sounds of the "big band." Open and free to the public.

Young Toledoans Helen C. Fitts, Lucy Dasher, April Edith Graham, and Mrs. Joseph Kiss are among the students studying at the St. Louis Institute of Music this summer. All are students of Arietta C. Beinke, of Columbia Street.

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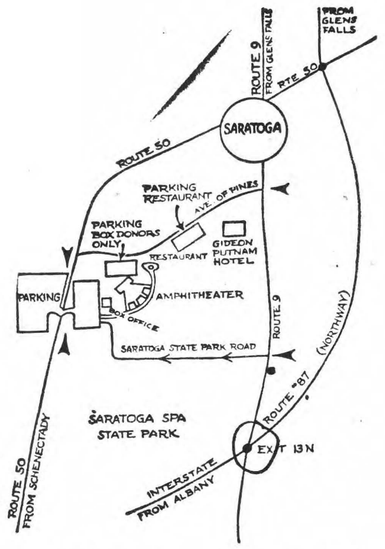

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Joseph Silverstein

The Hills Are Alive With Sounds...

PORT CHESTER ITEM
Wednesday, June 19, 1968

If you are a music buff and inclined to take to the road one of these nice weekends, there are many music festivals opening early in July, at points not too distant from Westchester County.

At the Hopkins Center on the campus of Dartmouth College in Hanover, N.H., the summer music festival opens with a chamber concert on Thursday, July 4 featuring original music by Alberto Ginastera, composers - in - residence, as well as the old masters Bach and Beethoven.

For the four successive Thursday and Sunday evening concerts programs will feature works by well-known composers in addition to original compositions by Mr. Ginastera, Easley Blackwood, also a composer-in-residence, and by Walter Piston, visiting composer.

During the month of August, lectures, symposiums and memorial exhibitions will highlight the center's fourth international Webern festival. Additional guests appearing during August will include Andrew Imbrie, visiting composer, and Niels Viggo Bentzon, composer-in-residence.

The much heralded Tanglewood Festival in Lenox, Mass. opens its eight week season July 5. Under the musical direction of former Westchester resident, Erich Leinsdorf, the Boston Symphony Orchestra concerts are heard Friday and Saturday nights and Sunday afternoons in the Music Shed. The opening week program will be devoted to the music of Mozart and subsequent programs will offer a variety of composers' works as well as excerpts from some of the better known and lesser known operas.

Closer to home, yet outside of the county, eleven concerts will be given in a tent, erected for the series on the grounds of C.W. Post College in Brookville, L.I.

The opening concert, Monday, July 8, will feature Daniel Barenboim leading his English Chamber Orchestra. Mr. Barenboim also will double as soloist and play Beethoven's Piano Concerto No. 2. Anshel Brusow, conductor of the Chamber Symphony of Philadelphia resident orchestra of the Ambler, Pa., Festival, will conduct the orchestra on July 12, when Eugene Istomin, pianist, will be soloist; July 19 in an all-Beethoven program featuring violinst Itzhak Perlman; July 28, with Erick Friedman as violin soloist, and July 31, when a Shostakovich concerto for piano, trumpet and strings will be the highlight of the evening.

Subsequent programs will feature pianist Alexis Weissenberg, July 13; Antal Dorati, conducting the Royal Philharmonic Orchestra, founded by Sir Thomas Beecham, on July 25; the New Jersey Symphony Orchestra, under the baton of Henry Lewis, and piano soloist Misha Dichter on Aug. 10, and Byron Janis on Aug. 17.

TIMES UNION
ALBANY, N. Y.
D. 68,913 SUN. 129,006
JUN 23 1968

. . . Music and Dance

Planning Charts Exciting Course

By JOAN SIMMONS
Times-Union Music Critic

The Capitaland summer festival season has generally been termed a bore and taken at a glance it does look that way.

But with the sheer wealth (in terms of numbers if nothing else) of dance and music entertainment being put forth in the next ten weeks it seems that some careful planning could yield a very successful and exciting course through what some have called a labyrinth of mediocrity.

There are twenty-seven music festivals and two dance festivals within the area, most of these running for the season which varies between six and ten weeks. Taking into consideration the factors of time, travel and money which influence the decisions of the average concert-goer, an individual will be able to sample only a very small portion of what is offered.

With so much to choose from he needn't curse his luck at being offered so much Beethoven - Tchaikowsky - Rachmaninoff at Tanglewood and the Saratoga Performing Arts Center.

One of the faults that veterans are finding with the season is that it includes so many hard-core traditional performances. For the veterans this might be a valid complaint but for the more casual concert-goer this is an ideal way to catch up on some things that should be seen or heard sometime.

Prime Examples

There are prime examples within the season's scheduling for the New York City Ballet at Saratoga July 4 through 28.

"The Nutcracker," which will open the season, hardly needs to be mentioned. This is a must sometime during the career of any ballet observer and it is very seldom seen outside of New York. To pass up the chance would be like eating French food without wine.

In the same category is "Swan Lake." The New York City Ballet does only the second act but it contains much of the essence of the full ballet. It has been included during the summer season each year because of its tremendous popularity, and again is a work that should be seen sometime.

Across the park and still with the New York City Ballet is the local premiere of "Midsummer Night's Dream" which opens the SPAC Film Festival in the theater on Tuesday. This is the first full length American ballet movie and it has been well-received throughout the country since its premiere a year ago.

The production presented in the film is basically that which the company opened the Performing Arts Center with two years ago.

The remainder of the ballet schedule comes pretty much from its solid and most proven portion of its repretoire. There is variety without actually including anything too new or advanced.

A special attraction, with the dates to be announced later, will be the presentation of the up-dated version of George Balanchine's "Slaughter On Tenth Avenue" which he did originally for "On Your Toes" in 1947.

The opening performance of Eugene Ormandy and the Philadelphia Orchestra on August 1 holds interest because of its performers which include the Capitol Hill Choral Society of Albany even though the program, beyond the North American premiere of Alberto Ginastera's setting for Psalm 150, will be quite

See MUSIC, Page 8

Music: Planning Can Map Exciting Course

Continued from Page 1

routine. This will also be the big social evening of the season at Saratoga.

For tastes that tend toward the light and older type of entertainment there are particular attractions in the Rodgers and Hammerstein program to be conducted by Richard Rodgers and Arthur Fiedler and the all-Gershwin program also conducted by Fiedler.

Among the special attractions is the appearance of Dinah Shore on Thursday which also falls in this category.

Possibly the most interesting of the theme concerts for the SPAC season will be the "American Concert" on August 11. The big draw for this program at the box office will be Van Cliburn playing MacDowell's Piano Concerto No. 2. Copland, Bloch and Carter are the other composers represented.

Young Pop Tastes

Special attractions at SPAC are aimed generally at the young pop tastes with such diverse talents as Pete Seeger and Ravi Shankar included in the roll.

The Boston Symphony Orchestra at Tanglewood offers some familiar choices and some new ones. The appearance of William Steinberg as guest conductor with the orchestra on August 4 will be of particular interest in view of his plans to succeed Erich Leinsdorf as music director at the end of next season.

Musically a good choice would be the performance of Brahms Requiel on July 27. This is the sort of thing that is almost invariably impeccably staged at Tanglewood.

In the one essentially modern program of the season Aaron Copland will conduct the BSO in works by Carter, Faure, Chavez, Stravinsky and, of course, Copland on August 23.

Festivity in Festival

For those who like festivity in their festival Tanglewood really produces it twice each summer. The first is the annual appearance of the Boston Pops on traditionally one of the gayest and most successful events of the season.

The second is the "Tanglewood - On - Parade" gala which honors the students of the Berkshire Music School at Tanglewood. This is generally light and boistrous in content and resembles a music marathon beginning sometimes in the afternoon and running through the evening.

Chamber music concerts offer a limited choice to a more specialized audience at both Saratoga and Tanglewood as well as several chamber festivals including Music Mountain in Connecticut and the Maverick Concerts in Woodstock.

Chamber groups represented are generally good to excellent with their feet solidly in the classics. Good musical entertainment can be counted on, but not too much experiment.

In opera the main entry is the Lake George Opera Festival in Queensbury which is presenting a "Shakespeare Opera Festival" this year. The schedule nevertheless has a little bit of everything.

There is something new, David Amram's "Twelfth Night" with the composer expected to be present for the opening. There is something old, "Romeo and Juliet" and "Merry Wives of Windsor."

And there is something different, Rossini's "Otello," not the familiar Verdi version. This one has a happy ending.

Completing the season is Benjamin Britten's "Midsummer Night's Dream," a relatively new and completely fascinating work.

Turneau Opera offers more of the traditionals from its repertoire plus a Grand Opera Gala and a week of two short productions, "L'Enfant Prodique" and "The Scarf."

Musicians' Festival

The Marlboro Music Festival in Marlboro Vermont is primarily a musicians' festival. The interest and activity centers on rehearsals (many of which are open to the public) and self-improvement for the many musicians who take part under the general direction of Rudolf Serkin.

The chief interest to the non-studying is the appearance of cellist Pablo Casals. Casals will be present and working at the festival again this season but his appearances will not be announced in advance. Audiences will just have to take their chances.

Jacob's Pillow offers its usual style of dance festival intermingling ballet with ethnic and modern dancing for an often widely varied and interesting program. In contrast to the company emphasis of the New York City Ballet at Saratoga, Jacob's Pillow places a premium on the individual and the limited performance.

Among the Best . . .

Among the best to appear at Jacob's Pillow this season will be Edward Villella and Patricia McBride, Niels Kehlet of the Royal Danish Ballet and Eleanor d'Antuono of American Ballet Theater.

Companies to note are the Pennsylvania Ballet during the week of July 23 and the Boston Ballet during the week of August 6.

This listing most likely surpasses the average individual's attendance at concerts and dance programs this summer and still it only skims the surface.

It will be generally a traditional season, with few premieres and nothing terribly startling and on the whole tailored to the interests indicated by the majority of ticket buyers.

In other words it is a sure thing.

Summer Theater Opens Soon In N.E.

By JOHN HAHN

BOSTON (UPI) — Attractions ranging from Imogene Coca to Tiny Tim and Carmel Quinn to Van Cliburn will enliven New England's straw hat and turtleneck sweater circuit this summer.

Pick about any star from Broadway, television, night clubs, the movies or the concert stage. More than likely the name will appear on a poster somewhere in the six states.

Music and drama, as usual, will dominate the entertainment scene but a circus from Europe will be one added feature in Boston-area summer theatres this year.

One of the most-anticipated pre-Broadway events will be the five-week premiere engagement in Boston of Ervin Drake's new musical, "Her First Roman," opening July 29 at an in-town theater. Based on George Bernard Shaw's "Caesar and Cleopatra," it stars Tony Award winners Richard Kiley and Leslie Uggams.

Hans Conreid and Dody Goodman will offer "Don't Drink the Water" and Chita Rivera will headline "Sweet Charity."

SUMMER THEATRE

(Continued on Page Three)

ITEM (e)
CLINTON, MASS.
CIRC. 3,550
JUN 25 1968
New England Newsclip

Summer

(Continued from Page One)

Other Broadway Hits

Also from Broadway, John Raitt will star as "The Music Man." Ann Corio and Sherry Briton each will have a burlesque show. And there will be in-the-round revivals of the perennial hits, "The Sound of Music" and "West Side Story."

Noel Harrison will represent the English music halls in "Half a Sixpence."

Hollywood favorites Tom Poston and Dan Dailey will complete with their own medium by appearing in "The Odd Couple," which now also is a current feature picture.

Also from the night club and TV world come Danny Kaye; Ed Ames; Sid Caesar and Imogene Coca; Alan Sherman and Carmel Quinn; the New Christy Minstrels; the Cowsills; Judy Collins; Liberace; Tiny Tim; Theodore Bikel; the Young Rascals; Ray Charles and Andy Williams with Peter Nero.

For younger showgoers there will be Hetzer's European Circus; The Mad Shoe; Jimmi Hendrix; Vanilla Fudge; The Union Gap; the Ultimate Spinach, and Tammy Grimes.

BSO At Lenox

Elsewhere in Massachusetts, the eight-weekend Berkshire Music Festival at Lenox will feature the Boston Symphony Orchestra and its musical director, Erich Leinsdorf. Among the guest conductors will be Aaron Copland, Josef Krips, Charles Munch, the orchestra's director-emeritus, and William Steinberg, who will succeed Leinsdorf in the fall of 1969. Soloists at Tanglewood will include pianists Cliburn, Jorge Bolet and Gina Bachauer and opea singers Beverly Sills, Rosalind Elias, Jess Thomas and Giorgio Tozzi.

The Oberlin College Players will stage Gilbert and Sullivan operettas at Highfield and Falmouth. Chamber music, intrumental, vocal or orchestra concerts are planned also at Gloucester, Ipswich, Nantucket, New Marlboro, Northampton, Pittsfield and Provincetown.

In Rhode Island, the four-day Newport Jazz Festival will open July 4, featuring Count Basie, Duke Ellington, Ramsey Lewis, Nina Simone and Dionne Warwick.

The Newport Folk Festival from July 23 to 28 has booked Joan Baez, Bob Dylan, Pete Seegar, Roy Acuff, Arlo Guthrie and Bikel.

More Musicals

The other New England states also scheduled many musical and dramatic events. Summerlong Pops concerts will be held at the Yale Bowl in New Haven.

In Maine, Bar Harbor Festival concerts will be given July 24 to Aug. 2; the Monteaux Festival, named for the late conductor of the Boston Symphony, will be held in Hancock from July 14 to Aug. 25; and Bowdoin College will offer chamber music concerts from July 11 to Aug. 15.

The New Hahpshire Music Festival will run from July 11 to Aug. 15 at Center Harbor and the Hopkins Center of Dartmouth College has scheduled chamber music and orchestra concerts through Aug. 31.

Four major concert series are announced for Vermont. They are the Lane Summer Series at the University of Vermont in Burlington; the Composers Conference and Chamber Music Center at Bennington; the Marlboro School of Music chamber music series; and the Southern Vermont Art Center programs at Manchester.

The Evening Gazette Worcester, Tues., June 25, 1968 31

GAZETTE (e)
WORCESTER, MASS.
CIRC. 94,350
JUN 25 1968
New England Newsclip

Straw Hat, Turtleneck Sweater Circuit

Stage, Screen and TV Stars to Visit N. E. Area

BOSTON (UPI) — Attractions ranging from Imogene Coca to Tiny Tim and Carmel Quinn to Van Cliburn will enliven New England's straw hat and turtleneck sweater circuit this summer.

Pick about any star from Broadway, television, night clubs, the movies or the concert stage. More than likely the name will appear on a poster somewhere in the six states.

Music and drama, as usual, will dominate the entertainment scene, but a circus from Europe will be one added feature in Boston - area summer theaters this year.

One of the most - anticipated pre - Broadway events will be the five-week premiere engagement in Boston of Ervin Drake's new musical, "Her First Roman," opening July 29 at an in-town theater. Based on George Bernard Shaw's "Caesar and Cleopatra," it stars Tony Award winners Richard Kiley and Leslie Uggams.

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Leslie Uggams

Imogene Coca

Charles Munch

Carmel Quinn

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Summer Scene to Be Kaliedescope Of Music, Dance, Drama, Films, Art

By LINDA SHAPIRO

Everything's coming up excitement on the summer scene of music, drama, the dance, films, and a kaliedescope of art presentations. Step right up and take your choice. There's something for every taste and special interest. The hills will echo with the sounds of music from southern Vermont all the way down through the Berkshire Hills to northern Connecticut and east and west as well.

Boston Symphony

The Boston Symphony will take up residence at Tanglewood in Lenox and present an eight-week season with such outstanding performers as Grant Johannesen, Van Cliburn, and Joseph Silverstein, and famed guest conductors Aaron Copeland, William Steinberg, and Charles Munch. A new addition will be four Wednesday concerts representing contemporary trends in music at the highest level: musical satire, folk-rock music, non-western music, and jazz.

Chamber music in the contemporary as well as the classic style will abound in quantity as well as quality. Pablo Cassals will again conduct for the Marlboro Music Festival players who include such luminaries as Rudolph Serkin. Two new chamber groups are scheduled in the Lenox area. High Point will present quartet concerts by the Berkshire Chamber Players featuring internationally known performers Ruth and Herbert Tichman. The Music Inn will now swing over from its former place as a jazz festival to host the Talin Music Festival created by Daniel Antoun, who will present baroque and contemporary chamber music by orchestra and soloists. Mr. Antoun hopes to use the festival as a study program for musicians who will eventually form an orchestra which will tour Europe and South America as well as the United States.

The resident quartet at Music Mountain, The Berkshire Quartet, will celebrate its 20th anniversary at the Connecticut 10-week series by asking a large number of guest artists to appear, including the Magg family and David Dawson.

Split Season

In Saratoga, the Performing Arts Center will present a split season of New York City Ballet, through July, under the brilliant direction of George Balanchine and The Philadelphia Orchestra under the baton of Eugene Ormandy through August.

Scattered in and among these classic art forms will be concert performances by such diversified talents as The Fifth Dimension, Ravi Shankar, Simon and Garfunkel, Pete Seegar, and a Rowan and Martin "Laugh-In."

The 27th year of the famous and renowned Ted Shawn Dance Festival at Jacob's Pillow in Lee will offer some highly exciting programs including dances from Spain, Japanese and Hindu dancers, and the leading dancers of the Royal Danish Ballet, Solveig Oestergaard and Niels Kehlet. The 1968 Vestris Competition prize winning ballet "Apollo" by Balanchine and Stravinsky will be performed by the Boston Ballet Company; a must for all students of the dance.

Just coming into their own as an art form and festival event are films, both American and foreign. The continuing series at the Little Cinema in Pittsfield is one of the finest anywhere. The collection is varied as well as selective. This season they have introduced a collection of British revivals including such favorites as "Great Expectations," "The Lavendar Hill Mob," and "The Ladykillers." Saratoga will also present a collection of 40 old favorites at the Spa Summer Theatre including stars W. C. Fields, Harold Lloyd, Rudolph Valentino, Clara Bow and work of directors Fellini, de Sica, Rosselini, and Bergman.

The University of Massachusetts has gone to another film extreme by scheduling old favorites under the title Summer Camp for obvious reasons: "King Kong" with Fay Wray, "Bride of Frankenstein" with Boris Karloff and Elsa Lancaster, "Gold Diggers of 1933" with Dick Powell, Joan Blondell, and Ginger Rogers. The first group are low camp, the second, middle camp, and the third considered high camp. Enough said.

Sights of Art

The view from everywhere will be adorned with sights of art: sculpture, ceramics, oils, watercolors, lithographs; originals and reproductions; abstracts, pop, impressionistic, woodcuts and on and on to represent every art form available today to the collector and viewer. There are new galleries opening throughout the area and provide some excellent days entertainment visiting from one to another. There are working galleries like the Lavenda Door in Stockbridge, galleries run by artists themselves such as Image Gallery in Stockbridge and Tempo in Lenox, and those by talented directors and directresses.

The sudden and explosive boom in the art market as an investment and as status symbols has made the galleries an important part of one's cultural outlook. The range of professional work from The Southern Vermont Art Center in Manchester all the way through the heart of collector's country in the Berkshires to Tyringham Galleries in the south varies with the gallery.

Each are, however, worth a visit if only for a good lesson in the contemporary doings in the art world.

With the Williamstown Theatre as one of the finest in the country anchoring a splendid season of plays ranging from the Greeks to the now-English writers of great success, the theater season hereabouts promises to be very special.

New Concert

The Berkshire Theatre Festival in Stockbridge deserves some attention, too, however, if only because the concept is new. Founders William Gibson and Arthur Penn, author and director respectively of great note, have established this theater as a prelude to Broadway. Here new shows by both old and new writers can be performed before Broadway. With both men actively participating along with such well-known performers as Elaine May and Anne Bancroft, it, too, promises to be an excellent season for the theater.

A summer's worth of cultural activities, with some special events thrown in every here and there, requires the interested person to spend some time with all the schedules laid out before him. Carefully pick and choose that which you will enjoy; or that about which you know nothing and wish to learn, or that which is new and requires some investigation. The area is bountiful with a galaxy of sounds and sights awaiting the eyes and ears of all.

TRANSCRIPT (e)
NORTH ADAMS, MASS.
CIRC. 13,350
JUN 28 1968
New England Newsclip

BAY STATE BANNER
BOSTON, MASS.
WEEKLY
MAY 9 1968
New England Newsclip

Letters From Our Readers

To the Editor:

As you have read in the Banner, almost two years of negotiations have ended in acquisition of the former Temple Mishkan Tefila and the Lubavitz Yeshiva as a home for the Elma Lewis School of Fine Arts, Inc.; we can now develop a vast cultural complex to service our community and be a model to America. Bringing this property transfer to pass and planning the beginning of this center has been the most difficult task I have faced to date. As we got to the place where the transfer was imminent, the officers and staff of Combined Jewish Philanthropies began to anticipate opposition from organizations and individuals within our community. To all those who quickly rallied around and affixed their names to a petition endorsing my efforts, and also to all those who sent letters to Combined Jewish Philanthropies, many thanks. Congratulations also for demonstrating that while we do a great deal of family fighting, we can unite for a common purpose.

Now, after seventeen years of a continuous operation, it was necessary to cease all classes during this eighteenth year to re-appraise and advance. Sometimes as many as thirty phone calls came in one day asking when classes would resume. While I was immeasurable saddened by disappointed students, I had to make a decision to sacrifice a few students whose careers were ended this year in order that many young people should have a brighter tomorrow. Although those students we have had in the past have been benefited and some have even become professionals in the theater (performing here and abroad), there is much more that I would have desired for them--much more that would have made them "world beaters". I flatter myself, however, that our school did offer them much, for they constantly work at their professions; indeed, they are never out of work. However, as I have moved about in professional art circles here and in New York, as I have participated in educational explorations, and as I have viewed economic situations in the white community, it became obvious to me that our entire operation would have to be restructured. The black student, as all other black citizens, must be given the best equipment available to go into this uneven contest. In our case, the equipment is artistic and cultural. We, therefore, are happy to announce the beginning of plans for a cultural complex which will operate at the community level, and the completely professional level.

The new Temple building will house the professional operations when it has been renovated. In it will be a museum, mainly funded by the Boston Museum of Fine Arts, with a black curator; it will meet the standards of the Museum of Fine Arts. The Boston Symphony Orchestra is offering concerts by the Pops Orchestra and the smaller chamber orchestra group. They are also offering to train one or two young men in the management of a symphony orchestra at Tanglewood this summer. One of the major foundations is working with us to develop by fall a fully professional dance company. At present, we have not worked out the skeleton for a drama repertory, but we will start by bringing in worthwhile productions from the New York professional theater. This building will also have a room for memorabilia--things which may or may not have great monetary value, but will be pertinent to black life, and a room for important functions.

The school building will be the one which gets the most vigorous use. A new academic school, which has been two years in the making, will be tenant for at least two years. In the late afternoon and evening hours, the very best training in the arts will exist. Gunther Schuller president of the New England Conservatory, and Todd Perry, manager of the Boston Symphony Orchestra, are now discussing with me the teaching program The teachers willbe made available from the teaching staff of the Conservatory, and some members of the orchestra will teach their instruments. Scholarships are also offered to community children for the school at Tanglewood this summer; cultural day trips are available for children of the South End-Roxbury-North Dorchester communities. The same national foundation which is developing the dance teaching program that will train dancers who will be potential members of the company. There will also be classes in creative writing taught by writers of note. In fact, every possible art and humanity is being subsidized by local art organizations. We will, of course, show equal interest in those students who have no desire to follow a professional career in the arts. Modern art forms such as jazz, modern painting and drawing, modern dance, and all of the others are to receive equal emphasis. I think it goes without saying that we will state and re-state all of the beauty which we brought from Africa, developed all over the western world and shaped into Afro-American culture.

We will have in the school a beautiful eight-hundred seat auditorium which we know will be constantly busy with community productions. It is also our desire to make the complex a home for every non-commercial art enterprise in our community. So that we may be totally relevant to the lives of those in the community, please let some member of the board or staff of the Elma Lewis School of Fine Arts, Inc., or some one of the parents who has been in constant touch with the development of the center, come to a meeting of your group to tell you of our plans, hear what you would have us do, and ask you for your support.

After May 15 we will be accepting registrations for enrollment in the school for anyone from six to sixty. Classes will start at the YMHA-Hecht House and continue throughout the summer until Labor Day. At the same time we'd like to hear from those who would like to appear at the Playhouse in the Park, or who would like to see some particular event happen there.

Again, thank you for your support over the years. Now that we have the buildings, the trick is going to be to get the money to support them. Program money is only a part of the answer; the complete answer will be in endowment. One segment of our vast racial problem in America can receive a frontal attack frm the efforts of Boston's Black Community; thank you for having the vision to participate.

Yours in the arts,
Elma Lewis

Hartford Times
T. July 12

Bostonians Open Berkshire Festival Friday

The Boston Symphony Orchestra will open the 31st Berkshire Festival at its summer home, Tanglewood, Lenox, Mass., Friday. Erich Leinsdorf, who begins his sixth season as the festival's director, will conduct the opening concert, a Mozart program, in the 6,000-seat Music Shed.

Each weekend through Aug. 25 the orchestra presents concerts on Fridays at 9 p.m., Saturdays at 8 p.m., and Sundays at 2:30 p.m.

As in the past two summers the orchestra again offers Weekend Preludes beginning at 7 p.m. for early arrivals to the Friday evening symphony concerts.

* * *

On Sunday mornings this summer the ensembles of the Boston Symphony Orchestra, chamber groups of symphony players, will give chamber music programs at 10:30 in the Tanglewood Theater.

The initial two weeks of the Tanglewood season will consist of chamber orchestra concerts with three all-Mozart programs and three to include works by Bach, Boccherini, Handel, Haydn, and Telemann. David Zinman will conduct the concert of July 12, and Leinsdorf the five others.

Other guest conductors at this summer's Berkshire Festival will be Aaron Copland (Aug. 23), Sixten Ehrling (Aug. 2), Josef Krips (July 28), Charles Munch (Aug. 17), Stanislaw Skrowaczewski (July 19), William Steinberg (Aug. 4), and the Boston Symphony's assistant conductor, Charles Wilson (Aug. 9).

Krips', Wilson's and Zinman's appearances will be their first with the orchestra at Tanglewood. Charles Munch will conduct Berlioz' "Romeo and Juliet" with Rosalind Elias, Jerold Siena, and Georgio Tozzi as soloists Aug. 17.

* * *

Leinsdorf will conduct a performance of Haydn's Nelson Mass on July 13, Brahms' Requiem on July 27, and an all-Wagner program on Aug. 24 to include the first concert performance of the Finale of "Das Rheingold" with Hanne-Lore Kuhse and Jess Thomas. Pianist Gina Bachauer is to play at each of the Aug. 9, 10, 11 concerts, and on Aug. 3 Malcolm Frager will play a version of Schumann's Piano Concerto he recently discovered.

Arthur Fiedler will make his annual appearance with the Boston Pops Orchestra for the Boston Symphony Pension Fund on Aug. 14 and the Berkshire Music Center benefit, Tanglewood-on-Parade, is scheduled Aug. 21.

A brochure with Berkshire Festival programs and ticket information may be obtained by writing: Festival Ticket Office, Tanglewood, Lenox, Mass. 01240.

The complete Boston Symphony Orchestra programs for the 1968 Berkshire Festival:

July 5, 9 p.m.—Leinsdorf conducting all-Mozart program: "Marriage of Figaro" Overture, Violin Concerto No. 1, K. 207, with James Oliver Buswell IV, soloist; Serenade in D major, K. 320, "Posthorn."

July 6, 8 p.m.—Leinsdorf conducting all-Mozart program: Symphony No. 28, K. 200; "Exsultate, Jubilate," K. 165; "Alma grande e nobil core," K. 578; "Eine Kleine Nachtmusik," K. 525; Arias from "Zaide" and "Il Seraglio" with Beverly Sills, soprano soloist.

July 7, 2:30 p.m.—Leinsdorf conducting all-Mozart program: Symphony No. 36, K. 425 "Linz"; Piano Concerto K. 453, Symphony No. 38, K. 504 "Prague."

* * *

July 12, 9 p.m.—David Zinman conducting. Boccherini, Symphony in A, Op. 1, No. 3; Bach, Violin Concerto in E major, Joseph Silverstein, soloist; Handel, Concerto Grosso, Op. 6, No. 4. Haydn, Symphony No. 83.

July 13, 8 p.m.—Leinsdorf conducting: Bach, Jauchzet Gott, Cantata No. 51, Saramae Endich, soprano soloist; Haydn, Lord Nelson Mass, with Saramae Endich, Beverly Wolff, Enrico Di Giuseppe, Paul Plishka and Tanglewood Choir.

July 14, 2:30 p.m.—Leinsdorf conducting: Telemann, Triple Concerto for flute, violin, cello; James Pappoutsakis, Alfred Krips, Martin Hoherman; Bach, Cantata No. 35, Beverly Wolff, mezzo soprano; Handel, Suite from The Water Music.

* * *

July 19, 9 p.m.—Stanislaw Skrowaczewski conducting: Berlioz, Le Corsaire, Overture; Lutoslawski's Concerto for Orchestra; Dvorak's Symphony No. 7.

July 20, 8 p.m.—Leinsdorf conducting: Wagner's "Flying Dutchman" Overture, Bartok's Concerto for Orchestra, Tchaikovsky's Piano Concerto No. 1 with Van Cliburn, soloist.

July 21, 2:30 p.m.—Leinsdorf conducting all-Beethoven program: Symphony No. 1, Symphony No. 8, Piano Concerto No. 5, "Emperor" with Grant Johannesen, soloist.

July 26, 9 p.m.—Leinsdorf conducting: Kraft, Concerto for Percussion and Orchestra; Weber, Konzerstuck, Jorge Bolet; Rimsky-Korsakov, Antar; Liszt, Hungarian Fantasy, Jorge Bolet, soloist.

July 27, 8 p.m.—Leinsdorf conducting: Brahms' Requiem with Saramae Endich, Sherrill Milnes, Berkshire Chorus, Tanglewood Choir.

July 28, 2:30 p.m.—Josef Krips conducting: Beethoven, Symphony No. 6; Strauss, Don Juan; Stravinsky, Firebird Suite.

* * *

Aug. 2, 9 p.m.—Sixten Ehrling conducting: Berlioz, Benvenuto Cellini, Overture; Ravel, Pavane for a dead Infanta; Ravel, Rapsodie Espagnole; Tchaikovsky, Symphony No. 5.

Aug. 3, 8 p.m.—Leinsdorf conducting: Nicolai, The Merry Wives of Windsor; Mendelssohn, Symphony No. 3, "Scottish"; Schumann, Piano Concerto (Frager Version), Malcolm Frager, soloist; Strauss, Suite from "Der Rosenkavalier."

Aug. 4, 2:30 p.m.—Steinberg conducting: Rachmaninoff, Paganini Variations, Jorge Bolet, soloist; Mahler, Symphony No. 1.

* * *

Aug. 9, 9 p.m.—Charles Wilson conducting: Glinka, Ruslan and Ludmilla; Rimsky-Korsakov, Scheherazade; Rachmaninoff, Piano Concerto No. 3 with Gina Bachauer, soloist.

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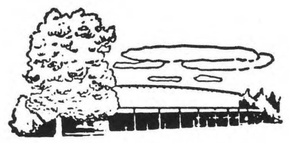

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TRANSCRIPT-TELEGRAM (e)
HOLYOKE, MASS.
CIRC. 26,950

JUL 2 1968

New England Newsclip

Music

Boston Symphony Opens Berkshire Festival Season

By Alfred Burke

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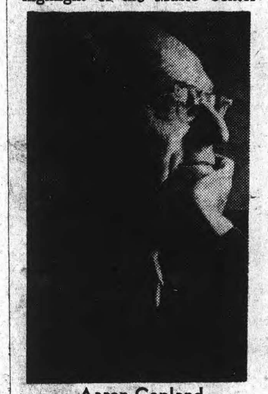

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BALLAD ENTHUSIASTS will hear many a tale, happy and sad, when the Newport Folk Festival presents a number of today's outstanding balladeers in a concert Saturday evening, July 27. Leading the contigent from this country will be Pete Seeger who is probbaly the most famous balladeer in the world. Jean Ritchie will thrill her fans with a delightful and traditional list of songs from the hills of old Kentucky, where she learned them as a small girl. The south style ballad will also find another outstanding interpreter in the person of Frank Warner.

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SUN (e)
LOWELL, MASS.
CIRC. 46,350

JUL 6 1968

New England Newsclip

Hartford Times
T. July '12

Bostonians Open Berkshire Festival Friday

The Boston Symphony Orchestra will open the 31st Berkshire Festival at its summer home, Tanglewood, Lenox, Mass., Friday. Erich Leinsdorf, who begins his sixth season as the festival's director, will conduct the opening concert, a Mozart program, in the 6,000-seat Music Shed.

Each weekend through Aug. 25 the orchestra presents concerts on Fridays at 9 p.m., Saturdays at 8 p.m., and Sundays at 2:30 p.m.

As in the past two summers the orchestra again offers Weekend Preludes beginning at 7 p.m. for early arrivals to the Friday evening symphony concerts.

* * *

On Sunday mornings this summer the ensembles of the Boston Symphony Orchestra, chamber groups of symphony players, will give chamber music programs at 10:30 in the Tanglewood Theater.

The initial two weeks of the Tanglewood season will consist of chamber orchestra concerts with three all-Mozart programs and three to include works by Bach, Boccherini, Handel, Haydn, and Telemann. David Zinman will conduct the concert of July 12, and Leinsdorf the five others.

Other guest conductors at this summer's Berkshire Festival will be Aaron Copland (Aug. 23), Sixten Ehrling (Aug. 2), Josef Krips (July 28), Charles Munch (Aug. 17), Stanislaw Skrowaczewski (July 19), William Steinberg (Aug. 4), and the Boston Symphony's assistant conductor, Charles Wilson (Aug. 9).

Krips', Wilson's and Zinman's appearances will be their first with the orchestra at Tanglewood. Charles Munch will conduct Berlioz' "Romeo and Juliet" with Rosalind Elias, Jerold Siena, and Georgio Tozzi as soloists Aug. 17.

* * *

Leinsdorf will conduct a performance of Haydn's Nelson Mass on July 13, Brahms' Requiem on July 27, and an all-Wagner program on Aug. 24 to include the first concert performance of the Finale of "Das Rheingold" with Hanne-Lore Kuhse and Jess Thomas. Pianist Gina Bachauer is to play at each of the Aug. 9, 10, 11 concerts, and on Aug. 3 Malcolm Frager will play a version of Schumann's Piano Concerto he recently discovered.

Arthur Fiedler will make his annual appearance with the Boston Pops Orchestra for the Boston Symphony Pension Fund on Aug. 14 and the Berkshire Music Center benefit, Tanglewood-on-Parade, is scheduled Aug. 21.

A brochure with Berkshire Festival programs and ticket information may be obtained by writing: Festival Ticket Office, Tanglewood, Lenox, Mass. 01240.

The complete Boston Symphony Orchestra programs for the 1968 Berkshire Festival:

July 5, 9 p.m.—Leinsdorf conducting all-Mozart program: "Marriage of Figaro" Overture, Violin Concerto No. 1, k. 207, with James Oliver Buswell IV, soloist; Serenade in D major, K. 320, "Posthorn."

July 6, 8 p.m.—Leinsdorf conducting all-Mozart program: Symphony No. 28, K. 200; "Exsultate, Jubilate," K. 165; "Alma grande e nobil core," K. 578; "Eine Kleine Nachtmusik," K. 525; Arias from "Zaide" and "Il Seraglio" with Beverly Sills, soprano soloist.

July 7, 2:30 p.m.—Leinsdorf conducting all-Mozart program: Symphony No. 36, K. 425 "Linz"; Piano Concerto K. 453, Symphony No. 38, K. 504 "Prague."

* * *

July 12, 9 p.m.—David Zinman conducting. Boccherini, Symphony in A, Op. 1, No. 3; Bach, Violin Concerto in E major, Joseph Silverstein, soloist; Handel, Concerto Grosso, Op. 6, No. 4. Haydn, Symphony No. 83.

July 13, 8 p.m.—Leinsdorf conducting: Bach, Jauchzet Gott, Cantata No. 51, Saramae Endich, soprano soloist; Haydn, Lord Nelson Mass, with Saramae Endich, Beverly Wolff, Enrico Di Giuseppe, Paul Plishka and Tanglewood Choir.

July 14, 2:30 p.m.—Leinsdorf conducting: Telemann, Triple Concerto for flute, violin, cello; James Pappoutsakis, Alfred Krips, Martin Hoherman; Bach, Cantata No. 35, Beverly Wolff, mezzo soprano; Handel, Suite from The Water Music.

* * *

July 19, 9 p.m.—Stanislaw Skrowaczewski conducting: Berlioz, Le Corsaire, Overture; Lutoslawski's Concerto for Orchestra; Dvorak's Symphony No. 7.

July 20, 8 p.m.—Leinsdorf conducting: Wagner's "Flying Dutchman" Overture, Bartok's Concerto for Orchestra, Tchaikovsky's Piano Concerto No. 1 with Van Cliburn, soloist.

July 21, 2:30 p.m.—Leinsdorf conducting all-Beethoven program: Symphony No. 1, Symphony No. 8, Piano Concerto No. 5, "Emperor" with Grant Johannesen, soloist.

July 26, 9 p.m.—Leinsdorf conducting: Kraft, Concerto for Percussion and Orchestra; Weber, Konzerstuck, Jorge Bolet; Rimsky-Korsakov, Antar; Liszt, Hungarian Fantasy, Jorge Bolet, soloist.

July 27, 8 p.m.—Leinsdorf conducting: Brahms' Requiem with Saramae Endich, Sherrill Milnes, Berkshire Chorus, Tanglewood Choir.

July 28, 2:30 p.m.—Josef Krips conducting: Beethoven, Symphony No. 6; Strauss, Don Juan; Stravinsky, Firebird Suite.

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Aug. 2, 9 p.m.—Sixten Ehrling conducting: Berlioz, Benvenuto Cellini, Overture; Ravel, Pavane for a dead Infanta; Ravel, Rapsodie Espagnole; Tchaikovsky, Symphony No. 5.

Aug. 3, 8 p.m.—Leinsdorf conducting: Nicolai, The Merry Wives of Windsor; Mendelssohn, Symphony No. 3, "Scottish"; Schumann, Piano Concerto (Frager Version), Malcolm Frager, soloist; Strauss, Suite from "Der Rosenkavalier."

Aug. 4, 2:30 p.m.—Steinberg conducting: Rachmaninoff, Paganini Variations, Jorge Bolet, soloist; Mahler, Symphony No. 1.

* * *

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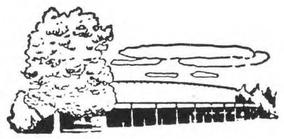

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SUN (e)
LOWELL, MASS.
CIRC. 46,350

JUL 6 1968 New England Newsclip

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BEACON HILL NEWS
BOSTON, MASS.
WEEKLY

JUN 27 1968 New England Newsclip

Highlights Of Boston Symphony Orchestra's 1968-69 Season

The opening concerts of the Boston Symphony Orchestra's eighty-eighth season, 1968-69, will take place on Friday afternoon and Saturday evening, September 27 and 28, in Symphony Hall, Boston, with a program comprising Mozart's SYMPHONY IN E FLAT, K. 543, Beethoven's concert aria **Ar, Perfido,** and excerpts from Wagner's DIE GOTTERDAMMERUNG. Marilyn Horne will be soloist in the Beethoven and Wagner works.

Highlights of the season's repertoire, in addition to the Wagner excerpts, include major works, two seldom-heard Prokofieff pieces, choral and vocal and a concerto last heard by Boston Symphony Orchesra audiences 55 years ago. Mr. Leinsdorf will conduct the first Boston and New York performances of the original version of Strauss' ARIADNE AUF NAXOS on January 3, 4 and 7, 1969, in Symphony Hall and January 18 in Carnegie Hall. Claire Watson and Beverly Sills, sopranos, and Robert Nagy, tenor, will be featured soloists. Debussy's THE MARTYRDOM OF ST. SEBASTIEN will be conducted by the Orchestra's former Music Director, Charles Munch. The seldom-heard Prokofieff pieces, both to be conducted by Erich Leinsdorf, are the FOURTH SYMPHONY, which was given its first performance by the Boston Symphony Orchestra under Serge Koussevitzky in November, 1930, and the FIFTH PIANO CONCERTO in which John Browning will be soloist. On the program with the Prokofieff symphony will be Robert Schumann's FOURTH SYMPHONY, to be heard in its original version. Another DeBussy work to be played is the infrequently-programmed RHAPSODY FOR SAXOPHONE AND ORCHESTRA. The soloist will be Felix Visuglia. A point of interest of the Rhapsody is that it was commissioned (in 1901) by Elise Coolidge Hall, a Boston lady who played the saxophone. It was once performed by the Boston Symphony Orchestra with the saxophone part played by Louis Speyer on the English horn. A novelty of the season will be the performance with Earl Wild as soloist, of Scharwenka's FIRST PIANO CONCERTO, in b flat minor, by the Orchestra in 1913 with Scharwenka playing and Otto Urack conducting.

The season will end on April 18 and 19, 1969, with Beethoven's NINTH SYMPHONY, conducted by Erich Leinsdorf. These concerts will be his last winter season concerts as Music Director; he will retire as Music Director at the end of the 1969 Berkshire Festival, although he will return to the Boston Symphony Orchestra as a guest conductor during each of the following five years.

Guest Conductors, in addition to Charles Munch, include: Georg Semkow, the Polish conductor, making his American debut in Boston; Georges Pretre and Pierre Boulez, both making their Boston Symphony Orchestra debuts; Colin Davis and Charles Wilson, Assistant Conductor of the Boston Symphony Orchestra. One other Guest Conductor will be announced later.

Soloists include pianists Clifford Curzon, Andre Watts, Eugene Istomin, Claude Frank, and Jorge Bolet, in addition to John Browning and Earl Wild; violinists Arthur Grumiaux and Joseph Silverstein, Concertmaster of the Boston Symphony Orchestra; and singers Herman Prey, Sherill Milnes, and Sarmae Endich, in addition to Marilyn Horne, Claire Watson, Beverly Sills, and Robert Nagy. Choruses and other soloists will be announced later.

The Annual Pension Fund Concert will be December 15, 1968. Joan Sutherland will sing; Richard Bonynge will conduct.

1968 SESSION OPEN AT TANGLEWOOD

The Boston Symphony Orchestra opened the 27th session of the Berkshire Music Center at Tanglewood, the orchestra's summer home. The orchestra's manager, Thomas D. Perry, Jr., greeted the students in the Tanglewood Theatre - Concert hall. Charles Wilson, assistant conductor of the B.S.O., led the students in the traditional singing of Randall Thompson's "Alleluia." The Thompson "Alleluia" was composed for the opening exercises at the founding of the Berkshire Music Center in 1940 and has been sung at the opening of each session since then.

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The 1968 session of the Berkshire Music Center will conclude on Sunday, August 25, the final day of the Boston Symphony Orchestra's Berkshire Music Festival.

POST GAZETTE
BOSTON, MASS.
WEEKLY CIRC. 21,500

JUL 12 1968 New England Newsclip

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WEEKLY CIRC. 7,900

JUL 5 1968 New England Newsclip

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The 1968 session of the Berkshire Music Center will conclude on Sunday, August 25, the final day of the Boston Symphony Orchestra's Berkshire Music Festival.

UNION (m)
SPRINGFIELD, MASS.
CIRC. 79,350

JUL 2 1968 New England Newsclip

Regional Roundup

Berkshire Music Center Opens Its 27th Season

The Boston Symphony Orchestra opened the 27th session of the Berkshire Music Center Sunday at Tanglewood, the orchestra's summer home in Lenox.

The orchestra's manager, Thomas D. Perry, Jr., greeted the students in the Tanglewood theater - concert hall. Charles Wilson, assistant conductor of the BSO, led the students in singing of Randall Thompson's "Alleluia." The "Alleluia" was composed for the opening exercises at the founding of the Berkshire Music Center in 1940 and has been sung at the opening of each session since then.

Affected History

The principal address was given by Eric Leinsdorf, music director of the Boston Symphony Orchestra and director of the Berkshire Music Center. Leinsdorf spoke on the role of the Berkshire Music Center in the music world, calling it "a great orchestra's great educational arm." Leinsdorf added that its work has affected the history of American music: "There is probably not a moment that passes now, when music is not made somewhere by one of our alumni," he said, "nor a community in which Berkshire Music Center's influence is not felt. Its work is built splendidly and pervasively into the fabric of American musical life."

Out of the 400 students attending the 1968 session, some 165 will be fellows of the Berkshire Music Center. The fellowship program provides free tuition and a basic stipend for the eight - week period and is designed for young musicians who have completed their formal training and are embarking on their professional careers. More than 200 students will particpate in programs offered at Tanglewood by Boston University and the New England Conservatory of Music. The Boston University Tanglewood Institute offers programs in music, art, theater and dance. The New England Conservatory offers two programs, contemporary composition, and a seminer in non - western music, jazz, recent innovations in the teaching of theory and advanced instrumental techniques.

Several new faculty appointments and guest lecturers are announced for 1968. The composer Ernst Krenek will be teacher of composition and contemporary music. Lecturers in contemporary music will be Robert Cogan, Earle Brown, Mario Davidovsky and Andrew Imbrie. Cogan and Davidovsky are alumni of the Berkshire Music Center. Mac Morgan, also an alumnus of the BMC, joins the faculty as teacher of voice. John Oliver will be teacher of choral music, and Paul Zukofsky, teacher of chamber music. Gibert Kalish, William Kroll, Roman Totenberg and Zukofsky will participate in a series of faculty recitals. Joseph Silverstein is chairman of the faculty of the center. Silverstein is concertmaster of the Boston Symphony Orchestra. Assistant director is Louis Speyer. Gunther Schuller is head of contemporary music activities, and Charles Wilson is head of vocal music activities.

Copland Will Conduct

It was also announced that Aaron Copland, chairman of the faculty emeritus, will return to the center as a guest conductor of the orchestra. Copland, who will also appear as a guest conductor of the orchestra Aug. 23, was recently given the 1968 Laurel Leaf Award of the American Composers Alliance for distinguished achievement in American music, including establishing the composition department of the center in 1940 and teaching there for more than two decades.

Among the special programs at Tanglewood this summer will be the festival of contemporary music, presented Aug. 5 to 10 in association with the Fromm Music Foundation. Composers Mark DeVoto, William McKinley, Stanley Silverman and Richard Trythall were commissioned to write new works to be given their premieres during the festival within a festival, as Leinsdorf refers to it.

On July 17, 24 and 31, a series of contemporary trends concerts will be given under the auspices of the center. The program titles are: July 17, jazz folk; July 24, music from India; July 31, rock. Commenting that "a wide spectrum of ethnic and popular musics" has in recent years become increasingly available to musicians and the interested musical audience, Schuller added that he thought it "significant and necessary that the center institute a series of concerts delineating these new trends and introducing some aspects of them in its curriculum."

Children Will Visit

This summer, a grant from the Massachusetts Council on the Arts and Humanities will make it possible for up to 32 busloads of disadvantaged children primarily from the urban areas of Massachusetts, to visit Tanglewood as part of a program to be called "A Day in the Arts." At the center, the children will witness rehearsals and concerts and talk with faculty and students.

The 1968 session will conclude Sunday, Aug. 25, the final day of the orchestra's festival.

Beverly Wolff, mezzo-soprano, will be featured in the concert this weekend.

On Friday evening, July 12th, David Zinman, Conductor of the Netherlands Chamber Orchestra, will conduct the Boston Symphony in a concert of works by Broccerini, Bach, Handel and Haydn.

Season opens at

Tanglewood

Springfield is indeed fortunate to be so close to one of the country's finest music festivals, the Berkshire Festival at Tanglewood. As Boston Symphony conductor Erich Leinsdorf said on opening day this year: "There is probably not a community anywhere in which Berkshire Music Center's influence is not felt," and Springfield must certainly head the list.

Now in its 28th season, the Center provides both enjoyment for the thousands of music lovers who come to hear its fine concerts, and instruction and enrichment for young musicians.

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Continued on Page 10

Saramae Endich, soprano, will sing a solo in Haydn's 'Lord Nelson Mass' on Saturday, July 13th.

Enrico di Guiseppi performs a tenor solo during Saturday's performance of the mass.

Tanglewood season

Continued from Page 1

completed their formal training and are embarking on their professional careers. Over 200 students will participate in programs offered at Tanglewood by Boston University and the New England Conservatory of Music. The Boston University Tanglewood Institute programs in music, art, theatre, and dance. The New England Conservatory offers two programs, contemporary composition, and a seminar in non-western music, jazz, recent innovations in the teaching of theory, and advanced instrumental techniques.

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SPRINGFIELD HERALD
SPRINGFIELD, MASS.
P. WEEKLY CIRC. 111,000

JUL 11 1968 New England Newsclip

THE JEWISH ADVOCATE,

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY CIRC. 26,000

JUL 4 1968 New England Newsclip

BERKSHIRE MUSIC CENTER OPENS AT TANGLEWOOD

The Boston Symphony Orchestra opened the 27th session of the Berkshire Music Center last Sunday at Tanglewood, the orchestra's summer home. The orchestra's manager, Thomas D. Perry, Jr., greeted the students in the Tanglewood Theatre-Concert Hall. Charles Wilson, assistant conductor of the B.S.O., led the students in the traditional singing of Randall Thompson's "Alleluia." The Thompson "Alleluia" was composed for the opening exercises at the founding of the Berkshire Music Center in 1940 and has been sung at the opening of each session since then.

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JOURNAL-COURIER (m)
NEW HAVEN, CONN.
CIRC. 28,250

JUL 6 1968 New England Newsclip

BERKSHIRE MUSIC FESTIVAL, Tanglewood, Lenox, Mass. 1-413-637-1600, presents concerts by the Boston Symphony in the music shed through Aug. 20. Concerts scheduled for 9 p.m. Friday, 8 p.m. Saturday; 2:30 p.m. Sunday. Tickets: $3.50 to $7.50. (admission to lawn $2.50), tickets sold two hours before concert. Open rehearsals at 10:30 a.m. each Saturday ($2).

NEWS (E)
FRAMINGHAM, MASS.
CIRC. 18,650

JUL 5 1968 New England Newsclip

Berkshire Music Center Opens Tanglewood Season

TANGLEWOOD, LENOX — The Boston Symphony Orchestra opened the 27th session of the Berkshire Music Center this afternoon at Tanglewood, the orchestra's summer home. The orchestra's manager, Thomas D. Perry, Jr., greeted students in the Tanglewood Theatre Concert Hall. Charles Wilson, assistant conductor of the B.S.O., led the students in the traditional singing of Randall Thompson's "Alleluia." The Thompson "Alleluia" was composed for the opening exercises at the founding of the Berkshire Music Center in 1940 and has been sung at the opening of each session since then.

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RIDGEFIELD PRESS
RIDGEFIELD, CONN.
WEEKLY CIRC. 3,450

Berkshire Festival Boston Symphony Orchestra with guest conductors and artists, July 5 through Aug. 25, performances on the weekends, Friday and Saturday evenings and Sunday afternoons, Tanglewood, Lenox, Mass.

JUN 27 1968 New England Newsclip

RIDGEFIELD PRESS
RIDGEFIELD, CONN.
WEEKLY CIRC. 3,450

JUL 11 1968 New England Newsclip

BULLETIN
WILTON, CONN.
WEEKLY CIRC. 3,250

JUN 26 1968 New England Newsclip

10.

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The 1968 session of the Berkshire Music Center will conclude on Sunday, Aug. 25, the final day of the Boston Symphony Orchestra's Berkshire Music Festival.

HAMPSHIRE GAZETTE (e)
NORTHAMPTON, MASS.
CIRC. 14,250

JUL 2 1968 New England Newsclip

sight and sound

Music Changes in Berkshires

By RICHARD C. HAMMERICH

Winds of change are always blowing. This summer, at Tanglewood in Lenox, for 37 years a seat of so-called serious music, there will be three concerts of jazz, folk music and rock; and at the nearby Music Inn, for about 20 years a seat of jazz and folk music, there will be a series of small-ensemble baroque concerts.

The Tanglewood concerts are being called "Trend Concerts" and are scheduled for three consecutive Wednesdays.

Some of Performers

To appear July 17 are Judy Collins, folk singer; the Modern Jazz Quartet and the Don Ellis Orchestra. Scheduled July 24 is Ravi Shankar, the Indian sitar player, and on July 31 the walls will rock with the sound of the youth group called The Association.

Presumably none of these events will ripple the bland waters of the traditional Berkshire Festival.

The changes at the Music Inn farther down the slope in the Stockbridge Bowl are more profound.

The attached Music Barn has been known for its summer jazz since World War II and many world-famous jazz figures (Dave Brubeck, for instance) attracted attention there at the beginning of their careers.

Inn Has New Owner

A few weeks ago the inn changed hands, and the new owner, Leopoldo Romero, owner of the Casa Mexico, a restaurant in Cambridge, abandoned the Music Barn and rebuilt a section of the inn to form a 608-seat concert hall.

He enlisted the aid of Daniel Antoun, who studied conducting with Koussevitzky and Richard Burgin in Boston and founded the Contemporary Baroque Ensemble, which has presented concerts in the New York area.

Antoun has collected a group of 24 musicians which he hopes to establish as "a sort of repertory orchestra." He has launched a season of concerts called the "Talin Music Festival."

It started last Saturday with a concert of music by Handel and Alan Hovhaness. The "Talin Viola Concerto" by Hovhaness was on the program, which accounts for the name of the festival.

Eight-Week Series Starts

Talin (pronounced taleen) is the name of a 7th-century cathedral in Armenia which inspired the concerto.

There were two more concerts Sunday, one a solo performance of Bach's "Goldberg Variations" and the other an all-Bach program of instrumental ensemble works.

The festival settled down in earnest Thursday, however, to begin an eight-week series of concerts on Thursdays at 8, Saturdays at 3 and Sundays at 8 of mostly baroque works with an occasional contemporary piece.

The Thursday series is planned to consist of works for small ensembles. . .duets, trios, quartets. . .and the weekend concerts of larger works calling for a chamber orchestra of up to 24 players.

Program Survey

A survey of programs may give a hint of the festival's intentions:

Thursday there were five concertos by Vivaldi.

Saturday there will be three concertos by Vivaldi, a canon by Purcell, a concerto by Locatelli and Cowell's "Hymn and Fuguing Tune No. 2."

Sunday there will be two concertos by Vivaldi, a canon by Purcell, a concerto by Abaco and Britten's "Simple Symphony."

July 11 the program will consist of music for one and two harpsichords by Scarlatti, Martinu, Hassler, LeRoux, Couperin and Pinkham (which seems to be more 20th than 18th-century).

Some Seldom Heard

The program July 13 will be all baroque: Bach, Vivaldi, Handel and Alessandro Scarlatti.

Although some of the programmed music will be familiar (like Brandenburg Concertos), much of it will be seldom-heard material.

But unless the list of some of the forthcoming programs issued by the press representative contains a serious error, some of the works will be repeated on succeeding programs: three of the pieces listed for Saturday also appear on the Sunday list.

Anyway, I shall be there to collect information for a first-hand report of this newest of music festivals in the Berkshires.

UNION (m)
SPRINGFIELD, MASS.
CIRC. 79,350

JUL 5 1968 New England Newsclip

The News American
BALTIMORE, MD.
D. 221,738 SUN. 321,833

JUN 2 1968 Bagkeller

Tanglewood Opens June 30

LENOX, Mass. — The Boston Symphony Orchestra's Berkshire Music Center will open its 1968 session at Tanglewood on Sunday, June 30.

The Music Center again will be under the direction of Erich Leinsdorf.

Special Events Spell SRO For Bay State

By LAWRENCE FLYNN
Deputy Commissioner
Mass. Dept. Of Commerce
& Development

As we shift the scenes on our exciting seasons and make ready to raise the curtain on our summer extravaganza, Massachusetts looks forward to hanging out its "standing room only" sign throughout 1968.

The contribution of tourism to the Comonwealth's economy is substantial. Expenditures by visitors during the fiscal year 1967 were estimated at better than $1 billion. Tourists — defined as travelers not on business who stay away from home overnight—contributed some $78 million in taxes to the state's revenue during that period.

Meals and room occupancy taxes went to $12 million. Retail sales and sales of cigarettes and tobacco exceeded $10 million. Income taxes from employes serving the tourist industry reached $20 million.

In addition to our wealth of recreational pleasures, Massachusetts will play host this year to the world's foremost amateur tennis championships when the Longwood Cricket Club in Chestnut Hill stages the first combined National Singles and Doubles in its long history.

Another world famous event that will emblazon the name of Massachusetts in the press and over nationwide television this year will be the 1968 Kemper $150,000 open invitational golf tournament at Pleasant Valley Country Club in Sutton from Sept. 9 to Sept. 15.

On the more aesthetic side, the Boston Symphony Orchestra will bring to its summer home in Tanglewood contemporary trends concerts on four consecutive Wednesday evenings beginning July 10.

These unusual presentations will explore several contemporary trends in modern music at the highest artistic level — jazz, non-western, folk-rock and musical satire. The concerts will be an extension of the festival of contemporary American Music presented by the BSO in cooperation with the Fromm Music Center of Chicago.

The charm of our Massachusetts villages, the excellence of our educational institutions, the opportunities afforded by growing industrial and oceanographic enterprises, induce many to seek employment here or businessmen to relocate a branch plant here or our existing industries to further expand, encouraged by their ability to obtain and retain highly talented staffs.

Tourism, therefore, benefits our economy in many ways in addition to providing over $78 million in tax receipts and furnishing employment for thousands of our citizenry.

LODGING AND FOOD-SERVICE NEWS
BOSTON, MASS.
047
JUN 15 1968 New England Newsclip

Berkshire Music Center Opens 1968 Session at Tanglewood

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Principal Address

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Student Participation

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New Trends

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Claude Frank, pianist, will be featured in an all Mozart program by the Boston Symphony Orchestra at Tanglewood, this afternoon. Mr. Frank will play Mozart's piano concerto No. 17 in G major K.453.

SUNDAY REPUBLICAN
SPRINGFIELD, MASS.
CIRC. 115,950

JUL 7 1968 New England Newsclip

10.

Berkshire Music Center Opens At Tanglewood

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The principal address was given by Erich Leinsdorf, music director of the Boston Symphony Orchestra and director of the Berkshire Music Center. Mr. Leinsdorf spoke on the role of the Berkshire Music Center in the music world, calling it "a great orchestra's great educational arm." Mr. Leinsdorf added that its work had affected the history of American music: "There is probably not a moment that passes now, when music is not made somewhere by one of our alumni," he said, "nor a community in which Berkshire Music Center's influence is not felt. Its work is built splendidly and pervasively into the fabric of American musical life."

Out of the total of 400 students attending the 1968 session, some 165 will be Fellows of the Berkshire Music Center. The Fellowship Program provides free tuition and a basic stipend for the eight-week period of the session, and is designed for young musicians who have completed their formal training and are embarking on their professional careers. Over 200 students will participate in programs offered at Tanglewood by Boston University and the New England Conservatory of Music. The Boston University Tanglewood Institute offers programs in music, art, theatre, and dance. The New England Conservatory offers two programs, contemporary composition, and a seminar in non-western music, jazz, recent innovations in the teaching of theory, and advanced instrumental techniques.

Several new faculty appointments and guest lecturers are announced for 1968. The distinguished composer Ernst Krenek will be teacher of composition and contemporary music. Guest lecturers in contemporary music will be Robert Cogan, Earle Brown, Mario Davidovsky, and Andrew Imbrie. Mr. Cogan and Mr. Davidovsky are alumni of the Berkshire Music Center. Mac Morgan, also an alumnus of the B.M.C., joins the faculty as teacher of voice. John Oliver will be teacher of choral music, and Paul Zukofsky, teacher of chamber music. Gibert Kalish, William Kroll, Roman Totenberg, and Mr. Zukofsky will participate in a series of faculty recitals. Joseph Silverstein is chairman of the faculty of the Berkshire Music Center. Mr. Silverstein is concertmaster of the Boston Symphony Orchestra. Assistant director is Louis Speyer. Gunther Schuller is head of contemporary music activities, and Charles Wilson is head of vocal music activities.

It was also announced that Aaron Copland, chairman of the faculty emeritus, will return to the Berkshire Music Center as a guest conductor of the B.M.C. orchestra. Mr. Copland, who will also appear as a guest conductor of the Boston Symphony Orchestra on August 23, was recently given the 1968 Laurel Leaf Award of the American Composers Alliance for "Distinguished Achievement" in American music, including establishing the composition department of the Berkshire Music Center in 1940 and teaching there for more than two decades.

Among the special programs at Tanglewood this summer will again be the Festival of Contemporary Music, presented August 5-10 in association with the Fromm Music Foundation. Composers Mark DeVoto, William McKinley, Stanley Silverman, and Richard Trythall were commissioned to write new works to be given their premieres during the "Festival Within A Festival," as B.M.C. director Erich Leinsdorf refers to it.

On July 17, 24, and 31, a series of contemporary trends concerts will be given under the auspices of the Berkshire Music Center. The program titles are: July 17, Jazz-Folk; July 24, Music from India; July 31, Rock. Commenting that "A wide spectrum of ethnic and popular musics" has in recent years become increasingly available to musicians and the interested musical audience, Gunther Schuller, head of contemporary music activities at the B.M.C. added that he thought it "significant and necessary that the Berkshire Music Center institute a series of concerts delineating these new trends and introducing some aspects of them in its curriculum."

This summer, a grant from the Massachusetts Council on the Arts and Humanities will make it possible for up to 32 busloads of disadvantaged children primarily from the urban areas of Massachusetts, to visit Tanglewood as part of a program to be called "A Day in the Arts." At the Berkshire Music Center, the children will witness rehearsals and concerts and talk with faculty and students.

The 1968 session of the Berkshire Music Center will conclude on Sunday, Aug. 25, the final day of the Boston Symphony Orchestra's Berkshire Music Festival.

HAMPSHIRE GAZETTE (e)
NORTHAMPTON, MASS.
CIRC. 14,250

JUL 2 1968 New England Newsclip

sight and sound

Music Changes in Berkshires

By RICHARD C. HAMMERICH

Winds of change are always blowing. This summer, at Tanglewood in Lenox, for 37 years a seat of so-called serious music, there will be three concerts of jazz, folk music and rock; and at the nearby Music Inn, for about 20 years a seat of jazz and folk music, there will be a series of small-ensemble baroque concerts.

The Tanglewood concerts are being called "Trend Concerts" and are scheduled for three consecutive Wednesdays.

Some of Performers

To appear July 17 are Judy Collins, folk singer; the Modern Jazz Quartet and the Don Ellis Orchestra. Scheduled July 24 is Ravi Shankar, the Indian sitar player, and on July 31 the walls will rock with the sound of the youth group called The Association.

Presumably none of these events will ripple the bland waters of the traditional Berkshire Festival.

The changes at the Music Inn farther down the slope in the Stockbridge Bowl are more profound.

The attached Music Barn has been known for its summer jazz since World War II and many world-famous jazz figures (Dave Brubeck, for instance) attracted attention there at the beginning of their careers.

Inn Has New Owner

A few weeks ago the inn changed hands, and the new owner, Leopoldo Romero, owner of the Casa Mexico, a restaurant in Cambridge, abandoned the Music Barn and rebuilt a section of the inn to form a 608-seat concert hall.

He enlisted the aid of Daniel Antoun, who studied conducting with Koussevitzky and Richard Burgin in Boston and founded the Contemporary Baroque Ensemble, which has presented concerts in the New York area.

Antoun has collected a group of 24 musicians which he hopes to establish as "a sort of repertory orchestra." He has launched a season of concerts called the "Talin Music Festival."

It started last Saturday with a concert of music by Handel and Alan Hovhaness. The "Talin Viola Concerto" by Hovhaness was on the program, which accounts for the name of the festival.

Eight-Week Series Starts

Talin (pronounced taleen) is the name of a 7th-century cathedral in Armenia which inspired the concerto.

There were two more concerts Sunday, one a solo performance of Bach's "Goldberg Variations" and the other an all-Bach program of instrumental ensemble works.

The festival settled down in earnest Thursday, however, to begin an eight-week series of concerts on Thursdays at 8, Saturdays at 3 and Sundays at 8 of mostly baroque works with an occasional contemporary piece.

The Thursday series is planned to consist of works for small ensembles. . .duets, trios, quartets. . .and the weekend concerts of larger works calling for a chamber orchestra of up to 24 players.

Program Survey

A survey of programs may give a hint of the festival's intentions:

Thursday there were five concertos by Vivaldi.

Saturday there will be three concertos by Vivaldi, a canon by Purcell, a concerto by Locatelli and Cowell's "Hymn and Fuguing Tune No. 2."

Sunday there will be two concertos by Vivaldi, a canon by Purcell, a concerto by Abaco and Britten's "Simple Symphony."

July 11 the program will consist of music for one and two harpsichords by Scarlatti, Martinu, Hassler, LeRoux, Couperin and Pinkham (which seems to be more 20th than 18th-century).

Some Seldom Heard

The program July 13 will be all baroque: Bach, Vivaldi, Handel and Alessandro Scarlatti.

Although some of the programmed music will be familiar (like Brandenburg Concertos), much of it will be seldom-heard material.

But unless the list of some of the forthcoming programs issued by the press representative contains a serious error, some of the works will be repeated on succeeding programs: three of the pieces listed for Saturday also appear on the Sunday list.

Anyway, I shall be there to collect information for a first-hand report of this newest of music festivals in the Berkshires.

UNION (m)
SPRINGFIELD, MASS.
CIRC. 79,350

JUL 5 1968 New England Newsclip

The News American
BALTIMORE, MD.
D. 221,733 SUN. 321,833

JUN 2 1968

Tanglewood Opens June 30

LENOX, Mass. — The Boston Symphony Orchestra's Berkshire Music Center will open its 1968 session at Tanglewood on Sunday, June 30.

The Music Center again will be under the direction of Erich Leinsdorf.

Special Events Spell SRO For Bay State

By LAWRENCE FLYNN
Deputy Commissioner
Mass. Dept. Of Commerce & Development

As we shift the scenes on our exciting seasons and make ready to raise the curtain on our summer extravaganza, Massachusetts looks forward to hanging out its "standing room only" sign throughout 1968.

The contribution of tourism to the Comonwealth's economy is substantial. Expenditures by visitors during the fiscal year 1967 were estimated at better than $1 billion. Tourists — defined as travelers not on business who stay away from home overnight—contributed some $78 million in taxes to the state's revenue during that period.

Meals and room occupancy taxes went to $12 million. Retail sales and sales of cigarettes and tobacco exceeded $10 million. Income taxes from employes serving the tourist industry reached $20 million.

In addition to our wealth of recreational pleasures, Massachusetts will play host this year to the world's foremost amateur tennis championships when the Longwood Cricket Club in Chestnut Hill stages the first combined National Singles and Doubles in its long history.

Another world famous event that will emblazon the name of Massachusetts in the press and over nationwide television this year will be the 1968 Kemper $150,000 open invitational golf tournament at Pleasant Valley Country Club in Sutton from Sept. 9 to Sept. 15.

On the more aesthetic side, the Boston Symphony Orchestra will bring to its summer home in Tanglewood contemporary trends concerts on four consecutive Wednesday evenings beginning July 10.

These unusual presentations will explore several contemporary trends in modern music at the highest artistic level — jazz, non-western, folk-rock and musical satire. The concerts will be an extension of the festival of contemporary American Music presented by the BSO in cooperation with the Fromm Music Center of Chicago.

The charm of our Massachusetts villages, the excellence of our educational institutions, the opportunities afforded by growing industrial and oceanographic enterprises, induce many to seek employment here or businessmen to relocate a branch plant here or our existing industries to further expand, encouraged by their ability to obtain and retain highly talented staffs.

Tourism, therefore, benefits our economy in many ways in addition to providing over $78 million in tax receipts and furnishing employment for thousands of our citizenry.

LODGING AND FOOD SERVICE NEWS
BOSTON, MASS.
047
JUN 15 1968 New England Newsclip

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Claude Frank, pianist, will be featured in an all Mozart program by the Boston Symphony Orchestra at Tanglewood, this afternoon. Mr. Frank will play Mozart's piano concerto No. 17 in G major K.453.

Principal Address

The principal address was given by Erich Leinsdorf, music director of the Boston Symphony Orchestra and director of the Berkshire Music Center. Mr. Leinsdorf spoke on the role of the Berkshire Music Center in the music world, calling it "a great orchestra's great educational arm."

Mr. Leinsdorf added that its work had affected the history of American music: "There is probably not a moment that passes now, when music is not made somewhere by one of our alumni," he said, "nor a community in which Berkshire Music Center's influence is not felt. Its work is built splendidly and pervasively into the fabric of American musical life."

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Student Participation

Over 200 students will participate in programs offered at Tanglewood by Boston University and the New England Conservatory of Music. The Boston University Tanglewood Institute offers programs in music, art, theater, and dance. The New England Conservatory offers two programs, contemporary composition, and a seminar in non-western music, jazz, recent innovations in the teaching of theory, and advanced instrumental techniques.

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Guest Conductor

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New Trends

Commenting that "A wide spectrum of ethnic and popular musics" has in recent years become increasingly available to musicians and the interested musical audience, Gunther Schuller, head of contemporary music activities at the B. M. C. added that he thought it "significant and necessary that the Berkshire Music Center institute a series of concerts delineating these new trends and introducing some aspects of them in its curriculum."

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SUNDAY REPUBLICAN
SPRINGFIELD, MASS.
CIRC. 115,950

JUL 7 1968 New England Newsclip

Tanglewood to Feature Choral Music

By RAYMOND MORIN
Telegram Music Critic

Music

Choral music will be an important part of the forthcoming Berkshire Music Festival at Tanglewood to be held from July 5 through August 25.

Seven concerts of the eight weekends' regular 24 concerts will have music for chorus and-or vocal soloists.

Conductor Erich Leinsdorf and the Boston Symphony may consider choral music to be some of the festival's most important fare.

Prominent space and mention are given choral music in a complete listing of programs.

Special emphasis is placed on the Saturday evening, Aug. 24 program, which includes the "first concert performance of the Finale from Wagner's opera, "Das Rheingold."

Soloists will be Hanne-Lore Kuhse, Jess Thomas and David Ward.

Closing Music

The opera's closing music, "Entrance of the Gods into Valhalla" is frequently heard at symphony concerts and was performed, without voices, at the 1917 Worcester Music Festival.

The Berkshire Music Festival has the services of three choral groups — the Tanglewood Choir, a smaller number of selected voices from the Berkshire Music Center, a larger group called the Berkshire Chorus, and the Chorus Pro Musica of Boston which is regularly conducted by Alfred Nash Patterson of the Worcester Festival.

Because the center's students do not assemble until June 30, they will not make an appearance at the festival until Saturday, July 13, when Leinsdorf conducts Haydn's "Lord Nelson" Mass.

The Tanglewood Choir will take part in the Haydn, with soloists Saramae Endich, Beverly Wolff, Enrico Di Giuseppe, and Paul Plishka.

Tanglewood Choir

Berkshire Chorus will join the Tanglewood Choir for the first time on Saturday evening, July 27, for the Brahms Requiem. Leinsdorf will conduct and the soloists are Miss Endich and Sherrill Milnes.

Patterson's Chorus Pro Musica will be heard Saturday evening, Aug 17, in Berlioz "Romeo and Juliet." The conductor will be Charles Munch, and soloists, Rosalind Elias, Jerold Siena, and Giorgio Tozzi.

Soprano Beverly Sills will be soloist at the Mozart concert on Saturday evening, July 6. Other choral music will be Bach's Cantata No. 51 on Saturday evening, July 13 (Miss Endich, soloist), Bach's Cantata No. 35 on Sunday afternoon, July 14 (Miss Wolff, soloist), and Brahms' "Gesang der Parzen," "Schicksalsleid," and "Nannie" at the festival's closing concert on Sunday afternoon, Aug. 25.

FESTIVAL DUPLICATE

The Cleveland Orchestra's new summer home, Blossom Music Center, is patterned conspicuously after the Saratoga Performing Arts Center, summer home of the New York City Ballet and Philadelphia Orchestra.

July 19 is the housewarming and George Szell in their new for the Cleveland Orchestra $6,605,000 home.

The orchestra will give 18 concerts under seven conductors from the opening through Aug. 25. New York City Ballet will perform three programs on Aug. 30 and 31, and Sept. 1.

Guest conductors are Munch, Louis Lane, William Steinberg, Robert Shaw, Aaron Copland, and Karel Ancerl.

As at Saratoga, a number of "special attractions" will punctuate the orchestral and ballet programs.

These include Judy Collins and Arlo Guthrie, a "Mod" night, Herb Albert and the Tijuana Brass, Ravi Shankar, The Young Americans and Serendipity Singers, and Harry Belafonte.

The festival will end with a jazz night, Sept. 2, featuring Louis Armstrong and his All Stars.

Blossom Center accomodates 4,600 listeners in its sheltered pavilion and 10,000 on its sloping lawn.

AVANT GARDE

In 1958, after Alberto Ginastera's opera, "Bomarzo," had been banned in his native Argentina for being naughty, it received an eager and highly successful performance at the first Inter-American Music Festival in Washington D.C.

The same organization will embark on its fourth festival June 19, presenting ten concerts of new, avant garde music from more than 50 composers of Canada, United States, Spain and 12 Latin American countries.

Programs will be given through June 30 in three locations — Merriweather Post Pavilion, Coolidge Auditorium of the Library of Congress, and Department of Commerce Auditorium.

SUNDAY TELEGRAM
WORCESTER, MASS.
CIRC. 107,550

MAY 12 1968 New England Newsclip

The Knickerbocker News
ALBANY, N. Y.
D. 55,425

JAN 21 1967

Boston Symphony Seeks Singers For New Chorus at Tanglewood

The Boston Symphony Orchestra is seeking singers for a new Berkshire Chorus which will join with the Festival Chorus to participate in this summer's Berkshire Festival concerts. During the eight-week Tanglewood season the chorus will sing works by Bach, Beethoven and Verdi.

Charles Wilson, assistant conductor of the Boston Symphony Orchestra, who will train the chorus, will begin auditions for all interested persons over the age of 18 on February 1, at the Windsor Mountain School theater located on West Street, Lenox. Members of the chorus will be drawn from western Massachusetts, the tri-city area of New York and environs. M. Lewis Spratlan Jr. an instructor at Baypath Community College and teacher of choral music at the Berkshire Music Center, will assist Mr. Wilson.

Rehearsal dates for the Berkshire Chorus will be announced shortly.

Those interested in singing in the new chorus should write immediately to Berkshire Chorus, Symphony Hall, Boston, Massachusetts, 02115.

Union (m)
SPRINGFIELD, Mass.
Circ. 79,331

JAN 21 1967

TRANSCRIPT (e)
NORTH ADAMS, MASS.
CIRC. 13,500

JAN 21 1967 New England Newsclip

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,200

JAN 23 1967 New England Newsclip

New Chorus Sought for Tanglewood

The Boston Symphony Orchestra is seeking singers for a new Berkshire Chorus which will join the Festival Chorus in this summer's Berkshire Festival concerts at Tanglewood.

Charles Wilson, assistant conductor, who will train the chorus, will begin auditions Wednesday at the Windsor Mountain School Theater in Lenox, Mass. The members of the chorus will be drawn from western Massachusetts and the Capital District. Auditions are limited to persons over 18.

During the eight-week Tanglewood season the Berkshire Chorus will sing in works by Bach, Beethoven and Verdi. Rehearsal dates will be announced later.

Further information may be obtained by writing to Berkshire Chorus, Symphony Hall, Boston, Mass.

TIMES UNION
ALBANY, N. Y.
D. 71,635 SUN. 122,607

JAN 27 1967

Places Are Still Open In Berkshire Chorus

Positions in the Berkshire Chorus, particularly for male voices, are still open, Charles Wilson, assistant conductor of the Boston Symphony Orchestra, has announced.

Members of the chorus are to be drawn from Western Massachusetts, the tri-city area of New York and environs. During the eight-week Tanglewood season the Berkshire Chorus will perform works by Bach, Beethoven, and Verdi. All rehearsals have been scheduled in the evening so that they will not interfere with normal working hours.

M. Lewis Spratlan, teacher of choral music at the Berkshire Music Center, will assist Wilson in the preparation of the chorus. Audition appointments and further information may be obtained by writing or calling Berkshire Chorus Symphony Hall, Boston.

UNION (m)
SPRINGFIELD, MASS.
CIRC. 79,350

FEB 8 1967 New England Newsc

UNION (m)
SPRINGFIELD, MASS.
CIRC. 79,350

FEB 21 1967 New England Newsclip

AUDITIONS MARCH 30

Auditions for instrumentalists, singers and pianists for the Berkshire Music Center conducted by the Boston Symphony Orchestra at Tanglewood, will be held March 30 from 1 to 4 in Symphony Hall, Boston. Applicants must be at least 18 years old.

TIMES (m)
NEW YORK, N. Y.
CIRC. 635,600

FEB 21 1967 New England Newscl

Tanglewood Audition Dates Listed by Boston Symphony

The Boston Symphony has announced that New York auditions for fellowships to the Berkshire Music Center at Tanglewood, Lenox, Mass., will be held from March 1 to 4 and from April 12 to 15 in Room 856 of Carnegie Hall.

The auditions are open to singers, pianists and players of string, woodwind or brass instruments who are at least 18 years old.

Berkshire Music Center Fellows take part in the center's chamber-music and orchestra programs and may attend rehearsals and concerts of the Boston Symphony. The 1967 session will run from June 25 through Aug. 19.

Complete information may be obtained by writing to the Berkshire Music Center, Symphony Hall, Boston, Mass., 02115.

HERALD (m)
BOSTON, MASS.
CIRC. 159,500

FEB 22 1967 New Engl News

Regional Audition For Music Grants

The Berkshire Music Center, summer educational center for advanced study in music maintained by the Boston Symphony Orchestra at Tanglewood in Lenox, Mass., has announced locations for its 1967 fellowship program. The minimum age for full fellows is 21 and for 18 for associate fellows.

Auditions in Boston will take place on Thursday, March 30, at Symphony Hall from 1 to 4 p.m. for instrumentalists, singers and pianists. Other regional auditions will also be held in March and April in New York City, Rochester, N.Y., Bloomington, Ind., Chicago, Ann Arbor, Mich., and Philadelphia.

BSO Seeking Male Voices For Tanglewood

Positions in the Berkshire Chorus, particularly for male voices, are still available, Charles Wilson, assistant conductor of the Boston Symphony Orchestra has announced. The first auditions took place on Feb. 1 with others scheduled within a few days.

Members of the chorus are to be drawn from Western Massachusetts, the tri-city area of New York and environs. During the eight-week Tanglewood season with Berkshire Chorus will perform works by Bach, Beethoven and Verdi. All rehearsals have been scheduled in the evening so that they will not interfere with normal working hours.

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11.

Ravi Shankar To Teach At Tanglewood

BOSTON — Sitar performer Ravi Shankar, leading exponent of Indian music, is one of several musical authorities who will serve as faculty instructors at the NKEW England Conservatory's annual summer Institute at Tanglewood, according to a Conservatory president, Gunther Schuller.

Under the auspices of the Berkshire Music Center, the Institute is to be held in Lenox from July 14 through Aug. 25. The twin points of emphasis will be music education and contemporary music, according to its director, Donald Harris.

The six-week Institute program is designed for the benefit of music educators, composers, professional musicians, and graduate students in music.

UNION (m)
SPRINGFIELD, MASS.
CIRC. 79,350

MAY 15 1968 New England Newsclip

Shankar To Teach

Ravi Shankar, the Indian sitar player whom a cartoonist once characterized as the Lawrence Welk of the Hippie set, will teach a course at the New England Conservatory's annual summer institute at Tanglewood.

The courses will carry graduate credit at the Conservatory. Tanglewood, in the Berkshire Hills of Massachusetts, has been the summer home of the Boston Symphony Orchestra since 1936.

CALL (e)
WOONSOCKET, R. I.
CIRC. 29,850

MAY 16 1968 New Englanc Newscli

Boston Symphony Seeks Singers

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BANNER (e)
BENNINGTON, VT.
CIRC. 5,300

JAN 23 1967 N En Nev

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900

JUL 1 1968 New England Newsclip

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,200

FEB 9 1967 New England Newsclip

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Of these 165 will be fellows of the Center. Under the fellowship program, tuition and a basic stipend for the eight-week season are paid.

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Tanglewood to Feature Choral Music

By RAYMOND MORIN
Telegram Music Critic

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These include Judy Collins and Arlo Guthrie, a "Mod" night, Herb Albert and the Tijuana Brass, Ravi Shankar, The Young Americans and Serendipity Singers, and Harry Belafonte.

The festival will end with a jazz night, Sept. 2, featuring Louis Armstrong and his All Stars.

Blossom Center accomodates 4,600 listeners in its sheltered pavilion and 10,000 on its sloping lawn.

AVANT GARDE

In 1958, after Alberto Ginastera's opera, "Bomarzo," had been banned in his native Argentina for being naughty, it received an eager and highly successful performance at the first Inter-American Music Festival in Washington D.C.

The same organization will embark on its fourth festival June 19, presenting ten concerts of new, avant garde music from more than 50 composers of Canada, United States, Spain and 12 Latin American countries.

Programs will be given through June 30 in three locations — Merriweather Post Pavilion, Coolidge Auditorium of the Library of Congress, and Department of Commerce Auditorium.

SUNDAY TELEGRAM
WORCESTER, MASS.
CIRC. 107,550

MAY 12 1968 New England Newsclip

The Knickerbocker News
ALBANY, N. Y.
D. 55,425

JAN 21 1967

Boston Symphony Seeks Singers For New Chorus at Tanglewood

The Boston Symphony Orchestra is seeking singers for a new Berkshire Chorus which will join with the Festival Chorus to participate in this summer's Berkshire Festival concerts. During the eight-week Tanglewood season the chorus will sing works by Bach, Beethoven and Verdi.

Charles Wilson, assistant conductor of the Boston Symphony Orchestra, who will train the chorus, will begin auditions for all interested persons over the age of 18 on February 1, at the Windsor Mountain School theater located on West Street, Lenox. Members of the chorus will be drawn from western Massachusetts, the tri-city area of New York and environs. M. Lewis Spratlan Jr. an instructor at Baypath Community College and teacher of choral music at the Berkshire Music Center, will assist Mr. Wilson.

Rehearsal dates for the Berkshire Chorus will be announced shortly.

Those interested in singing in the new chorus should write immediately to Berkshire Chorus, Symphony Hall, Boston, Massachusetts, 02115.

Union (m)
SPRINGFIELD, Mass.
Circ. 79,331

JAN 21 1967

TRANSCRIPT (e)
NORTH ADAMS, MASS.
CIRC. 13,500

JAN 21 1967 New England Newsclip

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,200

JAN 23 1967 New England Newsclip

New Chorus Sought for Tanglewood

The Boston Symphony Orchestra is seeking singers for a new Berkshire Chorus which will join the Festival Chorus in this summer's Berkshire Festival concerts at Tanglewood.

Charles Wilson, assistant conductor, who will train the chorus, will begin auditions Wednesday at the Windsor Mountain School Theater in Lenox, Mass. The members of the chorus will be drawn from western Massachusetts and the Capital District. Auditions are limited to persons over 18.

During the eight-week Tanglewood season the Berkshire Chorus will sing in works by Bach, Beethoven and Verdi. Rehearsal dates will be announced later.

Further information may be obtained by writing to Berkshire Chorus, Symphony Hall, Boston, Mass.

TIMES UNION
ALBANY, N. Y.
D. 71,635 SUN. 122,607

JAN 27 1967

Places Are Still Open In Berkshire Chorus

Positions in the Berkshire Chorus, particularly for male voices, are still open, Charles Wilson, assistant conductor of the Boston Symphony Orchestra, has announced.

Members of the chorus are to be drawn from Western Massachusetts, the tri-city area of New York and environs. During the eight-week Tanglewood season the Berkshire Chorus will perform works by Bach, Beethoven, and Verdi. All rehearsals have been scheduled in the evening so that they will not interfere with normal working hours.

M. Lewis Spratlan, teacher of choral music at the Berkshire Music Center, will assist Wilson in the preparation of the chorus. Audition appointments and further information may be obtained by writing or calling Berkshire Chorus, Symphony Hall, Boston.

UNION (m)
SPRINGFIELD, MASS.
CIRC. 79,350

FEB 8 1967 New England Newsc

UNION (m)
SPRINGFIELD, MASS.
CIRC. 79,350

FEB 21 1967 New England Newsclip

AUDITIONS MARCH 30

Auditions for instrumentalists, singers and pianists for the Berkshire Music Center conducted by the Boston Symphony Orchestra at Tanglewood, will be held March 30 from 1 to 4 in Symphony Hall, Boston. Applicants must be at least 18 years old.

TIMES (m)
NEW YORK, N. Y.
CIRC. 635,600

FEB 21 1967 New England Newscl

Tanglewood Audition Dates Listed by Boston Symphony

The Boston Symphony has announced ~~that New York~~ auditions for fellowships to the Berkshire Music Center at Tanglewood, Lenox, Mass., will be held from March 1 to 4 and from April 12 to 15 in Room 856 of Carnegie Hall.

The auditions are open to singers, pianists and players of string, woodwind or brass instruments who are at least 18 years old.

Berkshire Music Center Fellows take part in the center's chamber-music and orchestra programs and may attend rehearsals and concerts of the Boston Symphony. The 1967 session will run from June 25 through Aug. 19.

Complete information may be obtained by writing to the Berkshire Music Center, Symphony Hall, Boston, Mass., 02115.

HERALD (m)
BOSTON, MASS.
CIRC. 159,500

FEB 22 1967 New Engl News

Regional Audition For Music Grants

The Berkshire Music Center, summer educational center for advanced study in music maintained by the Boston Symphony Orchestra at Tanglewood in Lenox, Mass., has announced locations for its 1967 fellowship program. The minimum age for full fellows is 21 and for 18 for associate fellows.

Auditions in Boston will take place on Thursday, March 30, at Symphony Hall from 1 to 4 p.m. for instrumentalists, singers and pianists. Other regional auditions will also be held in March and April in New York City, Rochester, N.Y., Bloomington, Ind., Chicago, Ann Arbor, Mich., and Philadelphia.

BSO Seeking Male Voices For Tanglewood

Positions in the Berkshire Chorus, particularly for male voices, are still available, Charles Wilson, assistant conductor of the Boston Symphony Orchestra has announced. The first auditions took place on Feb. 1 with others scheduled within a few days.

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11.

Ravi Shankar To Teach At Tanglewood

BOSTON — Sitar performer Ravi Shankar, leading exponent of Indian music, is one of several musical authorities who will serve as faculty instructors at the NKEW England Conservatory's annual summer Institute at Tanglewood, according to a Conservatory president, Gunther Schuller.

Under the auspices of the Berkshire Music Center, the Institute is to be held in Lenox from July 14 through Aug. 25. The twin points of emphasis will be music education and contemporary music, according to its director, Donald Harris.

The six-week Institute program is designed for the benefit of music educators, composers, professional musicians, and graduate students in music.

UNION (m)
SPRINGFIELD, MASS.
CIRC. 79,350

MAY 15 1968 New England Newsclip

Shankar To Teach

Ravi Shankar, the Indian sitar player whom a cartoonist once characterized as the Lawrence Welk of the Hippie set, will teach a course at the New England Conservatory's annual summer institute at Tanglewood.

The courses will carry graduate credit at the Conservatory. Tanglewood, in the Berkshire Hills of Massachusetts, has been the summer home of the Boston Symphony Orchestra since 1936.

CALL (e)
WOONSOCKET, R. I.
CIRC. 29,850

MAY 16 1968 New Englanc Newscli

Boston Symphony Seeks Singers

LENOX — The Boston Symphony Orchestra is seeking singers for a new Berkshire Chorus, which will join the festival chorus to participate in this summer's Berkshire Festival concerts. During the eight-week Tanglewood season, the chorus will sing in works by Bach, Beethoven and Verdi. Auditions for all interested persons above the age of 18, will begin at Windsor Mountain School theater Feb. 1.

BANNER (e)
BENNINGTON, VT.
CIRC. 5,300

JAN 23 1967 N En Ne

400 Students Open Season At Tanglewood

LENOX — The Boston Symphony Orchestra yesterday opened the 27th session of the Berkshire Music Center, with a total of 400 students signed up for the 1968 season.

Of these 165 will be fellows of the Center. Under the fellowship program, tuition and a basic stipend for the eight-week season are paid.

More than 200 students will participate in programs offered at Tanglewood by Boston University and the New England Conservatory of Music. Among these programs are those in art, theatre, dance, contemporary composition, jazz, recent innovations in the teaching of theory, advanced instrumental techniques and a seminar in non-Western music.

Speaking at yesterday's opening were Thomas D. Perry Jr., manager of the Boston Symphony Orchestra (BSO), and Erich Leinsdorf, who will retire at the end of this season as BSO conductor.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900

JUL 1 1968 New England Newsclip

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,200

FEB 9 1967 New England Newsclip

Around the Arts

12.

Music and Dance

Ravinia Festival (Ravinia Pavilion, Chicago; June 27-Aug. 10). Four world premieres, including Ernest Krenek's *Perspectives* (July 6) and Easley Blackwood's *Symphony No. 4* (Aug. 4), punctuate the standard fare at Chicago's annual outdoor series, played by the Chicago Symphony under the baton of Seiji Ozawa.

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Hour of the Wolf (Lopert). Director Ingmar Bergman leads a trip into madness. Drama.

Belle de Jour (Allied Artists, color). Shocks and insight from a parable of modern woman. Drama.

The Young Girls of Rochefort (Warner Bros.-Seven Arts, color). Happy melodies, mellow hues, pretty girls. Musical.

Closely Watched Trains (Sigma III). The Oscar foreign-language winner, and deservedly so. Comedy-drama.

Elvira Madigan (Cinema V, color). The last word in color cinematography. Drama.

The Graduate (Embassy, color). A young man grows up. Comedy.

The Fox (Claridge, color). A sensitive treatment of D. H. Lawrence's triangular novella. Drama.

Berkshires Offer Variety Of Cultural Activity

By FRANCINE TREVENS

There are four major attractions in the Berkshires to lure culturally inclined visitors.

The Berkshire Theater Festival in Stockbridge, one of the newer ventures, is showing only original plays this season. It is an opportunity to see pre-Broadway in-process productions. Elaine May's show, "A Matter of Position," which closed last week, is a clear indication of the sort of experimental work that is being done, with superior stars and directors, and scripts very much in the state of flux. Other plays in this unique series are: William Gibson's "A Cry of Prayers" July 24 to Aug. 3; "Next," a night of comedy by Elaine May and Terrence McNally Aug. 7-17; and Jack Gelber's "The Cuban Thing," Aug. 21 to Sept. 1.

The Berkshire Music Festival, long standing tradition at Lenox, continues its eight weeks of musical enjoyment with such greats as Erich Leinsdorf, Aaron Copland, Charles Munch, Van Cliburn, Jorge Bolet, Beverly Sills, Rosalind Elias, Jess Thomas and Giorgio Tozzi.

Williamstown, a bit further out along the road and a great deal further advanced than one would expect, offers a wide range of plays, with such sharp contrasts as Greek tragedy and the contemporary, Tennessee Williams' "Camino Real" is next, July 23 to 27; and "Galileo," "The Seagull" and a musical follow.

Incidentally a most extensive and unforgettable collection of Impressionistic art is permanently on display at the Sterling and Francine Clark Museum in Williamstown. With its white walls reflecting ideal lighting, this museum is another unforgettable visual experience.

On the museum trail, hit the Crane Museum in Dalton, Mass., which offers a complete exhibit on the phases of paper making from Revolutionary to present times. Stop in at Massachusetts Mutual Life Insurance Co. on State Street, Springfield, in the next week to see the special exhibit in the library of the abstract art of city artist Murray Pertchik.

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Oakdale in Wallingford, Conn., offers the famous Prince Street Players on various Thursdays.

There are other interesting and exciting events which we'll talk about later. One thing is certain, theater, music and art do not take a summer vacation in the Connecticut Valley or Berkshire Hills!

NEWS (e)
SPRINGFIELD, MASS.
CIRC. 98,600

JUL 22 1968 New England Newsclip

SCHENECTADY UNION STAR
Saturday, June 1, 1968

Art and entertainment

ART

SCHENECTADY MUSEUM GALLERY—459 State St., Monday-Friday, 10 a.m. 4 p.m.; Saturday, noon-4 p.m. Print show. Including a Rembrandt, two Goyas and local artists. Also plates and engravers' tools and exhibit. This week only.

ALBANY ART GALLERY—191 Allen St., Albany. Tuesday - Saturday, 1-9 p.m., Sunday, 2-6 p.m. Mildred Beaudette, Lora Lee Jekkals and Edward Gustove Jacobson through June.

ALBANY INSTITUTE OF HISTORY AND ART—125 Washington Ave., Albany, Tuesday-Saturday, 10 a.m.-4:30 p.m., Sunday, 2-6 p.m. Main Floor: "Operation Palette," exhibit of Navy combat art, through June 6. Second floor: Paintings, Frederic Knight, through June. Opens June 9: 33rd Annual Regional Exhibition by Artists of the Upper Hudson.

ALBANY STATE UNIVERSITY ART GALLERY — Fine Arts Building, university campus, Monday-Saturday, 9-5; Sunday, 2-5; Wednesday, 7-10 p.m. Rubbings of English monumental brasses by Townsend Rich. Work of A. William Clark, Student-faculty art show, through June 9.

CAMPUS CENTER GALLERY, Albany State University campus—Third Annual Art Show of State Art Teachers Association, Eastern Region, through June 14.

STOCKADE GALLERY—St. George's Episcopal Church Great Hall, 30 N. Ferry St., Schenectady. Opening Sunday. Collection by Paul Kent.

FLOWERLAND ART GALLERY—85 E. High St., Ballston Spa. Monday-Friday, 9-5; Saturday, 9-4. Collie Dickerson will give a demonstration of watercolor painting at a meeting of the Saratoga County Art Association Wednesday at 7:30 p.m. Exhibition of Ballston Spa High School students' art work opens June 9, and continues through June 22.

ALL SOULS UNITARIAN CHURCH—Works of Mr. and Mrs. James Lafferty. Through June 6.

COBLESKILL SIDEWALK ART SHOW—June 8. Sponsored by the Cobleskill Merchants Bureau. Paintings, ceramics and other art work of students, amateurs and professionls.

ARTS FESTIVAL—Rensselaer County Council for the Arts Annual Arts Festival, Washington Park, Second Street, Troy, June 8, 1-6 p.m.

FILMS

"KID HEARTS AND CORONETS"—Union College, Social Sciences Bldg., Rm. 16, Sunday, 7 and 9 p.m.

"SATURDAY NIGHT AND SUNDAY MORNING" — Union College, see above. June 5.

LECTURES AND DISCUSSIONS

DIALOGUE COFFEE HOUSE — 121 Ferry St., Schenectady. Open 8 p.m.-midnight, Friday, Saturday and Sunday.

MUSEUMS

BALLSTON SPA MUSEUM — West High Street. Open Saturdays and Sundays, 2-5 p.m.

STATE MUSEUM — Educational Building, Albany. Exhibits of history and anthropology. Open daily 9 a.m.-5 p.m. and Sundays 10 a.m.-5 p.m.

SCHENECTADY MUSEUM—37 Steuben St. Permanent exhibits in history, science and American Indian lore, also planetarium shows. Hours: Tuesdays-Fridays, noon-5 p.m.; Saturdays, 10 a.m.-4 p.m.; Sundays, 2:30-5 p.m. Planetarium Show, Sundays at 3 p.m.

MUSIC

SARATOGA PERFORMING ARTS CENTER — Brochures containing complete programs for the July 4-Aug. 25, 1968 season, ticket prices and order forms available from the Center, Saratoga Springs, N.Y. 12866. Pre-season special events begin June 25. Mail orders for performances now being accepted.

TANGLEWOOD - BERKSHIRE FESTIVAL — The Boston Symphony Orchestra at Tanglewood in Lenox, Mass., July 5-Aug. 25. Brochures available. Information may be obtained by writing the Festival Ticket Office at Lenox 01240.

SCHUBERT MASS IN E-FLAT MAJOR—Trinity United Methodist Church, Lark and Lancaster Sts., Albany. June 7 at 8 p.m. Allen R. Mills of Schenectady, conductor. 50-voice area chorus, 25-piece orchestra. Eleanor Bailey, Harriet Comfort, Marvin Burke, Raymond Wilson, James Kranendonk, soloists.

CAFFE LENA—45 Phila St., Saratoga Springs. Patrick Sky, folksinger and songwriter of American Indian heritage. Tonight and Sunday.

MOHONASEN—Elementary and Junior-Senior High Bands will play at Strawberry Festival, June 5, 5-8 p.m., Mohonasen High School.

"THE SHADY SULTAN"—The Schenectady Regional Ballet and Performing Arts Company will appear as guest artists in this production at Scotia-Glenville High School June 8 at 7:45 p.m.

BURNT HILLS-BALLSTON LAKE—Band festival featuring two junior high bands, senior high band, and the junior and senior high stage bands. June 4 at 8 p.m., BH-BL High School.

SARATOGA ALL-COUNTY MUSIC FESTIVAL—12 schools participating. All-conty chorus, band and orchestra. June 8, 8 p.m., at Saratoga Performing Arts Center.

JACOB'S PILLOW — Dance Festival. June 27-Aug. 31. Lee, Mass. Boston Ballett Company with Edward Villella and Patricia McBride, Pennsylvania Ballet, Maria Alba Spanish Dance Company, India's Ritha Devi, Niels Kehlet and Solveig Oestergaard of Denmark, Jean Cebron, Nala Najan, Norman Walker Company, Lotte Goslar & Others. For Brochure: Jacob's Pillow Dance Festival, Box 287, Lee, Mass. 01238

THEATER

"THE AMERICAN DREAM" — And "Zoo Story," by Edward Albee, plus "Victims of Duty," by Eugene Ionesco. Tonight at 8:30, Nott Memorial Theater, Union College Mountebanks.

EVENING INDEPENDENT
MASSILLON, O.
P. M. - CIRC. 18,437

AUG-5--68 047

NX

"Ask the teacher"

By Shirley Schraub

SYMPHONY:

"Music Festival At Tanglewood" starring the Boston Symphony Orchestra. If you are anywhere in the vicinity of Tanglewood, don't miss this annual summer presentation. Ages: All. Grade: Excellent.

N.E. Vignettes

By JANICE ELLIOTT

BOSTON (AP)—The man who belonged to the "Cherry Hill gang," which led one of the most notorious prison uprisings in Massachusetts history, is now a successful car salesman.

Teddy Green, 53, and three other convicts staged an 83-hour rebellion at the old Charlestown State Prison in 1955. They held five guards hostage, but released them unharmed.

Green's former specialty was robbing banks, because, as he once told a woman social worker, "that's where the money is."

He once rode out of prison — before his term was up — in a case of rags. When apprehended four days later in Hackensack, N.J., he told the court he suffered a mental blackout and didn't realize who he was until he saw the FBI closing in on him.

That was the time he borrowed a dollar from the warden for cigarettes and paid him back the next day.

Since his parole more than a year ago, Green had turned to a life of anticrime.

He took part in a recent national police seminar at Northeastern University in Boston.

"I'm not nervous," Teddy told the 300 law enforcement officials in the audience, "but I feel like a mouse in a room full of cats."

Ravi Shankar, the Indian sitar player whom a cartoonist once characterized as the Lawrence Welk of the Hippie set, will teach a course at the New England Conservatory's annual summer institute at Tanglewood.

The courses will carry graduate credit at the Conservatory. Tanglewood, in the Berkshire Hills of Massachusetts, has been the summer home of the Boston Symphony Orchestra since 1936.

A total of 200 persons and six dogs climbed Mt. Ascutney, Vt., on the second annual Ascutney Day hike and picnic.

The youngest hiker was David Pieter Hoekstra, 3, of Hanover, N.H. The oldest was Harold Austin, 72, of Woodstock, Vt., who was also the oldest when he made the first annual climb.

There was no word on the age of the dogs.

Somebody pushed the wrong button at the firehouse in Fall River, Mass., and put one fire truck, one car and an overhead door temporarily out of commission.

The door was damaged when someone pushed a button causing it to close on the roof of a department car.

A report to the City Council said the man who pushed the button didn't know the door was already open and thought he was opening it.

The damage to the truck, on loan from another department, occurred when it was moved to a different berth because of the broken door.

In backing into the new berth, the report said, the driver ran into the station, causing more than $500 damage to the truck.

When John Briggs took over the Scout Troop—while the regular scoutmaster was on his honeymoon—it was to be a temporary thing.

That was in 1910 and Briggs, 81, is still scoutmastering in Ashburnham, Mass.

One of his proudest possessions is a certificate of merit, signed by President Dwight D. Eisenhower, for the rescue of two boys from icy waters.

Briggs was 71 at the time.

NEWS-TRIBUNE (e)
WALTHAM, MASS.
CIRC. 16,400

MAY 16 1968 New England Newsclip

Around the Arts

12.

Music and Dance

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NEWS (e)
SPRINGFIELD, MASS.
CIRC. 98,600

JUL 22 1968 New England Newsclip

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Sunday, June 1, 1968

Art and entertainment

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ALBANY ART GALLERY—191 Allen St., Albany. Tuesday - Saturday, 1-9 p.m., Sunday, 2-6 p.m. Mildred Beaudette, Lora Lee Jekkals and Edward Gustove Jacobson through June.

ALBANY INSTITUTE OF HISTORY AND ART—125 Washington Ave., Albany, Tuesday-Saturday, 10 a.m.-4:30 p.m., Sunday, 2-6 p.m. Main Floor: "Operation Palette," exhibit of Navy combat art, through June 6. Second floor: Paintings, Frederic Knight, through June. Opens June 9: 33rd Annual Regional Exhibition by Artists of the Upper Hudson.

ALBANY STATE UNIVERSITY ART GALLERY — Fine Arts Building, university campus, Monday-Saturday, 9-5; Sunday, 2-5; Wednesday, 7-10 p.m. Rubbings of English monumental brasses by Townsend Rich. Work of A. William Clark. Student-faculty art show, through June 9.

CAMPUS CENTER GALLERY, Albany State University campus—Third Annual Art Show of State Art Teachers Association, Eastern Region, through June 14.

STOCKADE GALLERY—St. George's Episcopal Church Great Hall, 30 N. Ferry St., Schenectady. Opening Sunday. Collection by Paul Kent.

FLOWERLAND ART GALLERY—85 E. High St., Ballston Spa. Monday-Friday, 9-5; Saturday, 9-4. Collie Dickerson will give a demonstration of watercolor painting at a meeting of the Saratoga County Art Association Wednesday at 7:30 p.m. Exhibition of Ballston Spa High School students' art work opens June 9, and continues through June 22.

ALL SOULS UNITARIAN CHURCH—Works of Mr. and Mrs. James Lafferty. Through June 6.

COBLESKILL SIDEWALK ART SHOW—June 8. Sponsored by the Cobleskill Merchants Bureau. Paintings, ceramics and other art work of students, amateurs and professionls.

ARTS FESTIVAL—Rensselaer County Council for the Arts Annual Arts Festival, Washington Park, Second Street, Troy, June 8, 1-6 p.m.

FILMS

"KID HEARTS AND CORONETS"—Union College, Social Sciences Bldg., Rm. 16, Sunday, 7 and 9 p.m.

"SATURDAY NIGHT AND SUNDAY MORNING" — Union College, see above. June 5.

LECTURES AND DISCUSSIONS

DIALOGUE COFFEE HOUSE — 121 Ferry St., Schenectady. Open 8 p.m.-midnight, Friday, Saturday and Sunday.

MUSEUMS

BALLSTON SPA MUSEUM — West High Street. Open Saturdays and Sundays, 2-5 p.m.

STATE MUSEUM — Educational Building, Albany. Exhibits of history and anthropology. Open daily 9 a.m.-5 p.m. and Sundays 10 a.m.-5 p.m.

SCHENECTADY MUSEUM—37 Steuben St. Permanent exhibits in history, science and American Indian lore, also planetarium shows. Hours: Tuesdays-Fridays, noon-5 p.m.; Saturdays, 10 a.m.-4 p.m.; Sundays, 2:30-5 p.m. Planetarium Show, Sundays at 3 p.m.

MUSIC

SARATOGA PERFORMING ARTS CENTER — Brochures containing complete programs for the July 4-Aug. 25, 1968 season, ticket prices and order forms available from the Center, Saratoga Springs, N.Y. 12866. Pre-season special events begin June 25. Mail orders for performances now being accepted.

TANGLEWOOD - BERKSHIRE FESTIVAL — The Boston Symphony Orchestra at Tanglewood in Lenox, Mass., July 5-Aug. 25. Brochures available. Information may be obtained by writing the Festival Ticket Office at Lenox 01240.

SCHUBERT MASS IN E-FLAT MAJOR—Trinity United Methodist Church, Lark and Lancaster Sts., Albany. June 7 at 8 p.m. Allen R. Mills of Schenectady, conductor. 50-voice area chorus, 25-piece orchestra. Eleaner Bailey, Harriet Comfort, Marvin Burke, Raymond Wilson, James Kranendonk, soloists.

CAFFE LENA—45 Phila St., Saratoga Springs. Patrick Sky, folksinger and songwriter of American Indian heritage. Tonight and Sunday.

MOHONASEN—Elementary and Junior-Senior High Bands will play at Strawberry Festival, June 5, 5-8 p.m., Mohonasen High School.

"THE SHADY SULTAN"—The Schenectady Regional Ballet and Performing Arts Company will appear as guest artists in this production at Scotia-Glenville High School June 8 at 7:45 p.m.

BURNT HILLS-BALLSTON LAKE—Band festival featuring two junior high bands, senior high band, and the junior and senior high stage bands. June 4 at 8 p.m., BH-BL High School.

SARATOGA ALL-COUNTY MUSIC FESTIVAL—12 schools participating. All-conty chorus, band and orchestra. June 3, 8 p.m., at Saratoga Performing Arts Center.

JACOB'S PILLOW — Dance Festival. June 27-Aug. 31. Lee, Mass. Boston Ballett Company with Edward Villella and Patricia McBride, Pennsylvania Ballet, Maria Alba Spanish Dance Company, India's Ritha Devi, Niels Kehlet and Solveig Oestergaard of Denmark, Jean Cebron, Nala Najan, Norman Walker Company, Lotte Goslar & Others. For Brochure: Jacob's Pillow Dance Festival, Box 267, Lee, Mass. 01238

THEATER

"THE AMERICAN DREAM" — And "Zoo Story," by Edward Albee, plus "Victims of Duty," by Eugene Ionesco. Tonight at 8:30, Nott Memorial Theater. Union College Mountebanks.

EVENING INDEPENDENT
MASSILLON, O.
P. M. CIRC. 18,437

6-5-68

"Ask the teacher"

By Shirley Schraub

SYMPHONY:

"Music Festival At Tanglewood" starring the Boston Symphony Orchestra. If you are anywhere in the vicinity of Tanglewood, don't miss this annual summer presentation. Ages: All. Grade: Excellent.

N.E. Vignettes

By JANICE ELLIOTT

BOSTON (AP)—The man who belonged to the "Cherry Hill gang," which led one of the most notorious prison uprisings in Massachusetts history, is now a successful car salesman.

Teddy Green, 53, and three other convicts staged an 83-hour rebellion at the old Charlestown State Prison in 1955. They held five guards hostage, but released them unharmed.

Green's former specialty was robbing banks, because, as he once told a woman social worker, "that's where the money is."

He once rode out of prison — before his term was up — in a case of rags. When apprehended four days later in Hackensack, N.J., he told the court he suffered a mental blackout and didn't realize who he was until he saw the FBI closing in on him.

That was the time he borrowed a dollar from the warden for cigarettes and paid him back the next day.

Since his parole more than a year ago, Green had turned to a life of anticrime.

He took part in a recent national police seminar at Northeastern University in Boston.

"I'm not nervous," Teddy told the 300 law enforcement officials in the audience, "but I feel like a mouse in a room full of cats."

Ravi Shankar, the Indian sitar player whom a cartoonist once characterized as the Lawrence Welk of the Hippie set, will teach a course at the New England Conservatory's annual summer institute at Tanglewood.

The courses will carry graduate credit at the Conservatory. Tanglewood, in the Berkshire Hills of Massachusetts, has been the summer home of the Boston Symphony Orchestra since 1936.

A total of 200 persons and six dogs climbed Mt. Ascutney, Vt., on the second annual Ascutney Day hike and picnic.

The youngest hiker was David Pieter Hoekstra, 3, of Hanover, N.H. The oldest was Harold Austin, 72, of Woodstock, Vt., who was also the oldest when he made the first annual climb.

There was no word on the age of the dogs.

Somebody pushed the wrong button at the firehouse in Fall River, Mass., and put one fire truck, one car and an overhead door temporarily out of commission.

The door was damaged when someone pushed a button causing it to close on the roof of a department car.

A report to the City Council said the man who pushed the button didn't know the door was already open and thought he was opening it.

The damage to the truck, on loan from another department, occurred when it was moved to a different berth because of the broken door.

In backing into the new berth, the report said, the driver ran into the station, causing more than $500 damage to the truck.

When John Briggs took over the Scout Troop—while the regular scoutmaster was on his honeymoon—it was to be a temporary thing.

That was in 1910 and Briggs, 81, is still scoutmastering in Ashburnham, Mass.

One of his proudest possessions is a certificate of merit, signed by President Dwight D. Eisenhower, for the rescue of two boys from icy waters.

Briggs was 71 at the time.

NEWS-TRIBUNE (e)
WALTHAM, MASS.
CIRC. 16,400

MAY 16 1968 New England Newsclip

Wednesday, June 26, 1968

WAMC-FM Broadcasts at Tanglewood

WAMC-FM, 90.3 mc., will once again broadcast all Boston Symphony Orchestra concerts live from the orchestra's summer home at Tanglewood, Lenox, Mass., starting Friday, July 5, at 9 p.m.

★ ★ ★

CONTINUING through the middle of August, the Berkshire Festival concerts will be heard Fridays at 9 p.m., Saturdays at 8 p.m. and Sundays at 2:30 p.m.

Conductor Erich Leinsdorf begins the 1968 Berkshire Festival with three all-Mozart programs. On Friday, July 5, an exciting young violinist, Oliver Buswell IV, makes his Tanglewood debut in a program which includes the overture to "The Marriage of Figaro," Violin Concerto No. 1, K. 207 anl Serenade in D, K. 320. Buswell, a Harvard undergraduate, was featured in a television special in Boston during June.

On Saturday, July 6, at 8 p.m. the noted American soprano, Beverly Sills, joins the orchestra to perform three Mozart concert arias, including the popular "Exultate Jubilate." Also on the program are Symphony No. 28, K. 200 and the Eine Kleine Nachtmusik, K. 525.

★ ★ ★

CLAUDE FRANK, noted pianist, will be featured in a performance of the Mozart Piano Concerto, K. 453 on Sunday, July 7. The concert, which begins at 2:30 p.m., will also include the "Linz" Symphony No. 36, K. 425 and the "Prague" Symphony No. 38, K. 504.

Among the outstanding artists who will be appearing at Tanglewood this summer will be pianists Grant Johannesen and Gian Bachauer, soprano Rosalind Elias and conductors Aaron Copland, William Steniberg and Charles Munch.

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY CIRC. 26,000

JUN 27 1968 New England Newsclip

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CHRONICLE SUN
CAMBRIDGE, MASS.
WEEKLY CIRC. 12,850

JUN 27 1968 New England Newsclip

Tanglewood Concerts Live

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Tanglewood On Home Radios

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STAR
WINCHESTER, MASS.
WEEKLY CIRC. 5,450

JUN 27 1968 New England Newsclip

WAMC-FM to Again Air Concerts at Tanglewood

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Schenectady Gazette
SCHENECTADY, N. Y.
D. 54,006

JUN 28 1968

TRANSCRIPT (e)
NORTH ADAMS, MASS.
CIRC. 13,350

JUN 29 1968 New England Newsclip

Broadcast Boston Symphony Live Starting July 5

ALBANY, N.Y., June 25 — WAMC-FM, 90.3 mc., will once again broadcast all Boston Symphony Orchestra concerts live from the orchestra's summer home at Tanglewood starting Friday, July 5, at 9 p.m.

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Conductor Erich Leinsdorf begins the 1968 Berkshire Festival with three all-Mozart programs. On Friday, July 5, an exciting young violinist, Oliver Buswell IV, makes his Tanglewood debut in a program which includes the overture to "The Marriage of Figaro," Violin Concerto No. 1, K. 207 and Serenade in D, K. 320. Buswell, a Harvard undergraduate was featured in a television special in Boston during June.

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Among the outstanding artists who will be appearing at Tanglewood this summer will be pianists Grant Johannesen and Gina Bachauer, soprano Rosalind Elias and conductors Aaron Copland, William Steinberg and Charles Munch.

NEWS (e)
SPRINGFIELD, MASS.
CIRC. 98,600

JUL 2 1968 New England Newsclip

To Broadcast From Tanglewood if . . .

AMHERST — WFCR FM (88.5 mc), the Five College Radio Station at the University of Massachusetts, will broadcast all Boston Symphony Orchestra concerts at Tanglewood this summer — if $1,270 can be raised to pay the cost for telephone lines.

The station is asking donations of one dollar or more from all regular listeners with the aim of reaching the fund goal on the opening date of the 1968 Berkshire Festival on July 5.

That night Erich Leinsdorf will conduct the symphony in an all - Mozart program with James Oliver Buswell, 4th, as soloist beginning at 9 p.m.

A successful fund - raising campaign will assure the symphony broadcast over WFCR every Friday at 9 p.m. Saturday at 8 p.m. and Sunday at 2:30 p.m. from July 5 to Aug. 25.

Tax - deductible contributions may be sent to WFCR, Hampshire House, University of Massachusetts, Amherst 01002.

SEEKS FUNDS TO AIR TANGLEWOOD CONTESTS

WFCR-FM, the Five College Radio Station at the University of Massachusetts, is trying to raise $1,270 to enable it to broadcast all Boston Symphony Orchestra concerts at Tanglewood this summer.

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TRANSCRIPT-TELEGRAM (e)
HOLYOKE, MASS.

JUN 28 1968 New England Newsclip

Tanglewood Broadcasts Await Funds

AMHERST — WFCR-FM (88.5 mc), the Five-College radio station at the University of Massachusetts, will broadcast all Boston Symphony Orchestra concerts at Tanglewood this summer — if $1270 can be raised to pay the cost for telephone lines.

The station is asking donations of one dollar or more from all regular listeners with the aim of reaching the fund goal on the opening date of the 1968 Berkshire Festival July 5.

A successful fund-raising campaign will assure the symphony broadcast over WFCR every Friday at 9, Saturday at 8 and Sunday at 2.30 from July 5 to Aug. 25.

UNION (m)
SPRINGFIELD, MASS.
CIRC. 79,350

JUN 28 1968 New England Newsclip

Listeners Chip in To Help WFCR Air Symphony Concerts

AMHERST—A successful fund-raising campaign has assured the broadcast of 24 Boston Symphony Orchestra concerts from Tanglewood, live and in stereo, over WFCR, the Five-College Radio station at the University of Massachusetts.

400 Contribute

More than 400 listeners contributed between $1 and $50 each to pay for telephone lines. A special grant also was made by Amherst Savings Bank.

The broadcasts began Friday night with an all-Mozart program conducted by Erich Leinsdorf and will continue over WFCR every Friday at 9 p. m., Saturdays at 8 p. m. and Sundays at 2.30 through Aug. 25.

A Boston Pops extra is scheduled for late August.

WFCR Station Manager Al Hulsen, commenting on the fund drive, said, "We were amazed and pleased at the extent of listener support—from Connecticut, Massachusetts, Vermont, New Hampshire and New York—for the Tanglewood broadcasts." Funds received in excess of the $1270 needed for audio lines will be used to underwrite the cost of Cleveland Orchestra concerts in the fall, Hulsen said.

SUNDAY REPUBLICAN
SPRINGFIELD, MASS.
CIRC. 115,950

JUL 7 1968 New England Newsclip

Wednesday, June 26, 1968

WAMC-FM Broadcasts at Tanglewood

WAMC-FM, 90.3 mc., will once again broadcast all Boston Symphony Orchestra concerts live from the orchestra's summer home at Tanglewood, Lenox, Mass., starting Friday, July 5, at 9 p.m.

★ ★ ★

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Conductor Erich Leinsdorf begins the 1968 Berkshire Festival with three all-Mozart programs. On Friday, July 5, an exciting young violinist, Oliver Buswell IV, makes his Tanglewood debut in a program which includes the overture to "The Marriage of Figaro," Violin Concerto No. 1, K. 207 anl Serenade in D, K. 320. Buswell, a Harvard undergraduate, was featured in a television special in Boston during June.

On Saturday, July 6, at 8 p.m. the noted American soprano, Beverly Sills, joins the orchestra to perform three Mozart concert arias, including the popular "Exultate Jubilate." Also on the program are Symphony No. 28, K. 200 and the Eine Kleine Nachtmusik, K. 525.

★ ★ ★

CLAUDE FRANK, noted pianist, will be featured in a performance of the Mozart Piano Concerto, K. 453 on Sunday, July 7. The concert, which begins at 2:30 p.m., will also include the "Linz" Symphony No. 36, K. 425 and the "Prague" Symphony No. 38, K. 504.

Among the outstanding artists who will be appearing at Tanglewood this summer will be pianists Grant Johannesen and Gian Bachauer, soprano Rosalind Elias and conductors Aaron Copland, William Steniberg and Charles Munch.

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY CIRC. 26,000

JUN 27 1968 New England Newsclip

WAMC-FM to Again Air Concerts at Tanglewood

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Schenectady Gazette
SCHENECTADY, N. Y.
D. 54,006

JUN 28 1968

Broadcast Boston Symphony Live Starting July 5

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TRANSCRIPT (e)
NORTH ADAMS, MASS.
CIRC. 13,350

JUN 29 1968 New England Newsclip

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CHRONICLE SUN
CAMBRIDGE, MASS.
WEEKLY CIRC. 12,850

JUN 27 1968 New England Newsclip

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STAR
WINCHESTER, MASS.
WEEKLY CIRC. 5,450

JUN 27 1968 New England Newsclip

NEWS (e)
SPRINGFIELD, MASS.
CIRC. 95,600

JUL 2 1968 New England Newsclip

To Broadcast From Tanglewood if . . .

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TRANSCRIPT-TELEGRAM (e)
HOLYOKE, MASS.

JUN 28 1968 New England Newsclip

Tanglewood Broadcasts Await Funds

AMHERST — WFCR-FM (88.5 mc), the Five-College radio station at the University of Massachusetts, will broadcast all Boston Symphony Orchestra concerts at Tanglewood this summer — if $1270 can be raised to pay the cost for telephone lines.

The station is asking donations of one dollar or more from all regular listeners with the aim of reaching the fund goal on the opening date of the 1968 Berkshire Festival July 5.

A successful fund-raising campaign will assure the symphony broadcast over WFCR every Friday at 9, Saturday at 8 and Sunday at 2.30 from July 5 to Aug. 25.

UNION (m)
SPRINGFIELD, MASS.
CIRC. 79,350

JUN 28 1968 New England Newsclip

Listeners Chip in To Help WFCR Air Symphony Concerts

AMHERST—A successful fund-raising campaign has assured the broadcast of 24 Boston Symphony Orchestra concerts from Tanglewood, live and in stereo, over WFCR, the Five-College Radio station at the University of Massachusetts.

400 Contribute

More than 400 listeners contributed between $1 and $50 each to pay for telephone lines. A special grant also was made by Amherst Savings Bank.

The broadcasts began Friday night with an all-Mozart program conducted by Erich Leinsdorf and will continue over WFCR every Friday at 9 p. m., Saturdays at 8 p. m. and Sundays at 2.30 through Aug. 25.

A Boston Pops extra is scheduled for late August.

WFCR Station Manager Al Hulsen, commenting on the fund drive, said, "We were amazed and pleased at the extent of listener support from Connecticut, Massachusetts, Vermont, New Hampshire and New York—for the Tanglewood broadcasts." Funds received in excess of the $1270 needed for audio lines will be used to underwrite the cost of Cleveland Orchestra concerts in the fall, Hulsen said.

SUNDAY REPUBLICAN
SPRINGFIELD, MASS.
CIRC. 115,950

JUL 7 1968 New England Newsclip

14.

EVENING GLOBE
BOSTON, MASS.
CIRC. 139,700

JUL 10 1968 New England Newsclip

NIGHT WATCH

Stereo Tanglewood Innovation at WGBH

By PERCY SHAIN
Globe TV Critic

Behind the announcement that Station WGBH-TV (Ch. 2) will present four musical programs from Tanglewood next week live and in color and with stereo sound is a technological breakthrough that has been a year in the making and is a historic first in high-quality transmission—for New England, for the nation, and probably for the world.

By a complicated system of relays, using both land lines and microwave points, the tones will come into your living room so full and rich that you will swear the orchestra or musical group is playing in the next room.

Of course, you will need FM stereophonic multiplex equipment to get the maximum benefit from this full-fidelity achievement. Television sets are not equipped for this kind of true reception.

So, if you have stereo in your home, the best way to drink in these concerts in all their beauty would be to turn the TV sound down and pick up the music on the WGBHFM band.

Now Ch. 2 has done this kind of stereocasting before from Boston's Symphony Hall. The trick here is to duplicate the feat from a point as distant as Stockbridge, in the western part of the state, 120 miles away.

It took a concentrated effort by WGBH and New England Tel and Tel engineers, starting a year ago when the 1967 concerts were being broadcast, to get the full, glorious sound intact—on two tracks—right into the Boston studio.

It was finally done by a very complicated arrangement which carries the signal—in left and right duplicate—via highly sophisticated equipment from Tanglewood to Pittsfield on regular phone lines, to Springfield via a microwave relay of the "L" carrier type, another "L" hop to Boston, by land line to the studio, and then to the transmitter by the station's own microwave system.

It's the first time such a setup has ever worked anywhere, so far as is known here.

For that matter, the video picture takes quite a complex ride, too, to get to your home set live and in color. It's beamed from the top of the shed at Tanglewood to a truck with a portable 75-foot microwave receiving tower parked on the Mass. turnpike thence to a fire tower on the top of Lenox Mountain, from there to a receiver-transmitter in Austerlitz, N.Y., and finally to Boston by phone line.

When you see and hear it on the screen, it will look as if it is coming in simultaneously.

The four concerts, incidentally, will be aired on Wednesday, July 17, from 8 to 10, on Chs. 2 and 44 as well as WHDH-FM; Thursday, July 18, 8-10, on Ch. 44 only and FM; Saturday, July 20, 8-9:15 on Ch. 2 only and FM; and Sunday, July 21, 2-4:30, also on Ch. 2 and FM.

The first will be a jazz session, the second a Berkshire Music Center Orchestra concert, the last two full Boston Symphony performances. The times are tentative and subject to clearances.

For FM fans the new system is already in effect, having been successfully tried last week. The new thing next week is the addition of the TV picture.

Also very much in the Ch. 2 spotlight is the premiere of its new all-black show, "Say, Brother," tomorrow night at 8:30. This hour-long weekly stanza is entirely the work of Boston's black community, and a full and varied menu has been prepared for the initial repast.

There will be a little bit of everything—news of the community, entertainment, a billboard of cultural and social events, Afro-American history, and a teen-ager segment.

The young will get their chance at recognition in this show. In fact two 17-year-olders will be in the spotlight.

One will be a series regular, Stewart Thomas, who will give the teen slant on events of the day. His opening report will be on two festival features, Summerthing and the Alma Lewis Playhouse-in-the-Park. The other is Cynthia Mack, a young poet who will recite some of her quite remarkable black-oriented verses.

There will be two musical segments, featuring the Nine Lords, a Roxbury combo that has been performing together for five years. Five are vocalists and four instrumentalists.

The newscaster will be Bryant Rollins, former Boston Globe reporter and Bay State Banner editor, now with the Urban League. Sarah Ann Shaw will report on political events and activities and invite community personalities to share their views with her.

A discussion on the need of black history and culture will be led by Roosevelt Weaver, Claude Weaver, Marcus Mitchell and Dr. Adelaide Hill. A number of guest lecturers and personalities will contribute to the show.

GAZETTE (e)
WORCESTER, MASS.
CIRC. 94,350

JUL 8 1968 New England Newsclip

On the Dial

Two Channels Offer Pete Seeger Series

By JAMES A. GOURGOURAS

Pete Seeger is giving folk music buffs a rare treat this summer. He and a galaxy of contemporary stars are appearing for an hour each week on Channels 2 and 44. They started on the Fourth of July, combining the Clancy Brothers, Tommy Makem and Tom Paxton in a medley of Irish songs. In particular, there was "Butcher Boy" and "I Will Never Play the Wild Rover No More". Seeger didn't overlook a chance to deliver his trademark song, "This Land Is My Land." Next week, he features Sonny Terry and Brownie McGhee, who appeared with Pete on Channel 2's "Roomful of Music" two years ago.

That's at 7:30 p.m., Thursday night, on Channels 2 and 44, with Terry on harmonica and McGhee on guitar. And if you want a grand finale, Seeger joins the pair to offer that old-time favorite, "When the Saints Go Marching In."

Gourgouras

The Convention

WTAG's Dol Brissette, telling of NBC News' latest in communications devices for the 1968 national political conventions, covered another interesting aspect; Years ago when radio was just coming into its own as a medium in broadcast journalism, it impressed the public on the flexibility and the depth of coverage radio could provide. Today's audience is more sophisticated, Brissette explained, and the concentration will be on one thing — telling the story as completely and as simply as it can be told.

"Floor reporters," Brissette explained, "will be used a little differently this time. When there is a vital part of the overall story of the convention taking place on the podium, NBC Radio will give it its undivided attention, and not interrupt to go to a floor reporter.

"Unlike television, which is visual, radio must describe the scene and the people in concise and descriptive words to give the listener a word picture of what is happening."

WGBH Radio again is broadcasting all Boston Symphony Orchestra concerts live from Tanglewood. The first program was Friday night, and others are slated for 9 p.m. Fridays, 8 p.m., Saturdays, and 2:30 p.m. Sundays, through the middle of August.

Some of the world's fastest race horses will be on Channel 2's "Adventure" at 8:30 tonight on Channel 2, and if you track fans miss it that night, catch the same show at 6:30 p.m. Wednesday, same station, or on Channel 44. The program takes place in the lands of ancient Persia, where horses have been bred for centuries

Reputed to be able to cover 150 miles a day, the horses are found only in northeast Persia, where 300,000 Turcomans live today, cut off from the rest of the world by the Iron Curtain.

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY CIRC. 26,000

JUL 4 1968 New England Newsclip

Tanglewood Radio Concerts Listed

WGBH-FM radio begins the second week of live Boston Symphony Orchestra broadcasts on Sunday, July 7, direct from Tanglewood, starting at 2:30 p.m.

For this concert Erich Leinsdorf has chosen an all-Mozart program: Symphony No. 36, "The Linz;" Piano Concerto No. 17, K. 453, with Claude Frank as soloist and Symphony No. 38.

The following Friday, July 12, at 9 p.m., guest conductor David Zinman will lead the orchestra in a program that features Bach's Violin Concerto in E Major, with BSO concertmaster Joseph Silverstein as soloist. And on Saturday, July 13 at 8 p.m. Mr. Leinsdorf conducts Cantata No. 51 by Bach, with Saramae Endich as soprano soloist; and Haydn's "Lord Nelson" mass, with Miss Endich, contralto Beverly Wolff, tenor Enrico Di Giuseppe, bass Paul Pushka and the Tanglewood Choir.

BOSTON SYMPHONY CONCERTS - First Week

THREE MOZART CONCERTS OPEN TANGLEWOOD '68

By HAROLD C. SPROUL

An educated man of the Renaissance was, ipso facto, a man "of infinite variety." This ideal held right up through the Romantic Period of the late 18th century and early 19th. Our "Classic" composers—Haydn, Mozart, Beethoven and a host of lesser are very much involved in the Romantic Revolution—in the arts a benign revolution that never forgot its Baroque lessons (see Handel-Beethoven).

Late 19th century composers carried on from there but split like amoebae (only not into new amoebae, rather into more specialized creatures: song writers, symphonists, operatists). Chamber music came off second best with the symphony and opera composers; there are no great quartets, etc., after Brahms until Bartok. The forward-thinking moderns—some of them—are rediscovering the broad field of musical function, limited somewhat by the small number of commissions. Patronage for the classic composers was always dependent on the fact that enough aristocrats with lucre were also musical amateurs, even connoisseurs and performers. Some, of course, were stupid enough to hire artists merely for show; Mozart got so fed up with the Archbishop of Salzburg that he called him "the Archbooby" and soon shook off the stultifying town.

Mozart, himself, was irrepressible, traveled widely, responding to the character of all environments; sold-out to none, created where he happened to be, if wanted and as needed, and (this inspired bum of gallantry and revolution) in his "short day of frost and sun," spun incredible webs of viable music, like the thousand "handkerchiefs" that spiders spin, in a night of dew, linking the grasses and holding up the shining drops. He met the challenge of every situation involving music for church, court, city (how Prague loved its commissioned works, while Vienna cheered only with weak bravoes) opera house and garden party, or even the needs of some lovely student.

Some of Mozart, mostly early stuff, is deft tiddeywinks, reminiscent of the charming boy who sat on the laps of grand ladies, no disturbance to complacency or threat to their virtue. But the "later" Mozart, learned in experience as well as in experimental twists to old forms, (keenly aware of the dramatic aspect of all human life, including the psychological drama in individuals ("characters") himself so naked to response, no wonder that he burned out so early. "Later" Mozart is still the creation of a young man.

I have never heard the Boston Symphony play better (and that means best in the world market). The chamber orchestra, well-chosen; Leinsdorf's disciplinarian control, sympathetic to the composer (understanding his center in opera—or better, in dramatic imagination touching it off with wit or pathos, and sometimes both at once.) Mr. Leinsdorf's tempi freed the musical ideas and allowed strong contrasts without fff blare, expressive phrasing that preserved the singing line and kept movement in dramatic chord sequences, etc., etc. And instrumentalists who played like the good chamber music musicians they mostly are—no vacation in the let-down sense, although they and their families enjoy freedom from the fumes of Boston and a great piece of country.

Which leads me to the setting.

Where music happens makes a great difference badly obfuscated by our present reliance on radio and recording. String quartets at home afford an experience different from those in Carnegie Hall. The Tanglewood shed that organizes sound by triangular clouds and canny screens so that it not only spreads clearly to the whole large under-cover piesegment but radiates from the circular mouth of the Shed to a great area of lawn and trees. (I tested the projection when I had to leave my seat after intermission of two concerts to stir sluggish arteries and recover from dizziness, finding that 100, 200, 300 yards away Mozart came out clean and concentrated like the image through a reversed telescope. Much more than 6000 within are those who spawn out on the lawns, equipped with blankets, food and good companionship, they accept and probably want a lesser impact, and even on this Sunday afternoon sometimes turned pages of the Times randomly, as if the radio at home or in the car made soothing animation to vacant mind.

Mozart is a fortunate choice for all of concerts. Judicious programming made a balance of light and serious; "entertainments" (as Greene called his mystery stories) and works of drama and deep sentiment, climaxing on Sunday with three of the richest works of Mozart's last ten years.

The big farm bell on Friday called us in to the Overture to Figaro, always a sparkling reflection of Mozart's own comic genius, the chamber orchestra playing it like a new piece. Leinsdorf wore his best smoking jacket and lapsed, in many lilting moments, into his swing underwater crawl. James Oliver Buswell IV, a Harvard sophomore, did an excellent job with Mozart's first solo violin concerto. The way the conductor managed the orchestra, Buswell's clean tone could always be easily heard. And it was worth hearing—phrasing of a high order, within a taut line, vibrato calculated for color as needed. I can't see the traditional point of raising the orchestral voice so sharply when the soloist is silent. It makes for strong contrasts but obscures certain continuities. Mr. Buswell can stand on his own feet now without recalling his teachers, but this first with the Boston might be interpreted as Homage to Stasseyavich, the late, lamented violinist and conductor who taught talent with musical genius.

Buswell's style has inner concentration and is unusually adequate technically. There was one moment in one cadenza when a double stop lost its bearings, and sometimes rapid figurations could have been cleaner, but I think he was avoiding too light a staccatto. The handsome chap kept excellent poise, and ensemble was no trouble for conductor and orchestra.

Serenade No. 9 in D major ("Posthorn") I had to miss by leaving early but I was all for performance of this entertaining novelty. Sir Thomas Beecham always approved the use of easy music, in balance, but well-played, he insisted, and so it was.

Saturday's clanging assembled us for another light program. Symphony no. 28 in C begins with a virtual serenade (in sonata form) and continues with rococco sentiment (Andante — lovely phrasing by the orchestra), an allegretto Menuetto (if Mozart survived only in minuets, like Strauss in walzes, he would still be major for the rich variety of expressive development in different contexts) and an inconsequential Presto thickene by occasional counterpoint. (Just so, Boccherini and Haydn often ended with a skittering play of anti-climax). Beverly Sills, soprano appeared as if for the role of Zaide (a harem beauty) in modern dress, vivid in hair and general shapliness—which also describes her voice. Her wide vibratto adds a color very different from that of the famous castrate for whom Mozart wrote; but the colorful music could take it, and if figurations often seemed clouded though essentially accurate, it made for the impressionistic effect one sometimes hears in the rapid figures of, Bach, when played on a large harpsichord or organ.

Eine Kleine Nachtmusik separated two groups of songs with its inspired simplicities. It should be heard over water (like Handel's Water Music played from a barge on the Thames) or as I heard it over the shaved lawn, its dance-romance spirit made more poignant by distance and the fitfull wind. I should like to have heard Beverly Sills rampant in "Martern aller Artern," a show-piece expressing the raving of a captured noblewoman incarcerated in (again) a Turkish harem.

Sunday afternoon of an ideal Berkshire day (cool mountain air and biting sun) brought the fattest program of the three, with two symphonies and a piano concerto from the maturity of Mozart's last ten years on earth. The orchestra in white, Leinsdorf in natty fitted grey, set a tone of summer elegance. Symphony no. 36, the "Linz," after a Haydnesque Adagio, slips into a spirituoso Allegro, taken deliberately enough to allow for wit as well as excitement, a richness of theme and a striking contrast between lyrical and chordal passages. The Adagio (poco) sang with expressive interplay of winds and strings, the Menuetto (Allegro) enlived with a trio devoted to woodwind solos and another Presto to home-and-mother.

The Piano Concerto No. 17 in G was the summit of the three day ascent. Claude Frank was born for chamber music, on small scale or large. (He is the designated pianist for the Boston Symphony Chamber Orchestra.) His Mozart was both introspective and dynamic (like the composer himself). The winds took a well-deserved bow for their sensitive part in the chamber music interplay. The final Allegretto reminded me of the parallel ones in the two Piano Quartets in spite of orchestra body, a "fine careless rapture."

I was puzzled why Mr. Frank and Mr. Leinsdorf chose to make the Andante into an Adagio. At first it seemed to suggest Schnabel on Beethoven or Brahms and, indeed, there was a passage that invoked Brahms. At first I resented an unnecessary striving for profundity but the principals and orchestra justified the tempo so consistently that I enjoyed a "suspension of disbelief." Woodwinds took lovely part in the counterpoint, and the piano gave the illusion that it could sing as well as percuss. Mozart is perhaps the only composer whose concertos are as original and inwardly rich as his best chamber works, all of which really sounded on Sunday.

Symphony no. 38 in D (Prague)" in its three movements (Why always four?) is among the finest of Mozart's young latter-day works, shadowed with melancholy and irony for all its virtuosity of wit and brilliance. All I can say about the Boston's realization is that it achieved what Alfred Einstein used to call Mozart's "naturalness" — with all the artfulness implied.

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY CIRC. 26,000

JUL 11 1968 New England Newsclip

All-Mozart Program Tonight At Tanglewood

The Boston Symphony Orchestra opens its Berkshire Festival tonight with an all-Mozart concert under the direction of its music director, Erich Leinsdorf. James Oliver Buswell will play the violin concerto No. 1, K. 207. The other works on the program are the overture to "The Marriage of Figaro" and the "Posthorn" Serenade, K. 320.

Saturday evening Leinsdorf will conduct Mozart's Symphony No. 28, K. 200, and "Fine Kleine Nachtmusik." Beverly Sills will sing "Exsultate, Jubilate," K. 165, "Ah Se in Ciel, Benigne Stelle," K. 538, and arias from "Zaide" and "Die Entfuehrung." "Ah Se in Ceil' and the "Zaide" and "Entfuehrung" excerpts are first performances by the Boston Symphony Orchestra.

Claude Frank

The all-Mozart program of Sunday afternoon will feature Claude Frank in a performance of the piano concerto in G Major, K. 453. Leinsdorf will again conduct, also leading the Boston Symphony Orchestra in the symphonies Nos. 36, "Linz," and 38, "Prague."

Chamber music will be heard for the first time at this year's festival on Sunday morning at 10:30 when the Boston Symphony Chamber Players present a concert in the Tanglewood Theatre-Concert Hall. Music by Poulenc and Dvorak will be played.

The first of the open rehearsals, for the benefit of the BSO pension fund, will take place Saturday morning at 10:30 with Leinsdorf conducting.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900

JUL 5 1968 New England Newsclip

BERKSHIRE FESTIVAL 1968
BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF *Music Director*
WEEKEND PRELUDE
Friday July 5 at 7 pm
LILIAN KALLIR *piano*
JAMES OLIVER BUSWELL IV *violin*
MOZART
Sonata for piano and violin in E flat K. 302
Allegro
Rondo: andante grazioso
Sonata for piano and violin in B flat K. 454
Largo — allegro
Andante
Allegretto
Lilian Kallir plays the Steinway piano
BALDWIN PIANO
RCA VICTOR RECORDS

Mozart Concert Starts Season At Tanglewood

LENOX, Mass. (UPI) — The Berkshire Music Festival, summer home of the Boston Symphony Orchestra (BSO) gets underway at Tanglewood tonight with a Mozart concert.

Eight guest conductors will share the podium during the eight - week program with Erich Leinsdorf, now in his final season as conductor of the BSO.

The 24 major concerts run one each on Friday, Saturday and Sunday nights through Aug. 25, and with the addition of the four Wednesday concerts the program ranges from folk rock to grand opera and from Indian raga to the Brahms requiem.

Guest artists include pianist Van Cliburn on July 20, violinist Alfred Krips next weekend and soprano Beverly Sills Saturday night.

TRANSCRIPT-TELEGRAM (e)
HOLYOKE, MASS.
CIRC. 26,950

JUL 5 1968 New England Newsclip

Berkshire Festival opens tonight

The Berkshire Festival opens at Tanglewood tonight. The Boston Symphony Orchestra conducted by Erich Leinsdorf, has an all-Mozart program for the week-end, James Oliver Buswell, Beverly Sills, and Claude Frank will be the soloists.

Tonight, Buswell will play the violin concerto No. 1, K 207. The other works on the program are the overture to "The Marriage of Figaro" and the "Posthorn" Serenade, K 320.

The festival — the 31st — will comprise 24 concerts through Aug. 25.

MORNING GLOBE
BOSTON, MASS.
CIRC. 234,100

New England Newsclip

16.

GPL 7/7/68

The Fine Art Of Mozart At Tanglewood

By Peter M. Knapp

LENOX — Summer music festivals are popping up nowadays like mushrooms over the American countryside. Soon it may become feasible to festival-hop across the continent.

Here in the rolling green Berkshire Hills is more or less where it began. Tanglewood is to the American festival scene what Salzburg is to the European festivals, and to its spacious, manicured grounds each summer comes a galaxy of musical talent — the young to study at the Berkshire Music Center; older established artists to perform and teach.

Continuing the practice of recent years, Erich Leinsdorf selected a sampling of the vast output of Wolfgang Amadeus Mozart for the first weekend of the 31st Tanglewood season. Leinsdorf and the Boston Symphony Orchestra presented symphonies, serenades, concerti and vocal works by the Austrian master.

Sunday's concert, attended by 5,967, was devoted to compositions of Mozart's mature years — the "Linz" and "Prague" Symphonies, in C, K. 425 and in D, K. 504, respectively, and the Piano Concerto No. 17 in G, K.453 for which Claude Frank was soloist.

It's Easy

Smoothness and clarity are the marks of Leinsdorf's Mozart, and these qualities predominated in Sunday's "big" symphonies.

Moments of tension and repose blended seamlessly into each other in a seemingly effortless flow, even in the swiftest of passages. It seems almost too easy, one can forget the struggles of lesser ensembles to cope with what is, after all, difficult and dangerously exposed music.

The G Major Concerto is a triumph of close orchestral-piano teamwork, requiring split-second entrances and immaculate balances. Leinsdorf and Frank enjoyed a happy collaboration, one that in parts of the first movement came close to finding the solo piano merging altogether in the orchestra fabric.

It never really happened, but that closeness of teamwork demonstrates the nuance of performance. Frank, a popular pianist with the BSO, has always been noteworthy for the crispness and clarity of his playing. In this concerto, he seems to have added an extra depth of subtlety. The andante, an exquisite movement with prismatic alterations of key and moods delicately touched with woodwinds, was particularly enchanting. And the finale — the theme of which is said to have been inspired by the song of Mozart's pet songbird — had its share of gay banter among the variations.

Soprano With Style

Saturday night's concert was dominated by the extraordinary vocalism of soprano Beverly Sills (a Milton resident). Miss Sills in recent years has bloomed into an imposing singer whose technical polish, strong, wide-ranging soprano and musical taste place her at the peak of her profession.

She sang four works of Mozart — the early motet, "Exsultate, Jubilate," K 165; two operatic arias, "Ruhe Sanft, Mein Holdes Leben" ("Aide", K. 344); "Martern Aller Arten" ("Die Entfuerrung," K. 384) and the late concert aria, "Ah Se In Ciel, Benigne Stelle," K. 538. The audience of 6,045 would have liked to hear more.

Mozart's vocal music, of course, is devlish in its demands on the singer. The pieces were written for sopranos of exceptional range, power and agility. Miss Sills amply qualifies for the task, her coloratura is precise and honest: the runs are even and flowing; her trills sparkle. Moreover, she has a grace of phrasing that makes her singing far more than just vocal acrobatics. Mozart stylists are rare: Beverly Sills can be placed with the best.

Leinsdorf and the Boston Symphony gave her considerate, often superb accompaniment, notably in the motet and in "Martern Aller Arten" with its fine concertante sections for violin, cello, flute and oboe.

Also on the program were the Symphony No. 28 in C, K.200, a work of elegant flourishes by the 18-year-old Mozart, and the ever-popular "Eine Kleine Nachtmusik," K 525, which displayed the perfection of the Boston strings. The violins especially gave a lesson in unison playing.

'Posthorn' Sounds

Friday night's opening concert, attended by 6,380 on a pleasant but cool evening, featured brisk performances of the "Posthorn" Serenade, No. 9 in D, K 320, and the overture to "The Marriage of Figaro." James Oliver Buswell IV made his debut with the Orchestra in the Violin Concerto No. 1 in B flat, K 207.

It was the "Posthorn" Serenade that carried the evening's honors. Spaciously-conceived, with generous concertante passages for woodwinds, the Serenade is among the largest of Mozart's Salzburg "party music" scores. It derives its name from the abrupt entrance of the posthorn — played by Armando Ghitalla in round, sweet tones — in the second trio of the second minuet (the first trio finds Mozart effectively employing piccolo).

But it is the mixture of flute, oboe and bassoon in the second and fourth movements that makes this Serenade a particularly delicious confection, especially when performed by players of the distinction of Doriot Anthony Dwyer, Ralph Gomberg and Sherman Walt. Mozart adds a more serious section in the Andantino, predominantly for strings.

Violins For Virtuosi

First of Mozart's five Violin Concerti, the B Flat, is melodious and sufficiently brilliant to give the soloist a good workout in the outer movements. But its chief beauty lies in the Adagio, magically scored by Mozart.

Buswell is only 21, already a concert veteran, a Harvard senior with a brush of blond hair. He is a cool and assured violinist, well prepared, but not yet even enough technically or musically to challenge the top rank. His best playing came in the Adagio, nobly backed by Leinsdorf's controlled accompaniment, and in parts of the romping finale. In the first movement, he had trouble staying in tune with articulation. More irksome were the conclusions of unidentified (Kreisler?) and inappropriate c a d e n z a s that sounded spliced onto Mozart's rococo style. The first cadenza was nearly as long as the rest of the opening movement and was not especially well played.

Earlier, Buswell joined with pianist Lilian Kallir to get the festival off to a relaxing mood with the Mozart Sonatas in E Flat, K. 302, and B Flat K. 454, during the weekend prelude.

JAMES OLIVER BUSWELL IV DEBUTED OVER THE WEEKEND WITH THE BOSTON SYMPHONY ORCHESTRA AS THE BERKSHIRE MUSIC FESTIVAL BEGAN.

MASSACHUSETTS

HYANNIS (Cape Cod Melody Tent) — Allan Sherman and Carmel Quinn, July 1-6.

LENOX (Berkshire Festival) — Erich Leinsdorff will conduct the Boston Symphony Orchestra in a Mozart program on Friday at 9 p.m., featuring the overture from the *Marriage of Figaro, Violin Concerto No. 1* and *Serenade in D Major*. On Saturday at 8 p.m. Leinsdorf will conduct the Boston Symphony in another Mozart program including *Symphony No. 28, Exsuitate Jubilate* and *Eine Kleine Nachtmusik*.

WEST YARMOUTH (West Yarmouth Auditorium)—Somkey Robinson and the Miracles, July 4 and 5.

SUNDAY JOURNAL
PROVIDENCE, R. I.
CIRC. 204,800

JUN 30 1968 New England Newsclip

SCHENECTADY ~~GAZETTE~~
Monday, July 8, 1968

3 All-Mozart Concerts Open Tanglewood Fare

By MILTON ZAPOLSKI NL

Three all-Mozart concerts were in the offering as Tanglewood opened its 1968 season this past weekend. Last year Leinsdorf detained the traditional Bach-Hayden-Mozart programs for a week in order to offer works of larger fare to concert-goers on vacation for the holiday weekend, but this year the two weeks of pre-Beethovenian music are back in their customary position as season openers.

* * *

The summer series almost began on a sour note Friday evening, in which Mozart's "Marriage of Figaro" overture, Violin Concerto No. One, and "Posthorn" serenade were featured. Whenever Leinsdorf has an interpretive problem with Mozart it's usually because the texture he defines is too sparing or the wrong tempo has been selected. Both ailments afflicted the overture, which could've sounded a lot brighter (I don't mean more trumpets!) and should've sounded a lot better throughout.

In the Violin Concerto, problems were compounded by adding soloist James Oliver Buswell IV, who not only was out of tune but had no idea what was expected from him as a Mozart soloist. Leinsdorf deserves a severe reprimand for not letting the young violinist re-tune his instrument between the first and second movements. As it was, the "catch your breath and let's get this over with" attitude left Buswell with about five seconds to compose himself, hardly enough time to correct so obvious an error. Being out of tune is one thing, but not fitting in with the ensemble is another. I strongly suggest that Buswell emulate 18th century practices a little more closely and not try to gas everyone out with hard-sell bravura.

Following the intermission the "Posthorn" serenade was given a fairly successful reading by Leinsdorf. Although it began not broadly enough, by the time the Minet rolled around, both conductor and orchestra were sufficiently relaxed to give the music the attention it deserves. In fact, the remainder of the performance was very pleasing indeed, perhaps due to the less arbitrary decisions that ruined the first half of the concert.

Saturday evening's event included the Symphony No. 28; "Eine Kleine Nachtmusik;" the early motet, "Exultate, Jubilate;" a concert aria, "Alma Grande Nobil Core;" and two operatic arias from "Zaide" and the "Seraglio." Beverly Sills was the soprano solist in the last three works.

The concert began with the Symphony No. 28, a delightful piece I expected Leinsdorf to run away with. He didn't. The first movement proceeded uneventfully and with very little involvement on the conductor's part. The slow movement was better, but one still got the impression that this was just a performance by a crack orchestra merely doing its job. With the third movement, things got much worse again, for Leinsdorf took the music at half the proper tempo. This movement presents an interpretive problem to every conductor in search for a tempo: there are repeated horn passages that echo the strings, and it is here one should get a clear picture of what Mozart means by playing these note values at so slow a tempo; the horns lack sustaining power in much the same way the piano does. The result is an awkward step-and-go feeling which can only be corrected by lengthening the note values (a violation of the score) or choosing a swifter tempo. Leinsdorf did neither. In the finale, tempo was a lot better, but the compact movement lacked any new insights.

* * *

Next on the program was "Ruhe sanft, mein holdes Leben," an aria from the opera "Zaide." It was interesting to hear this work from an opera left uncompleted at age 21. Regrettably, Miss Sills was not in perfect voice for the piece, her high register sounding somewhat strained on occasion.

She was considerably better in the motet, "Exultate, Jubilate." Suddenly no vocal feat seemed beyond her, and I don't think anyone will easily forget the outstanding vocal cadenza. Besides superb singing, she also gave to the music a sense of refinement and commitment not usually found when this (truthfully) minor piece is performed. Leinsdorf repented his prior sins of omission and gave a sparkling accompaniment, bringing an intermission time laden with great expectations for the second half.

* * *

This time he did not fail us. The s t r i n g serenade, "Eine Kleine Nachtmusik," was given a highly sensitive and satisfying interpretation, one of the finest in my listening experience.

Following this perennial favorite was the concert aria, "Ah se in ciel, benigne stelle." This was a first hearing for me, but again Miss Sills was in good voice, and the conductor appeared to continue with his glowing accompaniment. There was still plenty of ammunition left for the last number on the program, the aria "Martern aller Arten" from "The Abduction from the Seraglio." Delicacy and control were everywhere evident, and contributions by the solo flute, oboe and cello were matchless. The real praise, however, goes to Miss Sills, who made the vengeful, almost violent aria sound so realistic.

* * *

The final concert, on Sunday afternoon, paired the Linz and Prague symphonies and offered the Piano Concerto No. 17 as well. I would have liked to hear a broader, more solemn introduction in the Linz symphony, but Leinsdorf obviously saw things a different way. With the main tempo, the conductor still kept things m o v i n g. There should have been more flexibility here and there, however, to get the music's full content across. For instance, those soft, mock-militant chorales in the winds would sound a lot better if they weren't rushed quite so quickly. The slow movement was an improvement, but the Minuet that followed requires more study on the part of the conductor. The b r i s k tempo could work very well if more inflection were given to the strings. I suspect that if the bowing were reversed (upbowing is not decisive enough for the solid sound this movement needs and is better suited for conveying anxiety than stateliness), things would've sounded a lot differently. The finale was very good and brought the piece to a positive conclusion.

Next we were given the Piano Concerto No. 17, with Claude Frank as soloist. This is a very demanding concerto emotionally, and its second movement certainly ranks among the "ten best" the composer ever wrote. Now and then the orchestra would get a bit sleepy, but on the whole the players performed brilliantly. The sincere, intimate dialogues achieved b e t w e e n piano and orchestra were due as much to the superior wind playing as the soloist. Frank was inspiration personified. Throughout, he was admirable in his handling of the score, especially in the difficult slow movement. He must be forgiven a frequent use of the pedal because a necessary evil of playing in the Music Shed is that piano sound threatens not to carry in such an open area.

A single work was offered after intermission, the Prague symphony. Again, the introduction could have been broaded, but I'd been getting used to Leinsdorf's way of doing things by this time.

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 100,000

JUL 3 1968 New England Newsclip

JAMES OLIVER BUSWELL IV, violinist, will be soloist in Mozart's Violin Concerto in B flat, K. 207, during the Boston Symphony's opening Tanglewood concert Friday night, conducted by Erich Leinsdorf.

CONCERT REVIEW

All-Mozart Program Opens 40th Year of Tanglewood

LENOX, Mass.—The Boston Symphony entered its fourth decade at the Berkshire Festival Friday (5) with an all-Mozart weekend. The opening evening's concert marked the Tanglewood debut of James Oliver Buswell IV, a talented Harvard undergraduate whose career as a top concert violinist seems assured.

Buswell, who has yet to record, played the "Concerto No. 1" with discipline and authority. The work mainly requires responses on the lower two strings, with the violin given a relatively minor role. But Buswell distinguished himself behind the superb direction of Erich Leinsdorf and the Boston, RCA artists. Although the concert began Leinsdorf's last Tanglewood season as the orchestra's music director, he will continue to record for RCA.

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AARON STERNFIELD

BILLBOARD
CINCINNATI, OHIO
W. 24,000

JUL 20 1968

6,000 at Tanglewood

Mozart Still Best-Seller

By McLAREN HARRIS

LENOX — "The thing that depresses me," said a composer of contemporary music recently. Lamenting the non-acceptance of his product, "is that Mozart is still the best-seller."

The composer had indeed cause for worry, and if evidence were required to support his contention, Tanglewood provided it last weekend. More than 6,000 listeners turned out for each of the three all-Mozart Boston Symphony concerts opening the 1968 Berkshire Festival.

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THE MOTET, "Exsultate, jubilate," and three arias selected by the soprano were all of a very impressive variety.

"Ah Se In Ciel, Benigne Stelle," K. 538, a sort of ode to love, and "Martern Aller Arten," a courageous plea for mercy from "The Abduction from the Seraglio," are both technical tours de forces, The former containing a spectacular shower of coloratura and the latter of more heroic, resilute bent. "Exsultate, Jubilate" is, if anything, a joyful combination of the above qualities; and in contrast came "Ruhe Sanft, Mein sultan's slave to her sleeping lover in Mozart's early and unfinished opera, "Zaide."

Miss Sills' vocal form was truly a thing for admiration. Her soprano quality, smooth and full everywhere except at its lowest extremes, retains its focus to the peak of her range; if anything, it seems to improve with altitude. Rock-solid support and accurate placement enabled her to sustain clarity through long roulades as well as brief flourishes. Even lightning leaps in excess of an octave did not intimidate her.

Yet the singer's technical accomplishment did not shade her interpretive sensitivity or dramatic purpose. The strength of "Martern Aller Arten" and the ebullience of the "Exsultate" were balanced by Miss Sills' eloquent restraint and delicate quiescence of the aria from "Zaide"; she touched each phrase with almost prayerful gentility.

Restraint was in some way a notable attribute of the other weekend soloists as well. Buswell's performance of the violin concerto in B flat, K.207, on Friday night was soft-pedalled and self-effacing; Clause Frank's painstaking care with the G major piano concerto, K.453. Etched a classicist's dream.

BUT WHILE FRANK is mticulous to the last semiquaver he is anything but dry. The emotionalism of the andante, built almost as much by the silences between variation-phrases as by the music itself was keenly felt yet far from maudlin. His (and the orchestra's) work in the finale became virtually the ultimate in cheerful contrast, emphasizing metric points so as to give the rhythm a slightly satiric lilit. Again, somehow, it avoided overstatement.

It has been stated before (by me, among others) Leinsdorf and the Boston Symphony constitute one of the finest accompanying units available to a soloist. They reaffirmed their standing in unmistakable terms with unexcelled alertness, dynamic deference when called for, robust orchestral textures for heightened contrast.

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JUL 8 1968 New England Newsclip

BERKSHIRE FESTIVAL 1968

BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF *Music Director*

Friday July 5 at 9 pm

ERICH LEINSDORF *conductor*

MOZART

Overture to 'Le nozze di Figaro' K. 492

Concerto no. 1 in B flat for violin K. 207
- Allegro moderato
- Adagio
- Presto

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intermission

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The program notes for tonight's concert begin on page 17

BALDWIN PIANO
RCA VICTOR RECORDS

MONITOR (e)
BOSTON, MASS.
CIRC. 192,400

JUL 9 1968 New England Newsclip

Berkshire Festival opens at Tanglewood

By Clifford Barnes

Lenox, Mass.

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Music director Erich Leinsdorf devoted the four scheduled concerts to the music of Mozart—a perfect choice for Miss Sills, who is at her best in the classic and baroque repertoire. Reversing the order of the solos without announcing it proved a bit disconcerting at first, but the quiet beauty of "Ruhe sanft" from "Zaide" charmed the audience by its bel canto lines. The limpid ornamentation on repeated phrases was a wonder to hear.

The motet "Exsultate, jubilate" was another occasion for the soprano to show her authoritative ease with coloratura. Charles Wilson provided organ support during the recitative and the arias. After intermission came the concert aria "Ah se in ciel, benigne steele," with long phrases in a single breath that left the listener breathless.

The pièce-de-résistance was the concluding "Martern aller Arten," from "Die Entführung aus dem Serail." The aria calls for a concertino of violin, cello, flute, and oboe in addition to the orchestra. Joseph Silverstein, Jules Eskin, Doriot Anthony Dwyer, and Ralph Gomberg shared in the standing ovation afterwards, and rightfully so. This is one of the most difficult vocal works that Mozart wrote, because of the incredible leaps and extremes of range.

With Miss Sills, chest tones blend naturally into the rest of the voice. Vocal technique is wedded to musicianship, assuring correct stylistic interpretation. This stunning red-headed beauty was thanked by standing ovations after each group. Members of the orchestra and Mr. Leinsdorf eagerly joined in the applause.

Ornamented pillars

Friday night's soloist, James Oliver Buswell IV, is a fine, competent violinist, but he doesn't play in the same league. Making his BSO debut with Mozart's Concerto No. 1 in B flat was not the best showcase. The work is slim on real musical substance. The cadenzas added to each movement were long and tended to blur the overall style.

Mr. Buswell, who will be a senior at Harvard next fall, performs with the wide-eyed look of youth and a self-assurance that tends to be alarming. The technique is secure, in spite of occasional intonation problems with double stops. Tone quality varied, and was not always winning.

Friday's Prelude concert showed him off to better advantage in violin sonatas by Mozart, K. 302 and K. 454. Here his partner was pianist Lilian Kallir, an established interpreter of that composer. Rising to meet the musicianship of the pianist, phrases were carefully laid out with a sensitivity to nuance. Ornamental frills were placed as decorations on solid melodic pillars.

Leinsdorf's orchestral selections featured two serenades, the "Posthorn" (K. 320), and the "Eine kleine Nachtmusik." During the first one Armando Ghitalla played the posthorn solo sections in the second trio of the second minuet. The first minuet and the ear-tickling rondeau were marked by some excellent woodwind solo passages. The more familiar "Eine kleine Nachtmusik" had an occasional flair in contrasting dynamics.

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18.

ELLIOT NORTON WRITES:

Another Season Gets Under Way At Berkshire Music Center

AT TANGLEWOOD, the Berkshire Music Festival got under way on the weekend, with the first of 24 weekend performances by the Boston Symphony Orchestra. More than 10,000 people—possibly twice that number in the course of three days—saw and heard the orchestra under Erich Leinsdorf, with appropriate and distinguished soloists, in the huge Music Shed. In various other places on the Tanglewood estate, other kindred activities of the project called the Berkshire Music Center, which is part of the Festival, were busily active in various arts.

The music program began Friday evening early at a "weekend prelude," given by pianist Lillian Kallir and James Oliver Buswell, IV, a young fiddler of considerable distinction; he is only 21 years old and has just completed his junior year at Harvard College.

Elliot Norton

The same evening at nine o'clock, the orchestra took over, with Mr. Leinsdorf presiding in his usual modest and pertinent way, in three works of Mozart: the overture to "Figaro," the Concerto No. 1 in B Flat for violin, in which the remarkable Mr. Buswell played with remarkable precision and feeling, and the sensuously beautiful "Posthorn" Serenade.

It all sounded wonderful in the big shed and on the surrounding green, where thousands of concert-goers preferred to sit and where they stayed till the end despite a cool breeze which made Friday evening less pleasant than the day had been in the Berkshires.

Weekend Devoted to Mozart

The entire weekend was devoted to Mozart, with additional concerts on Saturday and Sunday which the Record American observer didn't attend because of other commitments in such other places as the Cape Playhouse, in Dennis, on Cape Cod, where Joan Fontaine was appearing in Noel Coward's "Private Lives."

The Saturday program at Tanglewood featured the singing of Beverly Sills, who has long since been one of the most notable American operatic soloists and has begun in the last two years to be recognized as one of the great ones. Miss Sills, with the orchestra, was down for several Mozart selections. The Sunday Mozart program utilized the talents of Pianist Claude Frank.

On the coming weekend, the BSO will be playing in the Music Shed again Friday and Saturday evenings and Sunday afternoon, music by Bach, Handel, Haydn, with various soloists; and in the small theater on the grounds there will be other concerts by various groups attached to the Music Center.

Anyone interested in an exact schedule of performances by the orchestra and the others can get it by writing or telephoning to the Festival Ticket office at Tanglewood, Lenox Mass., 01240.

Anyone who has ever been to Tanglewood, one of the most beautiful places in North America, need only be reminded. New Englanders who have never spent a day or an evening, or a weekend at this home of the Boston Symphony Orchestra are respectfully recommended to consider it regardless of how much or how little they know about music. More than any festival we have, this is for everyone of every age. You can bring entire families for picnicking on the grounds, overlooking Lake Mahkeenac, which is as beautiful as anything they have in Wisconsin.

Concert by Student Orchestra

This year, the Festival will present, in addition to the long hair concerts by the BSO, a Festival of Contemporary Music, from Aug. 4-10, with a concert by the student orchestra of the Music Center, under Gunther Schuller, including new works written for the occasion by composers of note.

The Music Center, under Administrator Harry J. Kraut, sponsors a constellation of other cultural activities, which take place more or less inconspicuously in various parts of the estate or in such nearby institutions as the Winsor Mountain School and the Lenox School.

At Winsor Mountain, just up the road from Tanglewood, Boston University is conducting a Symposium-Seminar for selected young playwrights, four of whom will have their work in progress acted by members of a professional company, and evaluated.

The playwrights, all young professionals with Off-Broadway credits, are Kenneth H. Brown, whose "The Brig" created some controversy when it was first produced at the Living Theater in New York; Maria Irene Fornes, whose "The Office" was washed out just before a Broadway opening last winter; Joseph Caldwell and Thomas Oliver. Each of these dramatists is working with a professional director, all under the guidance of Robert Lewis, who has staged some of Broadway's most impressive plays and has guided more than one playwright of distinction in the past.

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 418,250

JUL 8 1968

New England Newsclip

STATEN ISLAND ADVANCE
Sunday, July 21, 1968

The Boston Symphony perform at Tanglewood with Erich Leinsdorf conducting.

Byron Belt on the arts

Take a trip to Tanglewood for a weekend of fine music

By BYRON BELT

Tanglewood, the summer home of the Boston Symphony Orchestra and the Berkshire Music Center, is probably one of the most influential cultural facilities in the world. In 1938 Miss Mary Aspinwall and Mrs. Gorham Brooks gave 210 acres and a handsome frame estate house to the Boston Symphony. Coming two summers after initial experimental concerts by the orchestra and its famed conductor Serge Koussevitsky, the gift assured Lenox, Mass. of culturally active summers for time to come.

The huge music shed was erected at Tanglewood for the 1938 season, and its 6,000-seat capacity has been one keg to the Berkshire Festival success through the years. Unlike Saratoga, where the New York City Ballet is in residence in July and the Philadelphia Orchestra in August, Tanglewood is completely dominated by the magnificent Boston Symphony.

Erich Leinsdorf, the present music director, will relinquish his post at the conclusion of the Berkshire season in 1969. Meanwhile, his tremendous energy and talents are everywhere felt, from the fact that he conducts a majority of the concerts, to his influence as head of the school, which is run in cooperation with New England Conservatory and Boston University.

The orchestra performs each Friday and Saturday evenings and Sunday afternoons through Aug. 25.

A general admission ticket on Fridays provides a particularly excellent Tanglewood buy. For $2.50 visitors may attend a "weekend prelude" featuring music and artists appearing during the orchestral concerts, in performances for small ensemble.

On the Friday of the festival opening the 7 p.m. prelude featured two sonatas for violin and piano of Mozart, performed by pianist Lillian Kallir and violinist James Oliver Buswell IV. The 9 p.m. orchestral program was also all-Mozart, with young Buswell as soloist in the First Concerto for Violin and Orchestra, and with Leinsdorf directing the Marriage of Figaro Overture and the "Posthorn" Serenade.

Lillian Kallir is an outstanding pianist, and her strength, taste and forward thrust lent great vitality to the two conatas. For his part, Buswell is a technically sure but extremely bland performer. Perhaps playing comes too easily for him, and certainly he has been vastly over-promoted by his commercial management. In recent performances in recital, and with the New York Philharmonic and the Boston Symphony, he has failed to strike a sympathetic chord with his listener, and does not seem to communicate overly well to audiences as a whole.

On Aug. 19 and 20 Miss Kallir, with her pianist husband, Claude Frank, will be a welcome guest at Philharmonic Hall as part of the "Midsummer Serenades" devoted to Mozart and Haydn. I would urge readers not to miss them.

Leinsdorf has many detracters, and he is not always a warm and communicative musician himself. But for the Tanglewood opening, he and his orchestra were in fine fettle. Both the Figaro overture and the serenade bubbled along with a lithe buoyancy to be marveled at. This was Mozart at once aristocratic and human, totally delightful. The solo performers and ensemble were impeccable.

While the accoustics of the shed are outstanding, and hearing on the lawn is remarkably clear and strong, the building itself and the hard folding chairs are real horrors. Eero Saarinen designed two handsome smaller theaters for the school, and it is a tragedy that he could not have lived to provide a new concert hall.

Great music and performances blend into a setting of such pastoral beauty as to inspire poets. Nathaniel Hawthorne lived on the grounds for a year in 1850, and wrote the House of Seven Gables and planned his Tanglewood Tales while in Lenox. A replica of his house may be seen on the grounds. The view overlooking Lake Mahkeenac is simply great, and wandering the grounds, and eating one of the traditional box suppers are part of the special delights of any visit to Tanglewood.

Weekend visitors to the Tanglewood area will find such a wealth of things to see and do that they will promise, as I have been doing for years, to go up for an entire summer one year. From the many riches, I would say three things are absolute musts: the Saratoga and Berkshire festivals, and Williamstown.

Williamstown is named for a revolutionary colonel, Ephraim Williams Jr., who set up a trust in his will for the establishment of a free school in West Hoosuck, provided the town change its name to Williamstown.

The school was opened in 1791, and Williams College is one of the oldest and finest of America's smaller universities.

The town of Williamstown is exceptionally lovely, with tree-lined streets, and almost movie-set old houses of great character and charm. And Williamstown is fortunate enough to have become the home of possibly the finest small art museum in the country, the Sterling and Francine Clark Art Institute.

The Clarks built their bomb-proof museum in Williamstown because they feared the dangers of nuclear war for their home, New York City. The museum was opened in 1955, and fully lives up to its donors' dedication "not for the noisy applause of today, but for the quiet appropriation of eternity."

The Clark museum is almost exactly the right size. Each room has a number of treasures, each of which is ideally displayed for relaxed contemplation and enjoyment.

AMERICAN (e)
WATERBURY, CONN.
CIRC. 41,850

JUL 10 1968

New Engla

Concerts Featured Weekly

Waterbury (Conn.) Republic 7/10/68

The Boston Symphony Orchestra opened its 1968 Berkshire Festival at Tanglewood last weekend with three concerts devoted to Mozart.

A total attendance of 20,928 comprised the largest audiences for the opening weekend in the past five years.

The all-Mozart weekend was conducted by Erich Leinsdorf, music director of the Boston Symphony. Friday evening started with the intimate Prelude concert at 7 p.m. featuring the Tanglewood debut of violinist James Oliver Buswell IV performing Mozart Sonatas E flat (K.302) and B flat, (K 454) for piano and violin with Lillian Kallir, well known pianist familiar to Tanglewood audiences for her virtuosity as soloist and in duets with her husband, Claude Frank, who was also featured as piano soloist in Sunday afternoon's concert.

These intimate prelude concerts were inaugurated last year at Tanglewood, and will continue to be featured on Fridays at 7, followed by the major concert on Fridays at 9 p.m. Holders of tickets for the Friday evening concerts can attend the Prelude concerts. A boxed supper is available at the canteen or concert-goers can bring their own picnic and dine al fresco on the Tanglewood grounds in-between the two performances.

Friday evening's program started with the "Marriage of Figaro" Overture, followed by a brilliant performance of Mozart's Concerto No. 1 in B flat for violin K. 207 by Mr. Buswell, and the "Posthorn" Serenade completed a program of grace, beauty and sheer musical delight.

It was this reviewer's privilege to her Beverly Sills' magnificent performance of "Exsultate, jubilate" moete for Soprano K. 65 and "ah se in ciel, benigne stelle" K. 538. She sings with such dramatic feeling, expert phrasing and has a superb upper register. Her tremolos were so at one with the orchestra that her musicanship was inspring and brought the enthusiastic audience to their feet in a standing ovation. The orchestra started the concert with Mozart's delightful Symphony No. 28 in C major K. 200 and after intermission they performed the light, lively, sparkling, gay and ever so popular Eine kleine Nachtmusik, and Miss Sills thrileld the audience once again in her rendition of "Ruhe sanft, mein holdes Leben" from Zaide K. 344 and completed her performance with "Martern aller Arten" from Die Entfuhrung aus dem Serail K. 384, for one of the most memorable concerts ever presented at Tanglewood.

The audience brought Miss Sills out again and again in appreciation of her brilliant performance.

She is well known to opera lovers as she is one of the leading sopranos a the New York City Opera Company. Sunday afternoon brought the gifted pianist Claude Frank before a large audience in the performance of Concerto for piano and orchestra no. 17 in G major K. 453. The orchestra started with Symphony No. 36 in C major K. 425, "The Linz" and the final work on the program was "The Prague" Symphony.

SSM

THE BOSTON SYMPHONY ORCHESTRA, ERICH LEINSDORF CONDUCTING.

Tanglewood Opens Its Season with a Mozart Weekend

By EDWARD FRENCH

The Boston Symphony Orchestra with its Music Director, Erich Leinsdorf conducting, presented the first of three Mozart programs to open the Thirty-first Berkshire Festival at Tanglewood last night. With favorable weather conditions, this opening night crowd was the largest in five years, totaling some six thousand four hundred listeners.

★ ★ ★

THE PROGRAM which was selected for this first concert was both interesting and entertaining. The Overture to "Le Nozze di Figaro" is Mozart at his effervescent best and was given the kind of performance this music deserves and seldom gets.

The other purely orchestral work was one of Mozart's more elaborate serenades the ninth which is in D major, K.320 and is known as the "Posthorn", because in the scoring he used the posthorn, a valveless brass instrument made in either oblong coils or straight which can produce notes of the harmonic series only. Mailcoach guards used it to announce their approach to the next stop, hence its name. They rhythmic appeal, buoyant pace and detightful melodies in this music were given full expression in Mr. Leinsdorf's reading. Special mention should be made of the superlative work of the woodwind section. The posthorn as played by Armando Ghitalla has a mellow golden quality which is completely different from other more conventiona brass instruments.

★ ★ ★

THE VIOLIN soloist, James Oliver Buswell IV was heard in the Concerto No. 1 in B flat, K.207. This was Mozart's first violin concerto, a youthful work of melodic charm which keeps the soloist always to the fore, with the orchestra limited for the most part to a light chordal accompaniment. The soloist played as though this concerto had been written specifically for him. His tone was always lovely, his technique effortless and impeccable, and his sense of style made the whole a beautifully proportioned performance. This young man who has just completed his junior year at Harvard has already won a major prize. The Merriweather Post Competition in Washington D.C. and is well on his way to becoming one of our major violinists.

Many of the audience arrived early in order to hear the Weekend Prelude which is scheduled at 7 p.m. each Friday. For this first weekend prelude, Lilian Kallir, pianist and James Oliver Buswell IV, violinist played two sonatas for vioin and piano by Mozart. In the Sonata in E flat, K.302 the piano is very much the dominant partner, but in the later Sonata in B flat, K.454, Mozart achieved a true dialogue between the instruments. Both sonatas were played with excellent ensemble, a good sense of style and a subtle control of dynamics. Throughout the evening the audience was most enthusiastic.

Saturday night the program will include the Symphony No. 28 in C major K.200, and Eine Kleine Nachtmusik for orchestra. The soprano soloist, Beverly Sills will be heard in "Exsultate jubilate" motet for soprano, the "Ah se in cie, benigne stelle", "Ruhe sanft, mein holdes Leben" from Zaide and "Martern aller Arten" from Die Entfuhrrung aus dem Serail.

Sunday afternoon's program will have Claude Frank as soloist in the Concerto for Piano and Orchestra in G major K.453. Other works will be the Symphony No. 36 in C major K.425 "The Linz" and the Symphony No. 38 in D major K.504 "The Prague".

Albany Knickerbocker News
Saturday, July 6, 1968

6380 Hear Mozart Works At Tanglewood Opening

SU 7/6/68

By R. C. HAMMERICH

LENOX — The gentle lyricism of Mozart's Violin Concerto No. 1, (K.207) opened the season at Tanglewood Friday night with James Oliver Buswell IV playing the solo part.

Recalled in Springfield

Those in Springfield who remember Buswell's appearance with the Springfield Symphony Orchestra two or three years ago may find it a bit of a surprise to hear that he played gently and with modesty. He is older now, a senior at Harvard.

But he did . . . and beautifully, too. His music was cool for the most part, however, and couched in semi-dry tones . . . accurate, precise and unemotional.

The middle movement was warmer . . . like the orchestra. It was a beauty, full of subtle expression and grace.

The program opened with the 10-minute overture to "Figaro," a light-footed gaiety nimbly performed by the reduced orchestra. There were about 55 playing the overture, 33 playing the concerto.

The rest of the orchestra plays at the Esplanade in Boston during the first two weekends of the Tanglewood season while the program in Lenox is taken up with the Mozart and Baroque programs which use a reduced orchestra.

The size was back up to about 55 after intermission for the seven-movement, 45-minute "Posthorn" Serenade (K.320) so named for the short appearance of a posthorn, a valveless brass instrument used in the 18th century to announce the arrival of the mail coach. It was played Friday by Armando Ghitalla, first trumpet.

The long, involved serenade renewed my faith in the orchestra's string section. It was a chilly, sweater-weather evening, and Boston's strings were as elegantly silky as ever.

There were, also, many satisfying moments as the woodwind players took their turns with lilting melodies, sometimes alone, but frequently in tidy little ensembles.

Earlier Buswell played a

See 6380
Page Seventeen

6380 at Tanglewood Opening

Continued From Page 1

couple of Mozart sonatas for nearly an hour for the 7 p.m. prelude program. They were in E flat (K.302) and in B. flat (K.454), and he played them with the same semi-dry tonal quality and self-effacing manner.

Approched With Respect

He approached Mozart's lyricism with respect, without trying to introduce a power the gentle sonatas don't have and a light, easy no-strain touch.

His accompanist, Lillian Kallir, was superb. She, like her husband, Claude Frank, has a special kind of understanding for the liquidity of Mozart's piano music.

They have been regulars on the Tanglewood staff the last few summers, and I never have heard either of them play Mozart's piano music without being specially impressed.

Concerto No. 17

Frank is scheduled to play the Concerto No. 17 (K. 453) Sunday afternoon with the orchestra and Erich Leinsdorf.

The Friday attendance was 6380, the largest opening-night audience (except for 1966, which was a Saturday) for more than five years.

Leinsdorf will be back again tonight with another all-Mozart program and with Beverly Sills, soprano.

UNION (m)
SPRINGFIELD, MASS.
CIRC. 79,350

JUL 6 1968 New England Newsclip

Music Review

Opening at Tanglewood

By JAY C. ROSENFELD

The Tanglewood season opened last night with a duo of concerts following the policy adopted last year in which the Friday evening programs begin at 9 o'clock but are preceded by a shorter and more intimate program at 7 o'clock which holders of tickets to the later event may attend for the one admission fee.

The earlier program was of special interest, for the artists were the young violinist James Oliver Buswell IV, who was making his Tanglewood debut, and Lillian Kallir, the pianist who has earned her niche in Berkshire Festival archives by previous appearances as soloist and in duets with her husband, the pianist Claude Frank. Their program, as well as the three other programs of the weekend, was devoted solely to Mozart, a procedure which was inaugurated many years ago back in the Koussevitzky days.

Violin Squelched

Of all the Mozart sonatas for violin and piano, I can't imagine a less fortuitous choice than the E flat (K. 302). To play such a sonata in the hippodrome of the Tanglewood Shed, the work dominated as it is by the piano, (which was used with the top completely raised) was unfortunate for Mr. Buswell. He was required to play responses mainly on the two lower strings and the subservience of the violin in this case was thus doubled. In the following sonata (B flat, K. 454), the violin has a more substantial role, and here Buswell asserted himself in ample glory.

The Mozart literature is so ample that, despite the years of devoting the first week of the season to his works, there is still always first performances possible each year. The young violinist with the name that one would normally least associate with practitioners of fiddledom (although there seems to be no law about such things), showed at once that he easily deserves to be inscribed in the list of outstanding violinists or, if not that, to start one of his own.

Orchestra As Usual

The five Mozart violin concertos all date from one year, 1775, and the one Buswell played (K.207) is the first, and has never before been played at Tanglewood. All Mozart's music may be placed in the category of pure music as distinguished from music with a literary or artistic reference. The young Salzburgian's imagination was always superabundant and his invention facile and felicitous beyond any possible demand.

In the concerto, Buswell played with taste, poise and security. In the exquisite slow movement, he demonstrated a naive poignancy in the most favorable sense, and in the last movement played with glistening suavity. The cadenzas were his own in all three movements, and while they were simple in construction, they were very effective. Erich Leinsdorf, music director of the Boston Symphony Orchestra, gave him an accompaniment of the greatest consideration.

The orchestral program was conducted by Leinsdorf and in the "Marriage of Figaro" overture and the "Posthorn Serenade," the clarity and balance of the orchestra's coherence and its sonority was up to the top levels we have come to take probably too much as a matter of course.

An early evening of Berkshire's best weather greeted an audience whose cordial acceptance of the program was in the best Festival spirit.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900

JUL 6 1968 New England Newsclip

Ensemble Concerts Offer Varied Repertoire Sundays

The Boston Symphony Orchestra is presenting a series of eight Sunday morning ensemble concerts in the Theatre-Concert-Hall at Tanglewood.

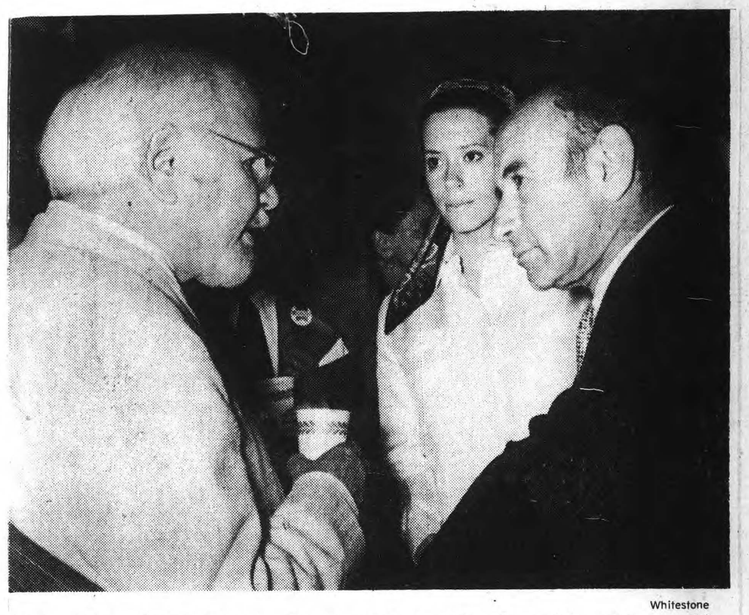
The series, which in former seasons was scheduled on Tuesday evenings, features first-desk members of the Boston Symphony in programs ranging from the standard repertoire to contemporary.

Tickets to the concerts were previously $2 to anyone but, this season, seats will be free to individual and family season members of the Friends of Tanglewood (membership fees of $15 and $25 respectively go into a tuition fund for students of the Berkshire Music Center). Seats are available to non-members for $2.

On Sunday morning at 10:30, the Violone Ensemble will present a program consisting of Rossini's String Sonata in D, No. 6; the Second Suite of Skorzeny; and the Quintet in G, Op. 77 by Dvorak. The following Sunday, July 21, the New England Wind Quintet will play works by Cambini, Lefebre, Milhaud and Bergsma; and on July 28, the Music Guild String Quartet will present a program of quartets by Haydn, Bartok, and Ravel.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900

JUL 13 1968 New England Newsclip



Whitestone

OPENING CONCERT of the Friends of Music at Tanglewood last night was followed by a reception in the Main House. Among the more than 300 attending were William L. Shirer, author and correspondent, left, who is spending the summer in Lenox, Miss Suzanne Pelton of Lenox and Erich Leinsdorf, director of the Boston Symphony Orchestra. Joseph Silverstein, concertmaster of the BSO, conducted.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900

JUL 12 1968 New England Newsclip

20.

BERKSHIRE FESTIVAL 1968

BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF *Music Director*

Saturday July 6 at 8 pm
ERICH LEINSDORF *conductor*
BEVERLY SILLS *soprano*

MOZART

Symphony no. 28 in C major K. 200
- Allegro spiritoso
- Andante
- Menuetto: allegretto
- Presto

'Exsultate, jubilate' motet for soprano K. 165

'Ah se in ciel, benigne stelle' K. 538

intermission

Eine kleine Nachtmusik K. 525*
- Allegro
- Romanze: andante
- Menuetto: allegretto
- Rondo: allegro

'Ruhe sanft, mein holdes Leben' from Zaide K. 344

'Martern aller Arten' from Die Entführung aus dem Serail K. 384

The program notes for tonight's concert begin on page 20

BALDWIN PIANO
RCA VICTOR RECORDS*

Miss Sills Triumphs At Berkshire Festival

By RAYMOND MORIN
Telegram Music Critic

LENOX — The biggest success of the Berkshire Music Festival's opening weekend of all-Mozart music at Tanglewood was achieved by Beverly Sills, soprano, at the Saturday night concert.

Standing ovations are not common at Tanglewood. Miss Sills received one for her brilliant singing of the motet, "Exultate, jubilate."

The Boston Symphony Orchestra and conductor Erich Leinsdorf contributed a good share of the applause.

After a rather dim start on Friday night, the Mozart programs gained in familiarity and momentum through yesterday afternoon's concert.

Total attendance for the three concerts and open rehearsal Saturday morning was 20,928.

Saturday night's instrumental works were Symphony No. 28 in C major, K.200, and "Eine Kleine Nachtmusik."

Yesterday afternoon it was the "Linz" and "Prague" Symphonies, also conducted by Leinsdorf. Claude Frank was piano soloist in Concerto No. 17 in G major, K.453.

Dizzling Technique

Miss Sills turned the concert aria, "Ah se in Ciel," into a personal communication with her luscious, controlled voice, and unforced carrying power.

Music Review

Her dazzling technique was fully employed in "Rest Peacefully" from "Zaide" and "Torments of Every Kind" from "Abduction from the Seraglio."

Anyone who has seen Miss Sills in opera is convinced of her dramatic talents. Although repressed by concert formality, her heroines were still possessed of beautiful voices.

"Exultate" was pure singing without theatrical purpose.

There Miss Sills rose to great vocal heights. She went through hazardous passagework as if it didn't exist. Her "Alleluias" were afire with enthusiasm and lustrous tone.

Piano Concerto

An occasionally overly loud orchestra did little damage to Frank's sensitive and tasteful performance of the piano concerto.

Its first advantage was interpretive acumen. To this Frank added technical neatness, rich singing tone, rhythmic drive, and an unmistakable flair for the music.

He kept the work within the framework of melodic appeal. It was devoid of excess in speed volume, and (most happily) of the pianist's disconcerting mannerisms.

The andante was an ardent conversation between piano and orchestra, filled with mixed feelings but leaning toward gentleness. The finale was a fine mixture of digital brilliance and poetic interludes.

Distinctions

Leinsdorf and the orchestra made valid and vital distinctions between the three symphonies and the "Nachtmusik."

Swift phrase repartee in Symphony No. 28 was prompt. Ornaments were finely polished, and put across the "fun poking" that Mozart intended.

"Eine Kleine Nachtmusik" sounded like a huge string quartet without commensurate volume.

The "Linz" and "Prague" symphonies were discreetly handled in all things indicated on the scores. Notes were accurate, phrasing polished, volume changes clear.

It was all meticulous but only moderately stimulating.

TELEGRAM (m)
WORCESTER, MASS.
CIRC. 62,350
JUL 8 1968
New England Newsclip

31st Opening Weekend of Berkshire Festival Concludes Today

ALBANY TIMES UNION
Sunday, July 7, 1968

By JOAN SIMMONS
Times-Union Music Critic

The opening weekend of the 31st season of the Berkshire Festival at Tanglewood concluds this afternoon with Erich Leinsdorf conducting the Boston Symphony Orchestra and Claude Frank playing Mozart's Concerto for Piano and Orchestra No. 17.

As is the tradition, the first two weeks of the Festival are devoted to works for chamber rather than symphony orchestra. The three concerts of this opening weekend have been given over entirely to the works of Mozart.

Erich Leinsdorf lead the orchestra in the first concert Friday night introducing the season with the Overture to "The Marriage of Figaro" providing the festival motif.

Guest soloist for the performance was violinist James Oliver Buswell IV who played the Concerto No. 1 in B Flat. Buswell is an extremely young performer but nevertheless has several years of concert appearances to his credit. His tours are currently planned around his studies at Harvard where he's enteing his senior year.

The Concerto is more a serenade than orchestral, and gave all of the work to Buswell who was quite equal to the technical demands. His long solo passages were well-played but fell short on intuitive presentation. In this respect, it was a young performance.

The orchestra concluded the abbreviated concert (Friday performances begin at 9 p.m. rather than 8 p.m.) with the "Serenade No. 9 in D Major, called the "Posthorn."

The Serenade maintained the light, entertaining concentration ofthe evening's selections. Written as background music, it employs the solo posthorn which derives its name from its use on the post or mail coach of Mozart's time.

Soloist was Armando Ghitalla, trumpet player with the Boston Symphony.

"Boston Touch"

Like the remainder of the program, the Serenade was played with the thorough "Boston touch." There were no problems and there were no moments of brilliance. The musicians went beyond the purely superficial possibilities of the music to plumb the full genuis which Mozart brought to bear on even his most light compositions, thus providing more satisfaction than there might otherwise have been for the audience.

Due to the limited nature of the posthorn, solos were restricted to harmonies but were clear and sharp against the texture of the orchestra which tended toward a thick resonance.

Saturday night's concert, also conducted by Leinsdorf, featured soprano Beverly Sills who sang several works inluding the exquisite "Exsultate, jubilato." This program opened with the Symphony No. 28 in C. Major, also in a happy and celebrating mood.

The second week of concerts at Tanglewood will have a range of Baroque composers with special emphasis on the music of Bach and including Haydn's "Lord Nelson Mass" on Saturday night.

The remaining six weeks of the season will resume full symphony orchestra proportions for the most part.

Large but not capacity audiences with moderat-size lawn crowds took advantage of the cooperating weather to enjoy the opening Tanglewood concerts which began with a Mozart "Prelude" on Friday nigth at 7 p.m. performed by pianist Lillian Kallir and violinist Buswell.

The "Preludes" are offered each Friday evening as pre-weekend concerts to entertain early arrivals until the official opening at 9 p.m.

For its 31st season, the Berkshire Festical has developed a very definite role and personality and it is one that has not changed even with the general evolution in summer festivals. It remains to ge seen how much of a difference will be made by the introduction of three popular concerts this season in a series entitled "Contemporary Trends."

The performances will be given on successive Wednesday's beginning July 17 and are considered extraneous to the regular concert schedule. The three special performances will be devoted uccessively to folk-rock, Indian music and rock.

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TELEGRAM [m]
WORCESTER, MASS.
CIRC. 62,350

JUL 8 1968

New England Newsclip

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As is the tradition, the first two weeks of the Festival are devoted to works for chamber rather than symphony orchestra. The three concerts of this opening weekend have been given over entirely to the works of Mozart.

Erich Leinsdorf lead the orchestra in the first concert Friday night introducing the season with the Overture to "The Marriage of Figaro" providing the festival motif.

Guest soloist for the performance was violinist James Oliver Buswell IV who played the Concerto No. 1 in B Flat. Buswell is an extremely young performer but nevertheless has several years of concert appearances to his credit. His tours are currently planned around his studies at Harvard where he's enteing his senior year.

The Concerto is more a serenade than orchestral, and gave all of the work to Buswell who was quite equal to the technical demands. His long solo passages were well-played but fell short on intuitive presentation. In this respect, it was a young performance.

The orchestra concluded the abbreviated concert (Friday performances begin at 9 p.m. rather than 8 p.m.) with the "Serenade No. 9 in D Major, called the "Posthorn."

The Serenade maintained the light, entertaining concentration ofthe evening's selections. Written as background music, it employs the solo posthorn which derives its name from its use on the post or mail coach of Mozart's time.

Soloist was Armando Ghitalla, trumpet player with the Boston Symphony.

"Boston Touch"

Like the remainder of the program, the Serenade was played with the thorough "Boston touch." There were no problems and there were no moments of brilliance. The musicians went beyond the purely superficial possibilities of the music to plumb the full genuis which Mozart brought to bear on even his most light compositions thus providing more satisfaction than there might otherwise have been for the audience.

Due to the limited nature of the posthorn, solos were restricted to harmonies but were clear and sharp against the texture of the orchestra which tended toward a thick resonance.

Saturday night's concert, also conducted by Leinsdorf, featured soprano Beverly Sills who sang several works inluding the exquisite "Exsultate, jubilato." This program opened with the Symphony No. 28 in C. Major, also in a happy and celebrating mood.

The second week of concerts at Tanglewood will have a range of Baroque composers with special emphasis on the music of Bach and including Haydn's "Lord Nelson Mass" on Saturday night.

The remaining six weeks of the season will resume full symphony orchestra proportions for the most part.

Large but not capacity audiences with moderat-size lawn crowds took advantage of the cooperating weather to enjoy the opening Tanglewood concerts which began with a Mozart "Prelude" on Friday nigth at 7 p.m. performed by pianist Lillian Kallir and violinist Buswell.

The "Preludes" are offered each Friday evening as pre-weekend concerts to entertain early arrivals until the official opening at 9 p.m.

For its 31st season, the Berkshire Festical has developed a very definite role and personality and it is one that has not changed even with the general evolution in summer festivals. It remains to ge seen how much of a difference will be made by the introduction of three popular concerts this season in a series entitled "Contemporary Trends."

The performances will be given on successive Wednesday's beginning July 17 and are considered extraneous to the regular concert schedule. The three special performances will be devoted uccessively to folk-rock, Indian music and rock.

ALBANY TIMES UNION
7, 1968

1-4141 SCHENECTADY GAZETTE,

3 All-Mozart Concerts Open Tanglewood Fare

By MILTON ZAPOLSKI

Three all-Mozart concerts were in the offering as Tanglewood opened its 1968 season this past weekend. Last year Leinsdorf detained the traditional Bach-Hayden-Mozart programs for a week in order to offer works of larger fare to concert-goers on vacation for the holiday weekend, but this year the two weeks of pre-Beethovenian music are back in their customary position as season openers.

* * *

The summer series almost began on a sour note Friday evening, in which Mozart's "Marriage of Figaro" overture, Violin Concerto No. One, and "Posthorn" serenade were featured. Whenever Leinsdorf has an interpretive problem with Mozart it's usually because the texture he defines is too sparing or the wrong tempo has been selected. Both ailments afflicted the overture, which could've sounded a lot brighter (I don't mean more trumpets!) and should've sounded a lot better throughout.

In the Violin Concerto, problems were compounded by adding soloist James Oliver Buswell IV, who not only was out of tune but had no idea what was expected from him as a Mozart soloist. Leinsdorf deserves a severe reprimand for not letting the young violinist re-tune his instrument between the first and second movements. As it was, the "catch your breath and let's get this over with" attitude left Buswell with about five seconds to compose himself, hardly enough time to correct so obvious an error. Being out of tune is one thing, but not fitting in with the ensemble is another. I strongly suggest that Buswell emulate 18th century practices a little more closely and not try to gas everyone out with hard-sell bravura.

Following the intermission the "Posthorn" serenade was given a fairly successful reading by Leinsdorf. Although it began not broadly enough, by the time the Minet rolled around, both conductor and orchestra were sufficiently relaxed to give the music the attention it deserves. In fact, the remainder of the performance was very pleasing indeed, perhaps due to the less arbitrary decisions that ruined the first half of the concert.

Saturday evening's event included the Symphony No. 28; "Eine Kleine Nachtmusik;" the early motet, "Exultate, Jubilate;" a concert aria, "Alma Grande Nobil Core;" and two operatic arias from "Zaide" and the "Seraglio." Beverly Sills was the soprano soloist in the last three works.

The concert began with the Symphony No. 28, a delightful piece I expected Leinsdorf to run away with. He didn't. The first movement proceeded uneventfully and with very little involvement on the conductor's part. The slow movement was better, but one still got the impression that this was just a performance by a crack orchestra merely doing its job. With the third movement, things got much worse again, for Leinsdorf took the music at half the proper tempo. This movement presents an interpretive problem to every conductor in search for a tempo: there are repeated horn passages that echo the strings, and it is here one should get a clear picture of what [redacted] means. [redacted] playing these note values at so slow a tempo the horns lack sustaining power in much the same way the piano does. The result is an awkward step-and-go feeling which can only be corrected by lengthening the note values (a violation of the score) or choosing a swifter tempo. Leinsdorf did neither. In the finale, tempo was a lot better, but the compact movement lacked any new insights.

* * *

Next on the program was "Ruhe sanft, mein holdes Leben," an aria from the opera "Zaide." It was interesting to hear this work from an opera left uncompleted at age 21. Regrettably, Miss Sills was not in perfect voice for the piece, her high register sounding somewhat strained on occasion.

She was considerably better in the motet, "Exultate, Jubilate." Suddenly no vocal feat seemed beyond her, and I don't think anyone will easily forget the outstanding vocal cadenza. Besides superb singing, she also gave to the music a sense of refinement and commitment not usually found when this (truthfully) minor piece is performed. Leinsdorf repented his prior sins of omission and gave a sparkling accompaniment, bringing an intermission time laden with great expectations for the second half.

* * *

This time he did not fail us. The string serenade, "Eine Kleine Nachtmusik," was given a highly sensitive and satisfying interpretation, one of the finest in my listening experience.

Following this perennial favorite was the concert aria, "Ah se in ciel, benigne stelle." This was a first hearing for me, but again Miss Sills was in good voice, and the conductor appeared to continue with his glowing accompaniment. There was still plenty of ammunition left for the last number on the program, the aria "Martern aller Arten" from "The Abduction from the Seraglio." Delicacy and control were everywhere evident, and contributions by the solo flute, oboe and cello were matchless. The real praise, however, goes to Miss Sills, who made the vengeful, almost violent aria sound so realistic.

* * *

The final concert, on Sunday afternoon, paired the Linz and Prague symphonies and offered the Piano Concerto No. 17 as well. I would have liked to hear a broader, more solemn introduction in the Linz symphony, but Leinsdorf obviously saw things a different way. With the main tempo, the conductor still kept things moving. There should have been more flexibility here and there, however, to get the music's full content across. For instance, those soft, mock-militant chorales in the winds would sound a lot better if they weren't rushed quite so quickly. The slow movement was an improvement, but the Minuet that followed requires more study on the part of the conductor. The brisk tempo could work very well if more inflection were given to the strings. I suspect that if the bowing were reversed (upbowing is not decisive enough for the solid sound this movement needs and is better suited for conveying anxiety than stateliness), things would've sounded a lot differently. The finale was very good and brought the piece to a positive conclusion.

Next we were given the Piano Concerto No. 17, with Claude Frank as soloist. This is a very demanding concerto emotionally, and its second movement certainly ranks among the "ten best" the composer ever wrote. Now and then the orchestra would get a bit sleepy, but on the whole the players performed brilliantly. The sincere, intimate dialogues achieved between piano and orchestra were due as much to the superior wind playing as the soloist. Frank was inspiration personified. Throughout, he was admirable in his handling of the score, especially in the difficult slow movement. He must be forgiven a frequent use of the pedal because a necessary evil of playing in the Music Shed is that piano sound threatens not to carry in such an open area.

A single work was offered after intermission, the Prague symphony. Again, the introduction could have been broaded, but I'd been getting used to Leinsdorf's way of doing things by this time.

Beverly Sills Highlights Tanglewood Fete Opening

By Al Cohn

Lenox, Mass.—It is good to see Tanglewood again. It is good to sit among the trees and escape reality for a while to the music of the Boston Symphony. The weekend's opening of the 31st Berkshire Festival was particularly soothing, offering four all-Mozart concerts.

Yet not even Tanglewood has managed to remain untouched by disruption in what Erich Leinsdorf described recently as this "year of thunderstorms." One watches the small, vigorous man on the podium knowing that this is the prelude to the final season as music director. Leinsdorf complained of being overworked and announced his resignation in December. He will serve through the end of next summer's festival before William Steinberg takes over.

Those who have always considered the festival a haven for classical music will note the addition of three "contemporary trend" concerts coming up, featuring the work of the Modern Jazz Quartet, Ali Akbar Khan on something called the sarod, and an evening simply entitled "Rock," starring the Association. Even several of the nearby lakes have been upset by an unusual attack of spring pollution.

Nevertheless, the essentials of Tanglewood remain, and this should be more than enough for the most conservative—and the fussiest—of music lovers. The past weekend was another model of musical perfection. Friday evening's two concerts, which attracted an opening night record crowd of 6,380, got off well with pianist Lilian Kallir and violinist James Oliver Buswell IV performing two sonatas in the Weekend Prelude. Buswell returned for the main concert, with a deft interpretation of the first violin concerto.

Two years ago, New York Opera soprano Beverly Sills, in an interview, made no secret of her bitterness toward the Metropolitan Opera and what she referred to as the Met's disdain for American-born singers. Of course, the Brooklyn-born singer has since risen to great heights with the City Opera, and her appearance here Saturday night was the highlight of the weekend. She sang a motet for soprano and arias from "Zaile" and "Die Entfuhrung." Rounding out the program were the Symphony No. 28 and the popular "Eine Kleine Nachtmusik."

Symphonies No. 36 and 38 and the piano concerto No. 17, with Claude Frank, closed things out yesterday. Lawn-sitters had the bonus of three healthy babies crying.

TIMES (E)
HARTFORD, CONN.
CIRC. 133,800

JUL 8 1968 New England Newsclip

Beverly Sills Is Exemplary

By GEORGE W. STOWE

Beverly Sills, who has become the darling of the vocal connoisseurs, won a deserved ovation for herself at Tanglewood Saturday night in an all-Mozart program.

With the suave collaboration of the Boston Symphony, suitably reduced in size for the occasion by Erich Leinsdorf, she sang with the assured skill of an instrumentalist in four Mozart settings, including the familiar "Exultate, Jubilate."

Miss Sills chose the concert aria, "Ah, se in ciel, benigne stelle" (K. 538) for her opening number. Scored for strings, oboes, bassoons, and horns, it is the last of eight concert arias written for Aloysia Weber, the girl with whom Mozart fell violently in love. She turned him down but he continued to write music for her throughout his life.

With an exemplary display of legato singing, Miss Sills won over her audience. And her command of the florid style in the "Exultate, Jubilate" made an even more electrifying impact, particularly in the "Alleluia" finale which was taken at a quicksilver tempo. It was impeccably articulated.

The coloratura demands of "Ruhe sanft, mein holdes Leben" (from "Zaide") were met with an equally secure technique. It was a wonderful primer for the great aria — "Martern aller Arten" (from "Die Entfurung") that concluded her contribution. It was sung with a technical elan and dramatic flourish that inspired many to give her a standing ovation.

For the purely symphonic portion of the program there was the comparatively early Mozart Symphony (No. 28) in C major (K. 200) and the beloved "Eine kleine Nachtmusik." Leinsdorf's crisp, business-like approach to the music was more apropos to the symphony than the serenade, which profits from a more relaxed "gemutlichkeit" treatment.

This second event of the new Tanglewood season in the Music Shed drew some 6,000 auditors. Most of the audience, needless to say, was concentrated inside the Shed for this all-Mozart affair, although the weather was beautifully cooperative outside on the lawn.

AMERICAN (e)
WATERBURY, CONN.
CIRC. 41,850

JUL 3 1968 New England Newsclip

At Tanglewood

Joyous Voice of Beverly Sills Complements Mozart Works

By R. C. HAMMERICH

LENOX — Beverly Sills is one of the most joyous of sopranos. She was Saturday night, anyway, at Tanglewood, where she sang four pieces with the Boston Symphony Orchestra led by ~~Erich Leinsdorf.~~

She is a mainstay of the New York City Opera and has appeared with most of the leading orchestras and opera companies of the western world.

Saturday she sailed onto the stage buoyantly and sang her Mozart program with a lusty grin and great good will. She put heart into the music that Mozart richly deserves.

Which is not to say she sang without impeccable control and musicianship. Her trills and musical decorations were crystal clear, intonation exact and wide leaps and coloratura acrobatics precise.

And her tones, as her fans have learned to expect, were smooth and pearly. They rewarded her with shouts, most of them standing. (The audience totaled 6045.)

She sang excerpts from a couple of operas. "Die Entfuhrung Aud Dem Serail" (K.384) and "Zaide" (K.344), a concert aria titled "Ah Se Ciel, Benigne Stelle" (K.538) and the Motet "Exultate, Jubilate" (K.165).

The orchestra, in the meantime, produced one of the most pleasing performances I have heard of one of Mozart's most popular pieces, "Fine Kleine Nachtmusik" (K.525).

If the Boston string section is not the very best orchestral string section in the world, I don't know what the best could sound like. . . Even making allowances for personal preference.

The Philadelphians are justly famous for their vevelty tone. It is unmatched. But velvet tone is not always appropriate. The Bostonians can be velvety or silky or brilliant, according to stylistic demand.

They were, for me, ideal for Mozart Saturday, and so was Leinsdorf's controlled flexibility.

Today they are scheduled to play Mozart's Symphonies Nos. 36 and 38 (The "Linz" and "Prague") and, with Claude Frank as soloist, the No. 17 Piano concerto (K.453. It should be a fine day.

Newsday
GARDEN CITY, N. Y.
D. 421,356

JUL 8 1968

SUNDAY REPUBLICAN
SPRINGFIELD, MASS.
CIRC. 115,950

JUL 7 1968 New England Newsclip

BEVERLY SILLS, soprano, will be featured in an all Mozart program by the Boston Symphony Orchestra, Erich Leinsdorf conducting, Saturday evening at Tanglewood in Lenox, Mass.

REPUBLICAN (m)
WATERBURY, CONN.
CIRC. 26,100

JUL 3 1968 New England Newsclip

BERKSHIRE FESTIVAL 1968

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

Sunday July 7 at 2.30 pm

ERICH LEINSDORF *conductor*

MOZART

Symphony no. 36 in C major K. 425 'The Linz'

- Adagio — allegro spiritoso
- Poco adagio
- Menuetto
- Presto

Concerto for piano and orchestra no. 17 in G major K. 453

- Allegro
- Andante
- Allegretto

CLAUDE FRANK

intermission

Symphony no. 38 in D major K. 504 'The Prague'

- Adagio — allegro
- Andante
- Finale: presto

Claude Frank plays the Steinway piano

The program notes for this afternoon's concert begin on page 36

BALDWIN PIANO
RCA VICTOR RECORDS

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 240,000

JUL 5 1968 New England Newsc

CLAUDE FRANK, pianist formerly with the Boston Symphony Chamber Players, will be soloist in Mozart's Piano Concerto No. 17 in G major at Sunday afternoon's Boston Symphony concert at Tanglewood in Lenox.

The New York Times
NEW YORK, N. Y.
D. 840,405 SUN. 1,494,704

JUL 8 1968

First-Weekend Attendance At Tanglewood Tops 20,000

Special to The New York Times

LENOX, Mass., July 7—The Boston Symphony Orchestra opened its 1968 Berkshire Festival at Tanglewood this weekend with the largest opening weekend attendance in the last live years. Total attendance was 20,928. Last year's opening weekend attedance was 19,965.

Three Mozart programs were conducted by Erich Leinsdorf, the Boston Symphony's music director. James Oliver Buswell was soloist in the Violin Concerto No. 1 in B Flat (K. 207) on Friday night's opening program.

Beverly Sills, singing the motet "Exsultate, Jubilate," appeared with the orchestra on Saturday night, and Claude Frank played the piano concerto in G major, (K. 453) on Sunday afternoon.

Frank shows mature mastery

By MICHAEL STEINBERG
Globe Music Critic

NEW YORK CITY-LENOX — Friday evening, the Tanglewood season began with a Mozart program — the first of three during the week-end. At the same time, Daniel Barenboim led a Mozart program at Philharmonic Hall, New York — the first of four concerts with the English Chamber Orchestra at the Lincoln Center Festival.

Friday's concert, at which he started with the A major Symphony, No. 29, ended with the G minor, No. 40, and between played the B flat Concerto, K. 595, leading from the piano, confirmed what I had inferred from recordings — that Barenboim is an outstandingly good conductor.

phony in the earlier version without clarinets, and gave it a really extraordinary performance. To begin with, it was a pleasure to hear someone play the piece who had remembered that Mozart wanted the first movement to be Molto Allegro and not a pathetic Andante.

It was Barenboim's rhythmic sense that enabled him to realize intensity and grace so well: he is wonderfully liberated from the barline — able to work out his interpretive strategies in terms of the largest possible structural units.

The A major Symphony was detached and refined both perhaps, to excess. I couldn't agree with what I heard, but I admired it for its sensitive awareness of harmonic progressions of textures, for its rhythmic vitality. The handling of the repeats was especially interesting: here Barenboim even managed to emancipate himself from the tyranny of double bars, planning and phrasing across those demarcation points to make each repeat an organic, subtly-varied continuation forward.

The least impressive achievement of the concert was Barenboim's piano playing, which kept alternating in a disconcerting way between phrases that were boldly sculptured and those that were bland and without character, and including some that began energetically but then trailed off quickly into flaccidity.

At any rate, Barenboim's playing of K. 595, taken as a whole, was nowhere near as impressive as Claude Frank's of the G major Concerto, K. 453, at Tanglewood on Sunday afternoon. With its powerfully shaped phrases, superb articulation, concentration, rhythmic definition, and with special energy imparted by the exciting life Frank brings to the bass line, the performance was an act of mature mastery.

The orchestral context created by Erich Leinsdorf and the Boston Symphony was beautifully made on its terms, though I think a bit too pretty and not quite strong enough (definitely with too little atention paid the basses) to be the ideal match for Frank's grandly assertive playing.

The soloist at Saturday's Tanglewood concert was the soprano Beverly Sills, singing two little-known pieces and two famous ones. She began with "Ruhe sanft" from "Zaide," a Singspiel Mozart began and abandoned in 1779.

It is a singularly lovely piece in the simple, homely style Mozart seems to have reserved for his German operas. Sills sang it with beautiful artistry in phrasing, especially in the exquisitely ornamented first reprise, though it was more the artistry of a great instrumentalist than that of word-oriented singer.

Her other solos were bravura pieces, the motet, "Exsultate, jubilate," the concert aria, "Ah se in ciel, benigne stelle," K.538, and "Martern aller Arten" from "Die Entfuehrung." Each gave her an opportunity to sing brilliantly and musically, and each aroused the audience to great enthusiasm.

Putting the last note of "Martern aller Arten" up an octave is a cheap trick, though: the ovation would have been no less long and no less loud had Miss Sills stuck to Mozart's own more logical and more beautiful melodic line.

The singing was well supported by Leinsdorf and the orchestra, and the concertino in the "Entfuehrung" aria, violinist Joseph Silverstein, cellist Jules Eskin, flutist Doriot Anthony Dwyer, and oboist Ralph Gomberg, distinguished itself.

This rather brittle and cold program also included the Symphony No. 28 in C and "Eine kleine Nachtmusik," both too flatly done to be convincing, and the former in addition disfigured by scratchy, generally all-over-the-place playing.

Sunday's concert began with the Linz Symphony, well done except for the loss of rhythmic control in the finale, and it ended with the Prague Symphony.

MORNING GLOBE
BOSTON, MASS.
CIRC. 234,100

JUL 8 1968 New England Newsclip

Afternoon of Mozart terrific at Tanglewood

By CORAL CROSMAN
Union-Star Staff

An afternoon of Mozart . . . sunlight washing down over green lawns, boughs swaying rhythmically in the trees . . . Erich Leinsdorf at the helm of the great Boston Symphony Orchestra. This was the scene Sunday at Tanglewood near Lenox, Mass.

On the program was the well known "Prague Symphony, No. 38 in D Major, K. 504," coming climactically last on the program, with the lesser known but delightful "Linz Symphony, No. 36 in C Major, K. 425," serving as an opener. Juxtaposed delicately between them was the moving "Concerto for Piano and Orchestra No. 17 in G Major, K. 453," with the talented Claude Frank at the keyboard.

Triple entente

Leinsdorf seems to fit comfortably with Mozart, as do his musicians, and, it might be added, the large audience in the amphitheater and ensconced on the lawns around it. It suddenly comes to one, with that opening measure perhaps, that Sunday afternoons and Mozart constitute some inviolate formula which if one hasn't at some point hit upon, the people there seem already aware of it.

The conducting style of Leinsdorf, disciplined and metered, coheres well with the temperament of this composer. The "Linz" Symphony, which Mozart supposedly composed in about three days for an "occasion," with its soft "Adagio" opening, its dancelike "Menuetto" and sprightly "Presto," was served well by the musicians.

The soloist in the evocative concerto revealed a concentrated discipline, a sensitive application and interpretation, and a touch exacting and thoughtful, with great awareness of the sound his fingers were supplying. The balance between orchestra and piano was beautifully maintained and there could be little doubt that some satisfying rapport was working between them. The audience appreciated this in long and hearty applause.

While the opening symphony might be called "delightful," at least to this reviewer's taste, the "Prague," it must be said, is genuinely exciting. It again begins with a slower movement, the "Adagio," and proceeds to "Allegro." A thoughtful "Andante" movement intercedes before the dynamic "Presto" climax and conclusion.

List schedule

Tanglewood's schedule this summer includes Friday evening concerts, featuring the Boston Symphony, beginning at 9 p.m., with the Weekend Prelude beginning at 7 p.m. The Saturday concert starts at 8 p.m. with the Sunday concert at 2:30 p.m.

This coming weekend will feature a baroque organ program for the prelude on Friday, followed by David Zinman conducting music by Boccherini, Bach, Handel and Haydn. Joseph Silverstein, concertmaster, will be featured violinist.

Saturday will include music by Bach and Haydn, and Sunday will feature works by Telemann, Bach and Handel, with Leinsdorf conducting these two concerts. Another delightful feature at Tanglewood are Saturday's open rehearsals at 10:30 a.m.

Schenectady Union-Star
SCHENECTADY, N. Y.
D. 31,320

JUL 8 1968

Emily Hears Boston Symphony; Delightful

By EMILY WALKER

PITTSFIELD, Mass. — It would be well worth traveling on your hands and knees to cover the six miles we drove last Sunday afternoon to Lennox to hear the Boston Symphony Orchestra play at Tanglewood.

Under the baton of Erich Leinsdorf, the orchestra played an all Mozart program. The huge music shed was filled to capacity and overflow crowds sat in the shade of the huge elms and maples on the wide, grassy lawns outside. Many had come early to eat picnic lunches before the concert began.

It was a perfect summer's day. A soft, light breeze blew fitfully. During the quieter passages of the music, one could hear the birds singing. The audience sat in rapt silence.

Pianist Claude Frank brought a standing ovation following his flawless playing of Mozart's Concerto No. 17 in G Major, as did Leinsdorf and the orchestra for both Symphony No. 36 in C Major, which opened the program, and for the closing number, Symphony No. 38 in D Major.

Colorful Affairs

Concerts at Tanglewood, a mecca for music students from all over the world, are colorful affairs. Members of the orchestra are clad in summer white. Among the concert goers were East Indian women in saris, the locals in bright summer dresses and the men, for the most part, in informal slacks and open-necked shirts. No pants on any fatso femmes, only the young girls scattered among the crowd sprawled outside on the grass.

On the way home, we drove around in Lennox, where, before World War 1, many of the very wealthy families from New York, Boston and Philadelphia built huge mansions (which they called "cottages"). Here they whiled away the season attending the races, and giving and going to parties.

The most pretentious of these great houses was Shadowbrook, the 100-room mansion built by the Stokes banking family, which eventually burned down, after the impossibility of getting servants had long since brought about the sale, or abandonment of these summer retreats of the affluent.

Now, the mansion once owned by Alfred Gwynne Vanderbilt is occupied by the Foxhollow School for Girls, which also includes the house and grounds which once was the summer home of novelist Edith Wharton.

Town Flourishes

Though millionaires have abandoned Lennox as a summer playground, the town has flourished as a cultural and social retreat, as well as a mecca for winter skiers. The Boston Symphony has played at Tanglewood during the summer for 30 years. The old summer hotels, along with the newer ones, have not only survived but, by modernizing, have flourished. Guests still may be seen lined up on the long verandas in the same rocking chairs from which vacationers watched the passing scene at the turn of the century.

Lennox, as have Stockbridge and many other towns in the Berkshires, has maintained the New England flavor of its past. White church spires, town squares, huge shade trees, white, green shuttered houses set back on wide lawns, grace all of them. All enjoy the dramatic view of the Berkshires, their summer green changing to blues and grays as the sun moves across the sky, then to flaming fire in October and when the leaves finally fall, to still cold white after the first snowfall.

Ballet and Dramas

Jacob's Pillow, in nearby Lee, is now in its 27th year of summer ballet under one director, Ted Shawn. Ballet troops come from all over the world to study and perform here. As this is being written the Danish ballet is performing at Jacob's Pillow, as well as dancers from India.

Summer "straw hat" theaters abound in the area, as they do in nearly all of New England. Casts comprised of local little theater groups put on plays led by Broadway stars.

As it always has, New England draws writers and artists. Last week, local artists put on a show on the grounds of the Berkshire Museum in downtown Pittsfield. For the most part the subjects comprised the woods and lakes that abound here, or village scenes. Believe it or not, there was not a single painting of the daub and smear school. I could have cheered.

I didn't understand what had happened, until an article by Vrest Orton appeared in the Berkshire Eagle the following day. He was writing about the work of John Rogers, a sculptor who lived and worked in Vermont during the last part of the last century. In commenting on the ease with which Rogers communicated through his figures, which have become collectors' items today, he described Rogers' work as "Norman Rockwell in the Round." Orton said, in part, "The day of the selfish, cryptic and sterile dauber and slobber is over. His arrogance that the public did not matter a damn is no longer acceptable. His contempt of people who failed to understand what he was trying to say, has been replaced by the remarkable discovery that such a person really has nothing to say at all and was masking his vacuity with something called 'art'." Ole.

TACOMA NEWS TRIBUNE
TACOMA, WASH.
D. 97,229 SUN. 94,226

JUL 14 1968

UNION (m)
SPRINGFIELD, MASS.
CIRC. 79,350

JUL 8 1968 New England Newsclip

Mozart Rendition At Tanglewood Tender, Delicate

By R. C. HAMMERICH

LENOX — Claude Frank came forth Sunday afternoon, as expected, with a sweetly flowing, deeply contemplative performance of Mozart's Piano Concerto No. 17 (K. 453) with Erich Leinsdorf and the Boston Symphony Orchestra at Tanglewood.

Frank's Insight

The concerto is an interesting one in that, even though composed for a highly talented student, it requires an unusual degree of mature expression in the middle movement as well as technical skill in the first and last movements.

Frank's way with Mozart's piano music includes both, and Sunday, as he has in other years during the opening Mozart programs here, he played with tender insight and delicacy.

There are listeners who might quibble with the pace set for the concerto. The first and last movements were of medium speed and the middle, marked "andante," was leisurely indeed. Some might even say very slow.

"Prague" Preferred

But its mood of tranquil thoughtfulness was well served by leisureliness, and it was a success on its own merits.

Before and after the concerto, Leinsdorf led the orchestra on performances of the "Linz" (K. 425) and "Prague" (K. 504) symphonies, which were composed within a couple of years of the concerto.

They appeared to be of notably different character Sunday afternoon, the "Prague" demonstrating much more melodic invention and structural substance than the "Linz." But then, the "Linz" has not been one of my favorites.

Leinsdorf seemed to be conducting Mozart this weekend less briskly than in other seasons during Tanglewood's opening Mozart weekends. Perhaps he is mellowing. Or perhaps it was coincidental.

Anyway, there are many "right" ways to play it, and the emphasis this weekend seems to have been on grace and beauty rather then precision and elegance.

Sunday's attendance was 5967, which, including the Saturday-morning open rehearsal, brought the weekend's total to 20,928.

Morning Session

At the 10.30 a.m. chamber-music session in the theater, the Boston Symphony Orchestra Chamber Players chose to play a lean and supple Poulenc quintet, "Sextour for Piano and Woodwinds" (1930-2), and a cheerful Dvorak Quartet for Piano and Strings (Op. 87).

The chamber players (composed of the first-chair players of the Boston Symphone Orchestra plus Richard Goode, pianist) have been playing seldom-heard small-ensemble combinations for four seasons, and this spring toured in the Virgin Islands and Florida.

The Poulenc piece has salty touches of dissonance and entertaining twists of mood and rhythm, and the Dvorak, full of Bohemian folk melodies and dance rhythms, is by turns spirited and tranquil.

Haydn Next Week

Both were beautifully played and were notably appropriate (for those sitting on the grass) to the warming morning sun and pastoral setting.

Next weekend the shed programs will offer music of five baroque composers plus Haydn ("Lord Nelson Mass"). The Sunday morning chamber-music program will present the violine ensemble with Dvorak's Op. 77 quintet.

Music Review

Mozart Weekend at Tanglewood

By JAY C. ROSENFELD

THE FIRST weekend of the Tanglewood season was devoted completely to the music of Mozart. Yesterday afternoon Erich Leinsdorf, music director of the Boston Symphony Orchestra, played two of the better known symphonies with the beautiful Piano Concerto No. 17 in G Major (K. 453), with Claude Frank as the soloist.

The "Linz" No. 36, C Major, and the "Prague" No. 38 in D Major, are old favorites everywhere but especially at Tanglewood. Munch played the "Prague" seven times during the summers he was the incumbent director and it evidently is scarcely less in favor with Leinsdorf.

* * *

THE SYMPHONIES yesterday were a bit over-analyzed and an equal amount of spontaneity was sacrificed. The Boston tone and superlative articulation were happily emphasized but the natural flow was tempered by a too exquisite delicacy. Claude Frank fell partially into the pattern established by the conductor for the first movements of his concerto and only in the jolly final allegretto did he take his eyes away from the podium and let the music romp as it deserves and as he so easily can play. His tone and musical inflections were models of keyboard mastery. He might have emerged from the orchestral background more and let the accompaniment fit him rather than the contrary approach. In the finale he took his audience on a flight of air-borne exhilaration which earned him a tremendous ovation.

* * *

MANY COMPOSITIONS used to come from a composer's pen with only an opus number or sometimes not even that. In Mozart's case there came along in mid-19th century an Austrian botanist and minerologist, Ludwig Koechel, who immortalized his name as a musicographer by his Chronological Index of Mozart's works and so we now know them by such designations as K. 425, in the case of the "Linz" symphony, or K. 504, the "Prague." These appellations were mostly applied ex-post facto. I know of no specific designation of the 28th symphony, K. 200 ,in C Major and I hereby designate it as the "Thrush" because of the delightful trills which characterize all the movements but the menuetto.

This appellation might well be fitting and also pleasing to Mozart, could he have been informed, as he was a bird lover. The finale of the G Major piano concerto, which Claude Frank played so beautifully, uses a chirping melody in the final movement which Mozart is supposed to have derived from the song of his pet starling. It was good to hear the C Major symphony Saturday night as it deserves to be better known by a wider circle.

* * *

IT IS doubtful if the Tanglewood season will produce a more exciting and thrilling event than the appearance Saturday night of the soprano Beverly Sills. The audience of more than 6,000 applauded with increasing enthusiasm at the end of the first half of the evening as she finished the "Exultate, Jubilate" motet (K. 165). When she came to her final aria from "Die Entfuhring aus dem Serail" (K.384) the audience fairly exploded with unrestrained effervescence.

Miss Sills made a striking appearance in a peach bouffant costume which matched her hair. She stands a shoulder higher than Leinsdorf and is erect and relaxed, blooming and smiling. Her voice is glorious and she wields it with abandoned sureness. Her runs and trills are flute-clear and trumpet-strong and she never utters a note or phrase but in good taste.

* * *

SHE BEGAN with the aria from Zaide "Ruhe sanft, mein holdes Leben" (K.344) which required only unfrilled and undecorated straightforward vocalism. Having convincingly established what degree of this character of singing she could command, she then went on to her feats of pyrotechnics which so delighted her audience. Leinsdorf gave her the most discreet accompaniment when needed and the most dependable support where proper. The orchestra was in a most pliant mood the whole evening.

The "Eine Kleine Nachtmusik" was given a finicky reading, one which reflected credit on the orchestra but which showed Leinsdorf trying to display how his string sections could respond to discipline and play like a string quartet. When this piece is played by a quartet it tries to sound like a string orchestra.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900

JUL 8 1968 New England Newsclip

Mozart Day at Tanglewood

By R. E. KRIEGER

At the Concert

LENOX, Mass. — Tanglewood has got off to a running start with some 20,000 people here this weekend for the opening of the Boston Symphony Concerts with Erich Leinsdorf conducting an all-Mozart program.

★ ★ ★

THE FINAL concert of the weekend featured pianist Claude Frank in an absolutely stunning performance of Mozart's "Concerto for Piano and Orchestra, No. 17 in G Major, K. 453."

Many people think that Mozart wrote like a mathematician, one of genius, but Frank brings to the fore more than anyone else the emotional complecities of Mozart.

A brilliant pianist, he plays with a marvelous delicacy, technique and style that never fails to bring an audience roaring to its feet with applause.

THREE STARS

PERSONALLY he is one of my favorite pianists if for nothing more than his impeccable control. The Andante, for example in yesterday afternoon's concert was impeccable in its lyricism and development.

In other works on the program, the Boston Symphony sounded marvelous in the opener, the Symphony No. 36 in C Major, K.425 "The Linz", called that because it was written for a concert in that Austrian city.

The other work of the afternoon was the Symphony No. 38 in D Major K.504, "The Orague" also written for a concert in that Bohemian capital.

Both are marked by marvelous melodies, a vivacious spirit and (them at least) freshness of ideas.

★ ★ ★

THEY WERE performed impeccably by the Boston Symphony with Mr. Leinsdorf in fine fettle as he whipped them on.

Since his announcement of retirement from the orchestra there seems to be more of a rapport between the conductor and the orchestra.

This well may be imagination on my part, but regardless I have always thought of Leinsdorf as one of the better conductors in the business. Surely he evidenced great talent in yesterday's concert at Tanglewood.

Claude Frank

Albany Knickerbocker News
... 8, 1968

24.

SUNDAY JOURNAL
PROVIDENCE, R. I.
CIRC. 204,800

JUL 14 1968 New England Newsclip

Festival is well launched

By RUTH TRIPP

LENOX, Mass. — Music of Mozart was the offering at the opening of the Berkshire Festival of the Boston Symphony Orchestra at Tanglewood last weekend.

The countryside around Lenox was at its best, with the Berkshire foothills green and beautiful, enclosing the music lovers with a serenity that spoke not a word of the labor and hurry which would have preceded the opening concert.

The atmosphere of the place matched the orderliness of the Mozart scores and for the visitors there was nothing but a cheerful welcome to a few hours of tranquility. The tamaracks stood tall and sturdy as if to reassure one that there would always be enough paper pulp to republish numberless editions in the Koechel Verzeichniss and to provide hungry newspapers with a basis for the morning and evening editions. Everything was right at Tanglewood.

Chiefly, the music was right. Erich Leinsdorf has an uncanny way of choosing soloists to assist where required. The first program on Friday evening began with Mozart's Overture to "The Marriage of Figaro." The orchestra gave a spirited performance. The musicians were apparently as happy as their audience.

Our first soloist was the young James Oliver Buswell IV, a Harvard junior, just 21, who already has earned important accomplishments. He played the B-flat Concerto K.207 with every note and phrase in proper alignment. Mozart is an admirable test for the musicianship of a young performer. Buswell made a fine impression. The two or three tones which were a shade off-pitch were very reassuring. They proclaimed the credo of Tanglewood, which so creditably has made room for the superior talents of many young people. It would be tragic to be perfect at 21. Many recalls made the performance true to concert form.

After intermission we heard the seldom played "Posthorn" Serenade No. 9, K.320. All seven movements followed in melodious succession and the clarion call of the little posthorn was delivered with precision by Armando Ghitalla.

Saturday evening's concert featured Beverly Sills, soprano. Her voice and her vocal technique left nothing to be desired. Two first performances by the Boston Symphony Orchestra and Miss Sills were "Ruhe sanft, mein holdes Leben" from Zaide (K.344) and "As se in ciel, benigne stelle" (K.538). An aria from "Die Entfuhrung aus dem Serail" (K.384) was a dramatic portrayal of this facet of the Mozart writing and an admirable testimony to the power of Miss Sills' operatic delivery.

The high point of the vocal portion of the program was the complete performance of the Motet for soprano, "Exsultate, jubilate" (K.165). The true intonation, the flexibility of the voice and the perfect proportions of the accompaniment made this a musical event. The wonder of Mozart's writing was predominent. The fact that he presents the word, "Alleluia" with an accent on every one of the four syllables before the opening four measures have passed, always amazes me. This was a truly great performance.

We also heard the Symphony No. 28 (K.200) and the thoroughly enchanting "Eine kleine Nachtmusik" (K.525).

The Sunday afternoon program featured Claud Frank pianist. His concerto was No. 17 in G major (K.453). The beauty of his interpretation of the Andante with the sensitive orchestral support matched to perfection by Leinsdorf and his musicians, was worth the whole weekend. Clarity of technique, understanding of the style and true musicianship make Claud Frank a perfect choice for a Mozart soloist.

The remaining two works by the orchestra were Symphony No. 36 (K.425), "The Linz" and Symphony No. 3 (K.504), "The Prague." In both performances, the skil and artistry of the player combined to reinforce the standard of excellence which these musicians maintain and the charm with which they share their pleasure in great music. Tanglewood 1968 was well launched.

AT TANGLEWOOD, the serene atmosphere and the music combined for a pleasant summer opening.

Music at Tanglewood

By R. H.

Friday

The Boston Symphony began its 1968 Tanglewood season last weekend with three all-Mozart programs before some of the largest opening audiences in the thirty-one years of the Berkshire Festival. There appeared to be fewer white-haired old ladies, but the discalced young were there — mini-skirted, Nehru-jacketed, and turtle-necked.

Friday night James Oliver Buswell IV, a Harvard undergraduate with a technique as impressive as his name, played the B flat concerto for violin (K 207) without, it would seem, Mr. Leinsdorf's complete co-operation. In an appetizer at seven that evening Mr. Buswell, accompanied by Lillian Kallir, performed the E flat sonata for piano and violin (K 312). It would have made a good main course.

Saturday

Mozart wrote his Symphony No. 28 in C Major (K 200) when he was eighteen. The fact is startling, but the music is dull. At least it was the way Leinsdorf directed it for the opening selection of Saturday night's program. Things picked up, however, when Beverly Sills, a soprano of large proportions and magnificent voice, sang the Exsulte, Jubilate motet (K 165). The audience ate it up. Miss Sills' ornaments were interesting, but at times in her lower registers she tended to cluck. Her "Ah se ciel, benigne stelle" had the audience on their feet cheering *bravo* with a fine disregard for Miss Sills' gender and that of the adjective they applied to her.

Sunday

Sunday's performance was the best of the three. After a rather uninspired rendition of the "Linz" Claude Frank played the concerto for piano and orchestra No. 17 in G Major (K 453). It was a delight. The andante was particularly beautiful. The "Prague," which concluded the program, was also satisfying. Leinsdorf had unbent.

JAMES OLIVER BUSWELL IV . . . young violinist who made his Tanglewood debut, Friday, July 5.

JOURNAL
LAKEVILLE, CONN.
WEEKLY CIRC. 3,500

JUL 11 1968 New England Newsclip

The Sound of Music

Traditional Summertime Baroque-shire Festival

By Peter M. Knapp

LENOX — The second week of the Berkshire Festival at Tanglewood, gracious summer home of the Boston Symphony, by tradition is devoted to works of the baroque.

One immediately thinks of Bach, and indeed the German master was represented on every program, as well as the weekend prelude in which English organist Brian Runnett played excerpts from Part III of the Klavier-Uebung, including the Prelude and Fugue in E-flat ("St. Anne").

But it was not exclusively Bach's weekend. Haydn (not a baroque composer, of course) and Handel were present, and even Telemann and Boccherini appeared on the chamber music programs in the shed.

The Boston Symphony has only a grace-note's acquaintance with George Philipp Telemann, given the nature of symphonic concerts, so it was good to hear the Triple Concerto in A leading off Sunday afternoon's concert. For flute, violin and cello with string orchestra, the concerto forms the centerpiece of Telemann's "Tafelmusik", Part I, the courtly "table music" intended to divert the nobles of his day.

It is an elegant divertissement, and the playing was neat and relaxed by flutist James Pappoutsakis, violinist Alfred Krips, and cellist Martin Hoherman, supported by harpsichordist Robert Levin, who supplied much of the continuo for the weekend.

Hour of Miss Wolff

But the real treat of the sultry afternoon's program, conducted by Erich Leinsdorf and attended by 6,159, turned out to be contralto Beverly Wolff's singing of the Bach cantata 35, "Geist und Seele wird verwirret."

Her warm, sumptuous contralto tones have been a frequent Tanglewood treat. Since our last hearing, Miss Wolff seems to have acquired greater security, more power, and technical proficiency. Her singing of the cantata not only had vocal warmth, with real depth in the lower range, but also a good sense of style and emotional communication. Her florid work, too, went smoothly in the aria, "Gott hat Alles wohl gemacht!" which gained her unscheduled applause.

Assistant Conductor Charles Wilson played the solos on a portative organ, having to scamper in the opening sinfonia because of the rugged tempo Leinsdorf set, resulting in some smudged notes. Bach's scoring for the superb instrumental part, also used in an existing fragment of a harpsichord concerto, is rich with oboes and bassoons.

For the concluding work, Leinsdorf selected the Suite from Handel's "Water Music," but fortunately an authentic version rather than the arrangement by Sir Hamilton Harty which has largely prevailed in modern times.

There are many major differences, one of them being the effective oboe solo Leinsdorf placed after the overture with its dotted rhythms in French style. Another was the leading role assigned to the harpsichord, played by Wilson, linking the movements with proper baroque flourishes and providing continuo support.

Also, the famous air in Leinsdorf's conception, is not a slow, syrupy, and soft bit of sentimentia, but proceeds briskly, with a little snap in the rhythm. It was a welcome change.

Throughout, there was skilled playing and direction, and the regal sounds of trumpets and horns (except for minor problems) brought the royal barge safely home.

Haydn Scene

Music of Haydn dominated Saturday's concert, conducted by Leinsdorf on a warm evening before 6,733 listeners. The small Symphony No. 24 in D began the program, and the Mass in d minor, "The Nelson," concluded after intermission. In between, there was the Cantata No. 51 of Bach, "Jauchzet Gott in allen Landen," for which soprano Saramae Endich was soloist.

The Haydn mass, dating from the summer of 1798, coincided with the defeat of the French fleet by the English Admiral Nelson, thus the name. It was written before the victory, yet its mood neatly fitted the occasion. Rather than being gently Viennese, it is more Prussian in spirit, militant and aggressive.

The Boston Symphony and the Tanglewood Choir, directed by Assistant Conductor Charles Wilson, were joined for the performance by Miss Endich, Miss Wolff, tenor Enrico di Giuseppe, bass Paul Plishka, and soprano Donna Precht. The bulk of Haydn's "Nelson" mass is for chorus, with only the soprano having much to do in the solo line, though Plishka demonstrated a gruff, booming bass, and Miss Wolff her contralto art in the few opportunities given them.

Up And Down

Miss Endich, singing behind the orchestra and in front of the chorus as is Leinsdorf's custom in choral works, sounded surprisingly strong and full of voice. Earlier, in the Bach cantata which she sang at stage front, her voice lacked weight and carrying power. She sang the Haydn radiantly, but her Bach was another story.

The Haydn mass offers few contrasts, and the few contrasts, and the few moments of repose in "Et incarnatus" and the "Benedictus," are very welcome. Otherwise, the performance seemed to be a procession of fortes and louder, with waves of hard, driving sound thrown at you. The chorus of about 30 sang enthusiastically, but was overbalanced by the women's voices and words were rarely distinguishable. The reading thus had energy, but little eloquence.

The sunny Symphony in D belongs to another world, pert and brimming with good nature. Leinsdorf led a disciplined and engaging performance in which Doriot Anthony Dwyer's flute solo in the adagio shone like shafts of sunlight.

Bach was manhandled in the cantata. Armando Ghitalla played the trumpet obbligato with distinction, but the solo strings were out of tune in the Chorale and Miss Endich lacks the technique to sing this exacting vocal music. Her rhythm was imprecise, some of the inflections were oddly placed, and she often gulped for breath in mid-phrase. She should have stayed with Haydn.

Moving Maestro

David Zinman, the 32-year-old, American conductor of the Netherlands Chamber Orchestra, made an impressive debut with the Boston Symphony Friday night. Dark-haired, bouncy, directing with brisk, cutting gestures, Zinman for the most part made the usually warm-blooded Bostonian sound reasonably close to the leaner, cooler baroque style.

He worked with fewer strings than usual — even the customary "chamber-size" of the Boston Symphony is generously proportioned. He was rewarded with a lighter, sharper tone that was particularly effective in Luigi Boccherini's early Sinfonia in A, Opus 1, No. 3, and in the Handel Concerto grosso in a minor, Opus 6, No. 4.

The Boccherini, given its first performance by the Bostonians, is a charming tidbit containing those dramatic alterations of dynamics and instrumentation characteristic of much of 18th century Italian chamber works. There are several compelling touches — the violins' sul ponticello repeat of the first phrase, the muted song of the andante for violins, supported by pizzicato lower strings.

The sinfonia, as well as the Handel concerto grosso, was led with considerable zip by Zinman. He has a tendency to overconduct and to use extravagant gestures, but imparts crackling rhythms and has a good sense of phrasing.

These qualities paid off handsomely in Josef Haydn's Symphony No. 93, one of the "London" groups, given a remarkably spry reading and earning an ovation from the audience of 4,852. The standout of the evening, the symphony bristled with rhythmic energy, especially in the minuet.

Zinman seemed not as effective as an accompanist in Bach's E major violin concerto, performed by Concertmaster Joseph Silverstein. Silverstein's playing was below par, his sweet tone had trouble carrying over the orchestra at times, and there was some out of tune playing in the first movement, some of which might be attributed to the dampish weather.

Silverstein is a sure and experienced musician and his playing was creditable enough. But it seldom was more than routine and had too little of the aggressive leadership the concerto presumes in the two outer movements.

DAVID ZINMAN . . . trimming and tuning the Boston Symphony

PATRIOT-LEDGER (e)
QUINCY, MASS.
CIRC. 58,900

JUL 15 1968 New England Newsclip

Second Week

BERKSHIRE FESTIVAL 1968

BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF *Music Director*

WEEKEND PRELUDE

Friday July 12 at 7 pm

BRIAN RUNNETT *organ*

BACH

Clavier-Übung — Part three

Prelude in E flat (pro organo pleno)

Three settings of the Kyrie
- Kyrie, Gott Vater in Ewigkeit (cantus firmus in soprano)
- Christe, aller Welt Trost (cantus firmus in tenor)
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Allein Gott in der Höh' sei Ehr' (trio)

Wir glauben all' an einen Gott (pro organo pleno)

Christ, unser Herr, zum Jordan kamm (cantus firmus in pedal)

Fugue in E flat (pro organo pleno)

BALDWIN PIANO
RCA VICTOR RECORDS

Organ Recital Opens Weekend At Tanglewood

LENOX, Mass. — The second weekend of the Berkshire Festival will be devoted to music of the Baroque and Haydn, including a Saturday evening performance of Haydn's "Lord Nelson" mass under the direction of BSO music director Erich Leinsdorf.

Soloists will be Saramae Endich, Beverly Wolff, Enrico Di; Guiseppe and Paul Plishka, with the Tanglewood Choir. Also on the Saturday program is the Bach Cantata No. 51 "Jauchzet Gott" sung by Miss Endich.

The Sunday afternoon program, conducted by Leinsdorf, includes Telemann's "Triple Concerto," with members of the orchestra as soloists, Bach's "Cantata No. 35," with Beveiry Wolff as soloist, and the "Water Music Suite" of Handel.

BANNER (e)
BENNINGTON, VT.
CIRC. 5,750

JUL 13 1968 New England Newsclip

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By Peter M. Knapp

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PATRIOT-LEDGER (e)
QUINCY, MASS.
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JUL 15 1968

New England Newsclip

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Wir glauben all' an einen Gott (pro organo pleno)

Christ, unser Herr, zum Jordan kamm (cantus firmus in pedal)

Fugue in E flat (pro organo pleno)

BALDWIN PIANO
RCA VICTOR RECORDS

Organ Recital Opens Weekend At Tanglewood

LENOX, Mass. — The second weekend of the Berkshire Festival will be devoted to music of the Baroque and Haydn, including a Saturday evening performance of Haydn's "Lord Nelson" mass under the direction of BSO music director Erich Leinsdorf.

Soloists will be Saramae Endich, Beverly Wolff, Enrico Di; Guiseppe and Paul Plishka, with the Tanglewood Choir. Also on the Saturday program is the Bach Cantata No. 51 "Jauchzet Gott" sung by Miss Endich.

The Sunday afternoon program, conducted by Leinsdorf, includes Telemann's "Triple Concerto," with members of the orchestra as soloists, Bach's "Cantata No. 35," with Bevelry Wolff as soloist, and the "Water Music Suite" of Handel.

BANNER (e)
BENNINGTON, VT.
CIRC. 5,750

JUL 13 1968

New England Newsclip

26.

BERKSHIRE FESTIVAL 1968

BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF *Music Director*

Friday July 12 at 9 pm

DAVID ZINMAN *conductor*

BOCCHERINI — Sinfonia in A major op. 1 no. 3
Allegro giusto
Andante
Allegro ma non presto

First performance by the Boston Symphony Orchestra

BACH — Concerto for violin in E major
Allegro
Adagio
Allegro assai
JOSEPH SILVERSTEIN

intermission

HANDEL — Concerto grosso in A minor op. 6 no. 4
Larghetto affettuoso
Allegro
Largo e piano
Allegro

HAYDN — Symphony no. 93 in D major
Adagio-allegro assai
Largo cantabile
Menuetto: allegretto
Finale: presto ma non troppo

ROBERT LEVIN *harpsichord continuo*
JULES ESKIN *cello continuo*
HENRY PORTNOI *double bass continuo*

The program notes for tonight's concert begin on page 18

BALDWIN PIANO
RCA VICTOR RECORDS

Boston Symphony Breaks Into Baroque at Tanglewood

By JAKE SHERMAN

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The large turnout Friday night despite bad weather indicated that these musical genres enjoy a much larger popular following than is generally presumed.

The program for the evening featured Boccherini's Sinfonia in A major op. 1 no. 3, Bach's Violin Concerto in E major, Handel's Concerto Grosso in A minor op. 6 no. 4 and Haydn's Symphony No. 93 in D major.

David Zinman, conductor of the Netherlands Chamber Orchestra, acted as guest conductor.

DAVID ZINMAN

The most stirring of these works is easily the violin concerto which Bach wrote at the age of 35 and which is characterized by a passionate lyricism not easily discerned from his keyborad works.

The orchestra caught both the surging excitement of the allergro movements and the melancholy of the adagio. Joseph Silverstein, in his solo, was more than on a par with the many violinists featured in recorded versions of the work.

The concerto grosso was played with the rococo delicacy that one associates with this largely 18th century form. In its time, the concerto grosso was written primarily for court diversion, and the more facide and clever it was the better. Handel who composed this work to entertain audiences at his operas during intermissions, was probably as able a practitioner of the style as any.

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Zinman, who has guest led Amsterdam's Concert among many other orchestras, displayed a fine appreiation for the composers of this period. One got the impression that in places he would have liked a stronger contrast in terms of soft and loud, speed and slowness, but this did not impair anyone's enjoyment of the evening.

Erich Leinsdorf, the orchestra's music director, resumed the podium for the Saturday night and Sunday afternoon concerts.

The highlights of Saturday's program were Bach's Cantata No. 51 and Haydn's Mass in D minor. Bach's Cantata No. 35, Handel's Water Music, and Telemann's Triple Concerto in A major for flute, violin and cello

TIMES UNION
ALBANY, N. Y.
D. 68,913 SUN. 129,006

JUL 15 1968

The Boston Globe — Monday, July 15, 1968

But inferior score chosen

Frenzy seems amiss in Baroque dances

BOSTON SYMPHONY ORCHESTRA, David Zinman, guest conductor; Joseph Silverstein, violin; playing Boccherini's Sinfonia in A Major, Opus 1, No. 3; Bach's E Major Violin Concerto; Handel's Concerto Grosso, Opus 6, No. 4; and Haydn's Symphony No. 93. Friday night at Tanglewood.

By GEORGE GELLES
Contributing Critic

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ATHENS HERALD
Thursday, July 11, 1968

GREENVILLE LOCAL
Wednesday, July 10, 1968

Chamber Music Weekends

Tanglewood Sounds Delightful

By JOHN F. KYES
Gazette Music Critic

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Gazette Review

The season's first guest conductor, David Zinman, a 32-year-old alumnus of Berkshire Music Center, was born in New York but is now the leader of the Netherlands Chamber Orchestra. The lovely sounds produced under his guidance were best enjoyed if one looked away from the overwrought visual patterns of his direction.

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Capable Soloist

Last night's capable soloist was Joseph Silverstein, concertmaster, in the Bach "Conerto for Violin in E major." He and Zinman added the relaxed second movement, "Adagio," to the other pleasures of the evening. Demands of the first and third movements were met handsomely, with some sense of pressure from the podium in selecting tempos.

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GAZETTE (e)
WORCESTER, MASS.
CIRC. 94,350

JUL 13 1968

New England Newsclip

26.

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JUL 15 1968

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GAZETTE (e)
WORCESTER, MASS.
CIRC. 94,350

JUL 13 1968

New England Newsclip

Zinman Conducts at Tanglewood

THE SECOND Tanglewood weekend got off to a good start last night when the first of three concerts to be devoted to baroque composers was conducted by David Zinman, a Berkshire Music Center alumnus, now conductor of the Netherlands Chamber Orchestra, making his debut with the Boston Symphony Orchestra.

* * *

BOCCHERINI, Bach, Handel and Haydn fit roughly within a fairly discernible cadre, but the term baroque has come to apply more in this day to the requirements expected of the performers than to common characteristics of historical importance. Boccherini is known almost exclusively now as the composer of chamber music — there were 155 string quintets and 102 quartets — and thus a symphony, his Opus 1, No. 3, in A, is A pleasant novelty. It displays the same light and invigorating spirit his better known chamber works convey. And Zinman, to his credit, did not try to inject any more romanticism than the frame would support.

* * *

IN THE BACH E major violin concerto, Joseph Silverstein, concertmaster of the orchestra, was the soloist and, as expected, presented a reading of remarkably clear lucidity, aided and abetted without surcease by his unique and individual tone. There are few violinists whose vibrato is on tap in every possible situation so uniformly as Silverstein's.

The Handel Concerto Grosso Op. 6, No. 4 and the Haydn Symphony No. 93 completed the program. Handel is the most neglected instrumental composer on most schedules, and it was both a pleasure and a stimulation to hear his music with the special sonorities he was able to develop in such a personal way.

* * *

THE "BELL" symphony of Haydn was another very agreeable novelty. One benefit of bringing in a guest conductor is that he is likely to perform works which are obviously his personal favorites but are not generally performed by the orchestra's permanent conductor. Baroque music does not offer a guest the opportunities to make as vivid an impression as does the music of later centuries but Zinman proved himself capable of subtlety and contrast and the program pleased the audience of 6,000 extremely well.

—J.C.R.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900
JUL 13 1968 New England Newsclip

SUNDAY TELEGRAM
WORCESTER, MASS.
CIRC. 107,550
JUL 14 1968 New England Newsclip

Silverstein and Bach Prove Nice Match at Tanglewood

By RICHARD HAMMERICH

LENOX — Joseph Silverstein, concertmaster of the Boston Symphony Orchestra, and Bach were nicely matched Friday night in the great shed at Tanglewoood.

David Zinman was guest conductor, and Silverstein was soloist for Bach's Concerto for Violin in E Major, one of two famous for middle movements, adagios, or special beauty.

Silverstein plays his violin with a honeyed tone of near purity, and his technical agility is formidable, although his bland manner hides his virtuosity.

The technical skill stood him in good stead during the busy final movement because of the brisk pace set by Zinman, and the sweetness of tone made the middle movement worthwhile.

Sublime Weekend

It may turn out to be the most sublime of the weekend . . . but Saramae Endich sings here tonight, and she is usually the one to beat.

Zinman, at 32, has made an impressive name for himself as the conductor of the Netherlands Chamber Orchestra. He was born in New York and studied conducting at the Berkshire Music Center and with Pierre Monteux in Europe.

He lead the Bostonians Friday night with a strong and precise beat colorfully emphasized by dramatic, frequently flamboyant gestures.

Flexible Atmosphere

But he appeared to be in complete control of the orchestra, and sustained an atmosphere of flexibility in spite of the apparent extra attention to precision.

The grandness of the gestures diminished as the evening wore on, and although it is possible that his tendency toward mannerism could become somewhat tiresome to a listener who watched him several times in a season, there was no question Friday but that his neat but always fluid and pliant view of the music was popular with the 4852 attending.

Haydn's Symphony No. 93, which ended the program, was especially flexible, and there were moments during Handel's concerto Opus 6, No. 4, when he spiced the regularity of the baroque rhythms by drawing a contrasting sentimental swoop from the orchestra.

Light, Feathery Movement

The Boccherini Sinfonia opus 1, No. 3, which opened the program was less fluid, in spite of its aura in imitation of Haydn, but it had a middle movement that was as light and feathery as a boa.

At the 7 p. m. prelude Brian Runnett contributed eight pieces from part III of the 'Clavierubung'' to the weekend's presentation of the works of Bach.

Par III is made up of organ music. . .21A chorale preludes preceded by the famous prelude in E flat and followed by the "St. Anne" fugue in E flat.

Digital Stamina

Runnett put together a 40-minute program which started and ended, as part 111 does, with the two E flat pieces and included a half dozen of the middle preludes.

He used only the barest minimum of rubato to lend expression to Bach's metronomic meters and never faltered insustaining the relentless momentum demanded by Bach's intricate counterpoint.

It was a display of digital stamina as well as musicianship, and the audience, as if it were in church, held its applause until the recital was finished.

Boys Choir Director

Runnett is organist and master of choristers at Norwich Cathedral, England, and this summer is serving as director of the Berkshire Boy Choir at the Stockbridge school in Lenox.

Tonight Haydn's Mass in D Minor, "The Nelson" with five vocal soloists and the Tanglewood Choir will be preceded by Haydn's early symphony No. 24 in D major and Bach's Cantata No. 51, "Jauchzet Gott in Allen Landen," with Saramae Endich, soprano, and Armando Ghitalla, trumpeter.

UNION (m)
SPRINGFIELD, MASS.
CIRC. 79,350
JUL 13 1968 New England Newsclip

Guest conductor David Zinman.

Zinman Conducts Boston Symphony

By RAYMOND MORIN
Telegram Music Critic

LENOX — A Berkshire Music Festival audience of 4,852 turned up Friday night at Tanglewood for David Zinman's debut as guest conductor of the Boston Symphony Orchestra.

This was the festival's second weekend of music suitable for reduced orchestra. Zinman was the first of eight guest conductors who will appear here this summer. We hope for greater success for the others.

Friday night's concert marked the first performance by the Boston Symphony of Boccherini's Sinfonia in A Major, Opus 1, No. 3.

Historical Interest

It proved to be of greater historical interest than musical enticement.

Zinman is American, 32 years old, and currently conductor of the Netherlands Chamber Orchestra.

His musicianship is sound. For the most part, the orchestra sounded well under his direction. He was constantly and elaborately active without bypassing the merest detail, whether the seasoned men of the Boston Symphony needed such supervision or not.

Other Selections

In addition to the Boccherini Sinfonia, the program included Bach's Concerto for Violin in E Major, with concert master Joseph Silverstain as soloist, Handel's Concerto Grosso in A Minor, Opus 6, No. 4, and Haydn's Symphony No. 93 in D Major.

Zinman kept the Boccherini Sinfonia on the go.

The slow movement had charm. Violins carried the naive tunes to balanced backgrounds in low strings and harpsichord played by Robert Levin.

There was somewhat more substance in the finale, adeptly handled by the orchestra. Fortunately, Zinman didn't attempt to conduct the solo trio in violins and viola. These first-desk players didn't need it.

Ensemble Sound

Silverstain was not heard to best advantage. He did make rewarding use of his affluent tone and clear-cut sense of phrase.

Much of his playing was drowned in ensemble sound, a situation that should have been remedied from the podium.

Zinman continued his energetic activity, frequently drawing attention away from the soloist. The impression was that he was trying to dictate the solo part as well.

The slow movement was rather better for Silverstain. When he managed to assert his singing tone, the performance grew appreciably in stature and expressivity. Some passagework in the last movement noticeably strayed from base.

Handel Concerto

Strings were eupronious and precise in the Handel Concerto. The fugue was exact in voice entrances and carried on parallel progress. Zinman improved in this music. The slow movement was tenderly addressed and remained flexible in spite of vigorous podium directives.

The Haydn Symphony received a well-regulated performance. As before, Zinman attended generously to his players' needs, real and superficial.

One couldn't have asked for a more methodical treatment of the work's form, note-playing, handling of details. It was an agitated effort to keep everything moving on schedule, well-invested with 18-century charm.

Tanglewood Continues Survey Of Baroque, Classical Music

By MILTON ZAPOLSKI

This weekend, Tanglewood continued its survey of music for baroque and classical orchestras, Spaced over the three-day period were compositions by Bach, Boccherini, Haydel and Telemann. I chose to attend the Friday evening and Sunday afternoon concerts, conducted respectively by the visiting David Zinman and the orchestra's music director, Erich Leinsdorf.

* * *

The Friday offering began at 7, with the Weekend Prelude, Inaugurated (I think) two years ago, the Weekend Prelude gives an early concertgoer the opportunity to hear solo or chamber music before the feature event gets under way. This weekend Brian Runnett was organ solist in excerpts from Part Three of Bach's "Clavier-Ubung," or keyboard exercises. This is the only part of four devoted to the organ and the public knows only the E-flat Prelude and Fugue ("Saint Anne") that opens and closes Part Three. (Confidentially, I too know only the "St. Anne" business; the 21 chorale-prelude between these two terminals are largely unknown territory to me.)

Runnett selected six of the 21 and seemed to do quite well by the music, capturing Bach' spirit rather completely. I was particularly impressed by the three different settings of the Kyrie, with the Cantus Firmus in soprano, tenor, and bass positions. The "St. Anne" was given a hefty reading, somewhat slower than I've heard, but not less monumental.

At nine Friday night, David Zinman led a superb concert featuring Boccherini's A major Sinfonia, op. 1 no. 3; Bach's E major Violin Concerto; Handel's Concerto Grosso in A minor, op. 6 no. 4; and Hayden's 93rd Symphony.

The Boccherini was a premiere performance by the orchestra and a first hearing for this reviewer. What a delightful piece it is! The bright first movement has a swinging rhythmic snap and offers an unusual use of the violins in that they are given a passage to play "on the bridge."

I was always under the impression that Beethoven was the first to employ this device (in the C-sharp Minor quartet, op. 131; written 1826), but it appears that Boccherini antedated him by more than 60 years. As for the rest of the Bocchreini work, the andante, muted throughout, is characterized by a simple tune and the final movement in a quick 6-8 allegro that brings the work to a happy close.

* * *

Joseph Silverstein, the orchestra's concertmaster, was soloist in Bach's E major Violin Concreto. The performance was splendid, discounting some ill-tuning of the solo instrument at the beginning. Since James Buswell suffered the same fate last weekend, I wonder if the problem doesn't originate when tuning is effected in a room warmer than the outdoor stage . . . because if it is, the cooler outdoor temperature would cause contraction in the violin strings and result in a sharpness of pitch, especially in the tighter A and E strings.

All the same, Silverstein's reading was excellent. He sculpted the outer movements into veritable cathedrals and gave to the adagio a grace and fluency other soloists seem unable to capture.

No less successful was conductor Zinman, who helped Silverstein by providing a masterful accompaniment. Zinman seems especially at home in this style of music, and his intelligent use of the continuo and other characteristic baroque practices makes him the finest baroque conductor I've yet heard. I would really love to hear him conduct some other music and greatly envy Philadelphia audiences who got to hear him for seven weeks last season.

After intermission came the Handel Concerto Grosso. Here, again, Zinman was ideal, giving the work a poised reading notable as much for its technical command as for its stylistic insight.

But the real climax of the evening came with Haydn's Symphony No. 93. Nestled between the "Oxford" and "Surprise" symphonies, it combines classic tastes with sardonic humor and is certainly one of the funniest works the composer ever wrote. The conductor gave what can only be described as a definitive performance.

* * *

Not a single part went unheard, the pacing was excellent throughout and one was always deeply aware of the logic and structure behind every note. Listening to the preparation to that coarse, rude bassoon noise in the Largo was almost as much fun as the vulgar sound itself. And in the Minuet those ridiculous fanfares (announcing nothing at all) were neither blatantly overdone nor cooly understated; everything was thought out carefully beforehand and reflected an artistry of no mean proportion. Even Sir Thomas Beecham, who had a special way with this kind of music, would be hard-pressed to deliver a performance like this. It was tops and capped a most eventful evening.

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* * *

Next came Bach's Cantata No. 35, "Geist und Seele wird verwirret," scored for orchestra, contralto solo, and organ. Beverly Wolff was a paragon of achievement in the vocal part. Her diction was flawless and her voice a delight. She has a bigger sound than most altos, and for a minute there, I thought she could drown the orchestra if she wanted to. She didn't, of course, being more of an artist than a showoff. Charles Wilson had some trouble with the organ part, but it somehow came through intact. Leinsdorf was unusually attentive during the performance.

Schenectady Gazette
SCHENECTADY, N. Y.
D. 54,006
JUL 15 1968

Zinman Conducts at Tanglewood

THE SECOND Tanglewood weekend got off to a good start last night when the first of three concerts to be devoted to baroque composers was conducted by David Zinman, a Berkshire Music Center alumnus, now conductor of the Netherlands Chamber Orchestra, making his debut with the Boston Symphony Orchestra.

* * *

BOCCHERINI, Bach, Handel and Haydn fit roughly within a fairly discernible cadre, but the term baroque has come to apply more in this day to the requirements expected of the performers than to common characteristics of historical importance. Boccherini is known almost exclusively now as the composer of chamber music — there were 155 string quintets and 102 quartets — and thus a symphony, his Opus 1, No. 3, in A, is A pleasant novelty. It displays the same light and invigorating spirit his better known chamber works convey. And Zinman, to his credit, did not try to inject any more romanticism than the frame would support.

* * *

IN THE BACH E major violin concerto, Joseph Silverstein, concertmaster of the orchestra, was the soloist and, as expected, presented a reading of remarkably clear lucidity, aided and abetted without surcease by his unique and individual tone. There are few violinists whose vibrato is on tap in every possible situation so uniformly as Silverstein's.

The Handel Concerto Grosso Op. 6, No. 4 and the Haydn Symphony No. 93 completed the program. Handel is the most neglected instrumental composer on most schedules, and it was both a pleasure and a stimulation to hear his music with the special sonorities he was able to develop in such a personal way.

* * *

THE "BELL" symphony of Haydn was another very agreeable novelty. One benefit of bringing in a guest conductor is that he is likely to perform works which are obviously his personal favorites but are not generally performed by the orchestra's permanent conductor. Baroque music does not offer a guest the opportunities to make as vivid an impression as does the music of later centuries but Zinman proved himself capable of subtlety and contrast and the program pleased the audience of 6,000 extremely well.

—J.C.R.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900
JUL 13 1968
New England Newsclip

SUNDAY TELEGRAM
WORCESTER, MASS.
CIRC. 107,550
JUL 14 1968
New England Newsclip

Silverstein and Bach Prove Nice Match at Tanglewood

By RICHARD HAMMERICH

LENOX — Joseph Silverstein, concertmaster of the Boston Symphony Orchestra, and Bach were nicely matched Friday night in the great shed at Tanglewoood.

David Zinman was guest conductor, and Silverstein was soloist for Bach's Concerto for Violin in E Major, one of two famous for middle movements, adagios, or special beauty.

Silverstein plays his violin with a honeyed tone of near purity, and his technical agility is formidable, although his bland manner hides his virtuosity.

The technical skill stood him in good stead during the busy final movement because of the brisk pace set by Zinman, and the sweetness of tone made the middle movement worthwhile.

Sublime Weekend

It may turn out to be the most sublime of the weekend . . . but Saramae Endich sings here tonight, and she is usually the one to beat.

Zinman, at 32, has made an impressive name for himself as the conductor of the Netherlands Chamber Orchestra. He was born in New York and studied conducting at the Berkshire Music Center and with Pierre Monteux in Europe.

He lead the Bostonians Friday night with a strong and precise beat colorfully emphasized by dramatic, frequently flamboyant gestures.

Flexible Atmosphere

But he appeared to be in complete control of the orchestra, and sustained an atmosphere of flexibility in spite of the apparent extra attention to precision.

The grandness of the gestures diminished as the evening wore on, and although it is possible that his tendency toward mannerism could become somewhat tiresome to a listener who watched him several times in a season, there was no question Friday but that his neat but always fluid and pliant view of the music was popular with the 4852 attending.

Haydn's Symphony No. 93, which ended the program, was especially flexible, and there were moments during Handel's concerto Opus 6, No. 4, when he spiced the regularity of the baroque rhythms by drawing a contrasting sentimental swoop from the orchestra.

Light, Feathery Movement

The Boccherini Sinfonia opus 1, No. 3, which opened the program was less fluid, in spite of its aura in imitation of Haydn, but it had a middle movement that was as light and feathery as a boa.

At the 7 p. m. prelude Brian Runnett contributed eight pieces from part III of the "Clavierubung" to the weekend's presentation of the works of Bach.

Par III is made up of organ music. . 21A chorale preludes preceded by the famous prelude in E flat and followed by the "St. Anne" fugue in E flat.

Digital Stamina

Runnett put together a 40-minute program which started and ended, as part III does, with the two E flat pieces and included a half dozen of the middle preludes.

He used only the barest minimum of rubato to lend expression to Bach's metronomic meters and never faltered insustaining the relentless momentum demanded by Bach's intricate counterpoint.

It was a display of digital stamina as well as musicianship, and the audience, as if it were in church, held its applause until the recital was finished.

Boys Choir Director

Runnett is organist and master of choristers at Norwich Cathedral, England, and this summer is serving as director of the Berkshire Boy Choir at the Stockbridge school in Lenox.

Tonight Haydn's Mass in D Minor, "The Nelson" with five vocal soloists and the Tanglewood Choir will be preceded by Haydn's early symphony No. 24 in D major and Bach's Cantata No. 51, "Jauchzet Gott in Allen Landen," with Saramae Endich, soprano, and Armando Ghitalla, trumpeter.

UNION (m)
SPRINGFIELD, MASS.
CIRC. 79,350
JUL 13 1968
New England Newsclip

Guest conductor David Zinman.

Zinman Conducts Boston Symphony

By RAYMOND MORIN
Telegram Music Critic

LENOX — A Berkshire Music Festival audience of 4,852 turned up Friday night at Tanglewood for David Zinman's debut as guest conductor of the Boston Symphony Orchestra.

This was the festival's second weekend of music suitable for reduced orchestra. Zinman was the first of eight guest conductors who will appear here this summer. We hope for greater success for the others.

Friday night's concert marked the first performance by the Boston Symphony of Boccherini's Sinfonia in A Major, Opus 1, No. 3.

Historical Interest

It proved to be of greater historical interest than musical enticement.

Zinman is American, 32 years old, and currently conductor of the Netherlands Chamber Orchestra.

His musicianship is sound. For the most part, the orchestra sounded well under his direction. He was constantly and elaborately active without bypassing the merest detail, whether the seasoned men of the Boston Symphony needed such supervision or not.

Other Selections

In addition to the Boccherini Sinfonia, the program included Bach's Concerto for Violin in E Major, with concert master Joseph Silverstain as soloist, Handel's Concerto Grosso in A Minor, Opus 6, No. 4, and Haydn's Symphony No. 93 in D Major.

Zinman kept the Boccherini Sinfonia on the go.

The slow movement had charm. Violins carried the naive tunes to balanced backgrounds in low strings and harpsichord played by Robert Levin.

There was somewhat more substance in the finale, adeptly handled by the orchestra. Fortunately, Zinman didn't attempt to conduct the solo trio in violins and viola. These first-desk players didn't need it.

Ensemble Sound

Silverstain was not heard to best advantage. He did make rewarding use of his affluent tone and clear-cut sense of phrase.

Much of his playing was drowned in ensemble sound, a situation that should have been remedied from the podium.

Zinman continued his energetic activity, frequently drawing attention away from the soloist. The impression was that he was trying to dictate the solo part as well.

The slow movement was rather better for Silverstain. When he managed to assert his singing tone, the performance grew appreciably in stature and expressivity. Some passagework in the last movement noticeably strayed from base.

Handel Concerto

Strings were eupronious and precise in the Handel Concerto. The fugue was exact in voice entrances and carried on parallel progress. Zinman improved in this music. The slow movement was tenderly addressed and remained flexible in spite of vigorous podium directives.

The Haydn Symphony received a well-regulated performance. As before, Zinman attended generously to his players' needs, real and superficial.

One couldn't have asked for a more methodical treatment of the work's form, note-playing, handling of details. It was an agitated effort to keep everything moving on schedule, ex- well-invested with 18-century charm.

Tanglewood Continues Survey Of Baroque, Classical Music

By MILTON ZAPOLSKI

This weekend, Tanglewood continued its survey of music for baroque and classical orchestras, Spaced over the three-day period were compositions by Bach, Boccherini, Haydel and Telemann. I chose to attend the Friday evening and Sunday afternoon concerts, conducted respectively by the visiting David Zinman and the orchestra's music director, Erich Leinsdorf.

* * *

The Friday offering began at 7, with the Weekend Prelude, Inaugurated (I think) two years ago, the Weekend Prelude gives an early concertgoer the opportunity to hear solo or chamber music before the feature event gets under way. This weekend Brian Runnett was organ solist in excerpts from Part Three of Bach's "Clavier-Ubung," or keyboard exercises. This is the only part of four devoted to the organ and the public knows only the E-flat Prelude and Fugue ("Saint Anne") that opens and closes Part Three. (Confidentially, I too know only the "St. Anne" business; the 21 chorale-prelude between these two terminals are largely unknown territory to me.)

Runnett selected six of the 21 and seemed to do quite well by the music, capturing Bach' spirit rather completely. I was particularly impressed by the three different settings of the Kyrie, with the Cantus Firmus in soprano, tenor, and bass positions. The "St. Anne" was given a hefty reading, somewhat slower than I've heard, but not less monumental.

At nine Friday night, David Zinman led a superb concert featuring Boccherini's A major Sinfonia, op. 1 no. 3; Bach's E major Violin Concerto; Handel's Concerto Grosso in A minor, op. 6 no. 4; and Hayden's 93rd Symphony.

The Boccherini was a premiere performance by the orchestra and a first hearing for this reviewer. What a delightful piece it is! The bright first movement has a swinging rhythmic snap and offers an unusual use of the violins in that they are given a passage to play "on the bridge."

I was always under the impression that Beethoven was the first to employ this device (in the C-sharp Minor quartet, op. 131; written 1826), but it appears that Boccherini antedated him by more than 60 years. As for the rest of the Bocchreini work, the andante, muted throughout, is characterized by a simple tune and the final movement in a quick 6-8 allegro that brings the work to a happy close.

* * *

Joseph Silverstein, the orchestra's concertmaster, was soloist in Bach's E major Violin Concreto. The performance was splendid, discounting some ill-tuning of the solo instrument at the beginning. Since James Buswell suffered the same fate last weekend, I wonder if the problem doesn't originate when tuning is effected in a room warmer than the outdoor stage . . . because if it is, the cooler outdoor temperature would cause contraction in the violin strings and result in a sharpness of pitch, especially in the tighter A and E strings.

All the same, Silverstein's reading was excellent. He sculpted the outer movements into veritable cathedrals and gave to the adagio a grace and fluency other soloists seem unable to capture.

No less successful was conductor Zinman, who helped Silverstein by providing a masterful accompaniment. Zinman seems especially at home in this style of music, and his intelligent use of the continuo and other characteristic baroque practices makes him the finest baroque conductor I've yet heard. I would really love to hear him conduct some other music and greatly envy Philadelphia audiences who got to hear him for seven weeks last season.

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Schenectady Gazette
SCHENECTADY, N. Y.
D. 51,006
JUL 15 1968

28.

BERKSHIRE FESTIVAL 1968

Saturday July 13 at 8 pm

ERICH LEINSDORF *conductor*

HAYDN — Symphony no. 24 in D major
[Allegro]
Adagio
Menuet & trio
Finale: allegro

BACH — Cantata no. 51 'Jauchzet Gott in allen Landen' for soprano and orchestra with trumpet obbligato

Aria: Jauchzet Gott
Recitative: Wir beten zu dem Tempel
Aria: Höchster, mache deine Güte
Choral: Sei Lob und Preis
Aria: Alleluja

SARAMAE ENDICH *soprano*
ARMANDO GHITALLA *trumpet*
CHARLES WILSON *organ continuo*
ROBERT LEVIN *harpsichord continuo*
JULES ESKIN *cello continuo*
HENRY PORTNOI *double bass continuo*

intermission

HAYDN — Mass in D minor 'The Nelson'

Kyrie: allegro moderato
Gloria: allegro
Qui tollis: adagio
Quoniam: allegro
Credo: allegro con spirito
Et incarnatus: largo
Et resurrexit: vivace
Sanctus: adagio-allegro
Benedictus: allegretto-allegro
Agnus Dei: adagio
Dona nobis pacem: vivace

SARAMAE ENDICH *soprano*
BEVERLY WOLFF *contralto*
ENRICO DI GIUSEPPE *tenor*
PAUL PLISHKA *bass*
DONNA PRECHT *soprano*

TANGLEWOOD CHOIR
CHARLES WILSON *director*
JOHN OLIVER *assistant director*

The program notes and texts for tonight's concert begin on page 23

BALDWIN PIANO
RCA VICTOR RECORDS

At Tanglewood

Performance of Haydn Blends Beauty, Bustle, Precision

By R. C. HAMMERICH

LENOX — There were 6377 listeners at Tanglewood Saturday night to hear Erich Leinsdorf lead the Boston Symphony Orchestra, the Tanglewood Choir and four soloists in a first-class performance of one of Haydn's masterpieces, the "Mass in Time of Peril."

It is a highly inventive and varied work characterized by much interweaving of melodic strains and harmonic gestures and interplay between chorus and soloists.

There are sections of action when the music is bustling, and sections of drama and sections of simple beauty. The "Qui Tollis," for instance, near the beginning, which presents the soprano and bass soloists with the chorus, was especially beautiful Saturday.

There were 40 in the choir and they sounded like a nimble 100 . . . precise, well-drilled and agile but with plenty of power when needed.

Directly in front of them behind the orchestra were the soloists, Saramae Endich, soprano, Beverly Wolff, contralto, Enrico Digiuseppe, tenor, and Paul Plishka, bass.

The position was appropriate to the degree with which their parts are mingled with the chorus and because of the efficient acoustics of the shed, not too far to be heard brightly.

Most of the solo work fell on the shoulders of Miss Endich, which is all right with me. There were a couple of moments Saturday when she seemed to falter a bit, but her mellow tones and gracious manner were as satisfying as ever, and it is seldom that a concert program schedules so much work for one voice.

Known in City

Beverly Wolff has a contralto that blends well with the warm tones of Miss Endich, and Digiuseppe and Plishka produced their contributions with strength and clarity.

The Mass, most commonly known as "The Nelson," was heard in Springfield in 1960 when the Springfield Symphony Orchestra and Chorus did it. Those who heard it then know what an impressive work it can be.

Before intermission Miss Endich sang the difficult and elaborate cantata written for the 15th Sunday after Trinity, No. 51 . . . "Jauchzet Gott in Allen Landen."

A Happy Duet

It is a joyful cantata full of florid decoration requiring much skill on the part of the soloist and equal skill on the part of the solo trumpeter, who is required to play a high accompaniment to the voice durinug the opening and closing arias.

The trumpet, played by Armando Ghitalla, and Miss Endich's velvety tones made a happy duet. Between the arias were a recitative and aria accompanied simply by the harpsichord, cello and double bass and a solo chorale accompanied by the instrumental trio plus a couple of violins.

It is like personal chamber music, and Saturday night the little group on the big stage managed to make the music surprisingly intimate considering the vastness of the surroundings.

Pleasant Start

The concert opened with one of Haydn's early little symphonies. No. 24. It was a pleasant, unpretentious beginning. The second movement, especially, was pleasing . . . An innocent flute adagio accompanied by subdued strings.

This afternoon the program calls for a triple concerto for flute, violin and cello by Telemann, Bach's Cantata No. 35 with Beverly Wolff, contralto soloist, and a suite of 10 movements from Handel's "Water Music."

SUNDAY REPUBLICAN
SPRINGFIELD, MASS.
CIRC. 115,950

JUL 14 1968 New England Newsclip

Haydn's Nelson Mass thrills Tanglewood

By MICHAEL STEINBERG
Globe Music Critic

LENOX—It is always a pleasure to hear one of the vital deeply-felt mass settings of Haydn's last years, particularly in a performance as good as the one Erich Leinsdorf gave the Nelson Mass at Tanglewood Saturday.

The real name of the 1798 Mass in D minor is "Missa in Angustiis," best translated as Mass in Time of Fear. Actually, "angst" comes still closer than "fear," but the flavor is wrong.

The outer sections of the Gloria and Creed and of the Dona nobis pacem are as buoyantly confident as always in Haydn; this is, however, the only minor mode Mass among the late ones, and it is has a unique seriousness of mien.

LATE HAYDN

This mood dominates the Kyrie most of all, but its most astonishing manifestation occurs in the Benedictus, in which the friendly Allegretto that was traditional for this text becomes transmuted into something movingly grave and intense both by the minor key and by the undercurrent of trumpet and drum signals.

Haydn wrote the Nelson Mass three years after his last symphony, and only two complete quartets were to follow. The Mass, then, represents Haydn at an extraordinary point of maturity, invention, and sheer skill.

The magnificent sweep of the Kyrie, the expansively expressive Qui Tollis, the Credo's austere polyphony, the astonishing B minor beginning of Et Resurrexi, the almost unprecedently rich Adagio style of the Agnus Dei, all attest to this.

There is, along with all this, a thrilling flow of activity in the orchestra, especially the violins, for example, the elaborate and impassioned cantilena at Qui sedes ad dexteram, again in the Agnus Dei, or the joyous runs that decorate the doctrinal clauses at the end of the creed.

BOSTON SYMPHONY ORCHESTRA, Erich Leinsdorf conducting Haydn: Symphony No. 24 in D; Bach: Cantata: "Jauchzet Gott in allen Landen," BWV 51, with Saramee Endich, soprano; and Haydn: Nelson Mass, with the Tanglewood Choir and Saramee Endich, soprano, Beverly Wolff, contralto, Enrico Di Giuseppe, tenor, Paul Plishka, bass. Saturday night at Tanglewood.

The one significant cause of complaint about the performance concerns the orchestration. In this respect, too, the Nelson is Haydn's most original mass because it was scored for an ensemble, both austere and sharp-edged, of strings, organ obligato, trumpets and kettledrums.

MISJUDGMENT

The price Haydn paid for his popularity was the circulation of corrupt scores of many of his works. The first publication of the Nelson Mass, though still issued in Haydn's lifetime, was made from bad sources and threw in alterations of its own, substituting woodwind parts for the organ solo, and subjecting the original trumpet parts — which are brilliant and characteristic—to extremely damaging rewriting.

The score on sale at the Tanglewood bookstore was the correct one (published for the first time in 1962!), but Erich Leinsdorf chose the version with the spurious 1803 changes.

I thought it a bad decision, musically and otherwise, and I also deplore the lack of candor about this in Andrew Raeburn's program notes—a case, I suppose, of institutional loyalty winning out over scholarship.

There was one odd misjudgment in Leinsdorf's conducting of the Mass. He seems to dislike the fugues in Viennese classic choral works. He made no cuts, which he has done in the past in Haydn and Schubert, but he expressed his impatience with the In Gloria Dei Patris fugue by speeding it up terrifically.

It got him into difficulties when the references to earlier parts of the Gloria appear since these resist being recapitulated at a tempo other than their original one, and for a while the effect was close to nonsensical.

These reservations aside, the performance went extremely well, with very good playing, superb singing by the Tanglewood Choir, prepared by Charles Wilson with John Oliver. The soprano has the most prominent solo part, and Saramae Endich sang it intelligently and with agreeable sound.

ENERGY AND GRACE

Beverly Wolff's intense, powerful, and varied singing was still more impressive. The men, though competent, were not as pleasing.

Leinsdorf began the concert with Haydn's Symphony No. 24, a humorous little piece from 1764, full of life and ideas, that he had led at a Symphony Hall concert in March. The performance had energy and grace, and the playing itself was very beautiful. The Adagio, which would sound more comfortable just a bit faster, is a flute solo which Mrs. Dwyer played charmingly.

Between the two Haydn works came Bach's great cantata for solo soprano, "Jauchzet Gott in allen Landen," BWV 51. The performance was shapeless note-reading, lacking brilliance and in some details, like the persistent non-ornamentation of cadences in the trumpet part, plain sense.

EVENING GLOBE
BOSTON, MASS.
CIRC. 196,923

JUL 15 1968 New England Newsclip

'Lord Nelson Mass' Is Highlight at Tanglewood

By EDWARD FRENCH

The second weekend of the Berkshire festival at Tanglewood was devoted to music of the baroque period. That this was a popular choice is evidenced by the attendance figures, some twenty thousand for the three concerts.

THE MAJOR work Saturday night was the infrequently heard Mass in D minor by Haydn and now known as "The Nelson" although the composer's original title was "Missa in augustiis" meaning Mass in times of trouble. The news of Lord Nelson's victory over the French navy at Abukir reached Vienna on the same day as the mass's first performance in the Bergkirche in Eisenstadt. The work soon became known as the "Nelson Mass."

This D minor Mass is considered by many authorities to be Haydn's greatest single composition. It is reverant in the proper places but the main impression is one of rejoicing. The length is perfect with not a superfluous measure.

For this presentation, the Boston Symphony Orchestra was joined by the Tanglewood choir of approximately fifty voices chosen by audition from all over the country, and a quartet of vocal soloists. The singing of the Tanglewood choir which is trained by Charles Wilson was well nigh perfect. There were wide contrasts in dynamics, the ensemble and diction excellent,

At the Concert

and the tone quality was always round and never forced.

The greater part of the solo work was carried by the distaff side, Saramae Endich, soprano, and Beverly Wolff who was programmed as a contralto but who in reality is a mezzo soprano. Miss Endich possesses a well schooled voice of pleasing quality range, and flexibility and has a fine sense of style. Beverly Wolff, who is no stranger to Tanglewood audiences, has a beautiful mezzo voice with a rich creamy quality which she used with the greatest skill and musicianship. The male soloists, Enrico di Guiseppe, tenor, and Paul Plishka bass were more than satisfactory in their solo portions. Erich Leinsdorf conducted with a sensitive awareness of the many beauties and dramatic possibilities in the score.

The Bach cantata No. 51, "Jauchzet Gott in allen Landen" which preceded the mass gave Saramae Endich the opportunity to exhibit her complete mastery of the difficult baroque ornamental style of singing. The florid trumpet obligato was played with fluency and style by Armand Ghitalla.

The purely orchestral portion of the concert was the delightful Symphony in D major, No. 24 which was given a brisk and authoritative reading by Mr. Leinsdorf.

The comparatively unfamiliar work played on Sunday afternoon was the Triple concerto in A major for flute, violin and cello by Georg Philipp Telemann. The soloists, all members of the Boston Symphony Orchestra, were James Pappoutsakis, flute Alfred Kripps violin, and Martin Hohermann, cello. This concerto is somewhat similar in style to Handel's Water Music, or the Mozart divertimentos in that it was intended as background or entertainment music. It has four movements, beginning with a slow one and while it doesn't have the rhythmic momentum found in works of Vivaldi or Locatelli, it is richer in texture and more elaborately developed. It was played with great spirit and understanding by all concerned and was well received by the audience.

Beverly Wolff, who sang in the Haydn mass the night before was the soloist in the Bach Cantata No. 35, "Geist und Seele wird verwirret," and confirmed the excellent impression she had made. Her unusual facility in rapid passages enabled her to sing the long florid sections of the cantata with the greatest ease and assurance. The solo organ part played by Charles Wilson provided a finely etched embellishment to Miss Wolff's expressive vocal line. Orchestra and soloists were rewarded with a well deserved ovation at the cantata.

To conclude the program Mr. Leinsdorf selected a suite from "The Water Music" by Handel. This is truly outdoor music at its best and was given the performance it deservse.

The Knickerbocker News
ALBANY, N. Y.
D. 54,603

JUL 15 1968

Enjoyable Evening At Tanglewood

The program at Tanglewood on Saturday with Erich Leinsdorf conducting opened with Haydn's Symphony No. 24 in D Major. This happy work is particularly noteworthy for its lovely adagio movement with flute.

It was followed by the Bach Cantata No. 51 "Jauchzet Gott in Allen Landen." Scored for soprano, strings, solo trumpet and continuo, this is vocally one of Bach's most difficult cantatas and musically one of the finest. The Esacting virtuoso part, an excellent example of the art of baroque ornamental singing was sung by soprano Saramae Endich who has appeared often with the Boston Symphony Orchestra.

The Haydn Mass in D Minor featured again soprano Saramae Endich, Beverly Wolff contralto, Enrico Di Giuseppe tenor, Paul Plishka bass and the Tanglewood Choir. Although the Mass has no connection with Admiral Nelson, it is an impressive composition, and particular credit should go to Charles Wilson and the Tanglewood Choir for making it a fine performance enthusiastically received by the audience.

HAMPSHIRE GAZETTE (e)
NORTHAMPTON, MASS.
CIRC. 14,250

JUL 16 1968 New England Newsclip

28.

BERKSHIRE FESTIVAL 1968

Saturday July 13 at 8 pm

ERICH LEINSDORF *conductor*

HAYDN — Symphony no. 24 in D major
[Allegro]
Adagio
Menuet & trio
Finale: allegro

BACH — Cantata no. 51 'Jauchzet Gott in allen Landen' for soprano and orchestra with trumpet obbligato
Aria: Jauchzet Gott
Recitative: Wir beten zu dem Tempel
Aria: Höchster, mache deine Güte
Choral: Sei Lob und Preis
Aria: Alleluja

SARAMAE ENDICH *soprano*
ARMANDO GHITALLA *trumpet*
CHARLES WILSON *organ continuo*
ROBERT LEVIN *harpsichord continuo*
JULES ESKIN *cello continuo*
HENRY PORTNOI *double bass continuo*

intermission

HAYDN — Mass in D minor 'The Nelson'

Kyrie: allegro moderato
Gloria: allegro
Qui tollis: adagio
Quoniam: allegro
Credo: allegro con spirito
Et incarnatus: largo
Et resurrexit: vivace
Sanctus: adagio-allegro
Benedictus: allegretto-allegro
Agnus Dei: adagio
Dona nobis pacem: vivace

SARAMAE ENDICH *soprano*
BEVERLY WOLFF *contralto*
ENRICO DI GIUSEPPE *tenor*
PAUL PLISHKA *bass*
DONNA PRECHT *soprano*

TANGLEWOOD CHOIR
CHARLES WILSON *director*
JOHN OLIVER *assistant director*

The program notes and texts for tonight's concert begin on page 23

BALDWIN PIANO
RCA VICTOR RECORDS

At Tanglewood

Performance of Haydn Blends Beauty, Bustle, Precision

By R. C. HAMMERICH

LENOX — There were 6377 listeners at Tanglewood Saturday night to hear Erich Leinsdorf lead the Boston Symphony Orchestra, the Tanglewood Choir and four soloists in a first-class performance of one of Haydn's masterpieces, the "Mass in Time of Peril."

It is a highly inventive and varied work characterized by much interweaving of melodic strains and harmonic gestures and interplay between chorus and soloists.

There are sections of action when the music is bustling, and sections of drama and sections of simple beauty. The "Qui Tollis," for instance, near the beginning, which presents the soprano and bass soloists with the chorus, was especially beautiful Saturday.

There were 40 in the choir and they sounded like a nimble 100 . . . precise, well-drilled and agile but with plenty of power when needed.

Directly in front of them behind the orchestra were the soloists, Saramae Endich, soprano, Beverly Wolff, contralto, Enrico Digiuseppe, tenor, and Paul Plishka, bass.

The position was appropriate to the degree with which their parts are mingled with the chorus and because of the efficient acoustics of the shed, not too far to be heard brightly.

Most of the solo work fell on the shoulders of Miss Endich, which is all right with me. There were a couple of moments Saturday when she seemed to falter a bit, but her mellow tones and gracious manner were as satisfying as ever, and it is seldom that a concert program schedules so much work for one voice.

Known in City

Beverly Wolff has a contralto that blends well with the warm tones of Miss Endich, and Digiuseppe and Plishka produced their contributions with strength and clarity.

The Mass, most commonly known as "The Nelson," was heard in Springfield in 1960 when the Springfield Symphony Orchestra and Chorus did it. Those who heard it then know what an impressive work it can be.

Before intermission Miss Endich sang the difficult and elaborate cantata written for the 15th Sunday after Trinity, No. 51 . . . "Jauchzer Gott in Allen Landen."

A Happy Duet

It is a joyful cantata full of florid decoration requiring much skill on the part of the soloist and equal skill on the part of the solo trumpeter, who is required to play a high accompaniment to the voice durinug the opening and closing arias.

The trumpet, played by Armando Ghitalla, and Miss Endich's velvety tones made a happy duet. Between the arias were a recitative and aria accompanied simply by the harpsichord, cello and double bass and a solo chorale accompanied by the instrumental trio plus a couple of violins.

It is like personal chamber music, and Saturday night the little group on the big stage managed to make the music surprisingly intimate considering the vastness of the surroundings.

Pleasant Start

The concert opened with one of Haydn's early little symphonies, No. 24. It was a pleasant, unpretentious beginning. The second movement, especially, was pleasing . . . An innocent flute adagio accompanied by subdued strings.

This afternoon the program calls for a triple concerto for flute, violin and cello by Telemann, Bach's Cantata No. 35 with Beverly Wolff, contralto soloist, and a suite of 10 movements from Handel's "Water Music."

SUNDAY REPUBLICAN
SPRINGFIELD, MASS.
CIRC. 115,950

JUL 14 1968 New England Newsclip

Haydn's Nelson Mass thrills Tanglewood

By MICHAEL STEINBERG
Globe Music Critic

LENOX—It is always a pleasure to hear one of the vital deeply-felt mass settings of Haydn's last years, particularly in a performance as good as the one Erich Leinsdorf gave the Nelson Mass at Tanglewood Saturday.

The real name of the 1798 Mass in D minor is "Missa in Angustiis," best translated as Mass in Time of Fear. Actually, "angst" comes still closer than "fear," but the flavor is wrong.

The outer sections of the Gloria and Creed and of the Dona nobis pacem are as buoyantly confident as always in Haydn; this is, however, the only minor mode Mass among the late ones, and it is has a unique seriousness of mien.

LATE HAYDN

This mood dominates the Kyrie most of all, but its most astonishing manifestation occurs in the Benedictus, in which the friendly Allegretto that was traditional for this text becomes transmuted into something movingly grave and intense both by the minor key and by the undercurrent of trumpet and drum signals.

Haydn wrote the Nelson Mass three years after his last symphony, and only two complete quartets were to follow. The Mass, then, represents Haydn at an extraordinary point of maturity, invention, and sheer skill.

The magnificent sweep of the Kyrie, the expansively expressive Qui Tollis, the Credo's austere polyphony, the astonishing B minor beginning of Et Resurrexi, the almost unprecedently rich Adagio style of the Agnus Dei, all attest to this.

There is, along with all this, a thrilling flow of activity in the orchestra, especially the violins, for example, the elaborate and impassioned cantilena at Qui sedes ad dexteram, again in the Agnus Dei, or the joyous runs that decorate the doctrinal clauses at the end of the creed.

BOSTON SYMPHONY ORCHESTRA, Erich Leinsdorf conducting Haydn: Symphony No. 24 in D; Bach: Cantata: "Jauchzet Gott in allen Landen," BWV 51, with Saramee Endich, soprano; and Haydn: Nelson Mass, with the Tanglewood Choir and Saramee Endich, soprano, Beverly Wolff, contralto, Enrico Di Giuseppe, tenor, Paul Plishka, bass. Saturday night at Tanglewood.

The one significant cause of complaint about the performance concerns the orchestration. In this respect, too, the Nelson is Haydn's most original mass because it was scored for an ensemble, both austere and sharp-edged, of strings, organ obligato, trumpets and kettledrums.

MISJUDGMENT

The price Haydn paid for his popularity was the circulation of corrupt scores of many of his works. The first publication of the Nelson Mass, though still issued in Haydn's lifetime, was made from bad sources and threw in alterations of its own, substituting woodwind parts for the organ solo, and subjecting the original trumpet parts — which are brilliant and characteristic—to extremely damaging rewriting.

The score on sale at the Tanglewood bookstore was the correct one (published for the first time in 1962!), but Erich Leinsdorf chose the version with the spurious 1803 changes.

I thought it a bad decision, musically and otherwise, and I also deplore the lack of candor about this in Andrew Raeburn's program notes—a case, I suppose, of institutional loyalty winning out over scholarship.

There was one odd misjudgment in Leinsdorf's conducting of the Mass. He seems to dislike the fugues in Viennese classic choral works. He made no cuts, which he has done in the past in Haydn and Schubert, but he expressed his impatience with the In Gloria Dei Patris fugue by speeding it up terrifically.

It got him into difficulties when the references to earlier parts of the Gloria appear since these resist being recapitulated at a tempo other than their original one, and for a while the effect was close to nonsensical.

These reservations aside, the performance went extremely well, with very good playing, superb singing by the Tanglewood Choir, prepared by Charles Wilson with John Oliver. The soprano has the most prominent solo part, and Saramae Endich sang it intelligently and with agreeable sound.

ENERGY AND GRACE

Beverly Wolff's intense, powerful, and varied singing was still more impressive. The men, though competent, were not as pleasing.

Leinsdorf began the concert with Haydn's Symphony No. 24, a humorous little piece from 1764, full of life and ideas, that he had led at a Symphony Hall concert in March. The performance had energy and grace, and the playing itself was very beautiful. The Adagio, which would sound more comfortable just a bit faster, is a flute solo which Mrs. Dwyer played charmingly.

Between the two Haydn works came Bach's great cantata for solo soprano, "Jauchzet Gott in allen Landen," BWV 51. The performance was shapeless note-reading, lacking brilliance and in some details, like the persistent non-ornamentation of cadences in the trumpet part, plain sense.

EVENING GLOBE
BOSTON, MASS.
CIRC. 196,923

JUL 15 1968 New England Newsclip

'Lord Nelson Mass' Is Highlight at Tanglewood

By EDWARD FRENCH

The second weekend of the Berkshire festival at Tanglewood was devoted to music of the baroque period. That this was a popular choice is evidenced by the attendance figures, some twenty thousand for the three concerts.

THE MAJOR work Saturday night was the infrequently heard Mass in D minor by Haydn and now known as "The Nelson" although the composer's original title was "Missa in augustiis" meaning Mass in times of trouble. The news of Lord Nelson's victory over the French navy at Abukir reached Vienna on the same day as the mass's first performance in the Bergkirche in Eisenstadt. The work soon became known as the "Nelson Mass."

This D minor Mass is considered by many authorities to be Haydn's greatest single composition. It is reverant in the proper places but the main impression is one of rejoicing. The length is perfect with not a superfluous measure.

For this presentation, the Boston Symphony Orchestra was joined by the Tanglewood choir of approximately fifty voices chosen by audition from all over the country, and a quartet of vocal soloists. The singing of the Tanglewood choir which is trained by Charles Wilson was well nigh perfect. There were wide contrasts in dynamics, the ensemble and diction excellent and the tone quality was always round and never forced.

At the Concert

The greater part of the solo work was carried by the distaff side, Saramae Endich, soprano, and Beverly Wolff who was programmed as a contralto but who in reality is a mezzo soprano. Miss Endich possesses a well schooled voice of pleasing quality range, and flexibility and has a fine sense of style. Beverly Wolff, who is no stranger to Tanglewood audiences, has a beautiful mezzo voice with a rich creamy quality which she used with the greatest skill and musicianship. The male soloists, Enrico di Guiseppe, tenor, and Paul Plishka bass were more than satisfactory in their solo portions. Erich Leinsdorf conducted with a sensitive awareness of the many beauties and dramatic possibilities in the score.

The Bach cantata No. 51, "Jauchzet Gott in allen Landen" which preceded the mass gave Saramae Endich the opportunity to exhibit her complete mastery of the difficult baroque ornamental style of singing. The florid trumpet obligato was played with fluency and style by Armand Ghitalla.

The purely orchestral portion of the concert was the delightful Symphony in D major, No. 24 which was given a brisk and authoritative reading by Mr. Leinsdorf.

The comparatively unfamiliar work played on Sunday afternoon was the Triple concerto in A major for flute, violin and cello by Georg Philipp Telemann. The soloists, all members of the Boston Symphony Orchestra, were James Pappoutsakis, flute Alfred Kripps violin, and Martin Hohermann, cello. This concerto is somewhat similar in style to Handel's Water Music, or the Mozart divertimentos in that it was intended as background or entertainment music. It has four movements, beginning with a slow one and while it doesn't have the rhythmic momentum found in works of Vivaldi or Locatelli, it is richer in texture and more elaborately developed. It was played with great spirit and understanding by all concerned and was well received by the audience.

Beverly Wolff, who sang in the Haydn mass the night before was the soloist in the Bach Cantata No. 35, "Geist und Seele wird verwirret," and confirmed the excellent impression she had made. Her unusual facility in rapid passages enabled her to sing the long florid sections of the cantata with the greatest ease and assurance. The solo organ part played by Charles Wilson provided a finely etched embellishment to Miss Wolff's expressive vocal line. Orchestra and soloists were rewarded with a well deserved ovation at the cantata.

To conclude the program Mr. Leinsdorf selected a suite from "The Water Music" by Handel. This is truly outdoor music at its best and was given the performance it deservse.

The Knickerbocker News
ALBANY, N. Y.
D. 54,603

JUL 15 1968

Enjoyable Evening At Tanglewood

The program at Tanglewood on Saturday with Erich Leinsdorf conducting opened with Haydn's Symphony No. 24 in D Major. This happy work is particularly noteworthy for its lovely adagio movement with flute.

It was followed by the Bach Cantata No. 51 "Jauchzet Gott in Allen Landen." Scored for soprano, strings, solo trumpet and continuo, this is vocally one of Bach's most difficult cantatas and musically one of the finest. The Esacting virtuoso part, an excellent example of the art of baroque ornamental singing was sung by soprano Saramae Endich who has appeared often with the Boston Symphony Orchestra.

The Haydn Mass in D Minor featured again soprano Saramae Endich, Beverly Wolff contralto, Enrico Di Giuseppe tenor, Paul Plishka bass and the Tanglewood Choir. Although the Mass has no connection with Admiral Nelson, it is an impressive composition, and particular credit should go to Charles Wilson and the Tanglewood Choir for making it a fine performance enthusiastically received by the audience.

HAMPSHIRE GAZETTE (e)
NORTHAMPTON, MASS.
CIRC. 14,250

JUL 16 1968 New England Newsclip

Fine Haydn Performance at Tanglewood

TIMES (E)
HARTFORD, CONN.
CIRC. 133,800

JUL 15 1968 New England Newsclip

Exuberant Tanglewood Concert

By GEORGE W. STOWE

Erich Leinsdorf conducted Haydn's "Lord Nelson" Mass at Tanglewood Saturday night in a performance full of exuberance and vitality.

Considering the confident and optimistic tone of the composer's sacred music, it was an eminently satisfying approach to this revivifying score. All the forces involved seemed to capture the dynamic spirit that characterized Leinsdorf's conducting.

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Saramae Endich, Beverly Wolff, Enrico Di Giuseppe, and Paul Plishka were the generally excellent soloists. Plishka's rolling bass voice was beautifully projected in the "Qui tollis" and the Misses Endich and Wolff worked together with warmth and feeling in the Agnus Dei.

And Leinsdorf used the Berkshire Choir of some 35 voices (the voice parts were intermixed for a better blend), which gave an admirable account of itself. The sheer thrust of the singing in the "Et resurrexit" and the Benedictus was quite exhilarating. Needless to say, the Boston Symphony offered staunch support (the orchestra was suitably reduced in size).

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Miss Endich demonstrated further versatility in Bach's Cantata No. 51 ("Jauchzet Gott in allen Landen"), which demands the utmost musicianship and vocal flexibility. Outside of a few moments when the orchestra covered her, she gave an assured and expressive performance.

In the taxing trumpet obbligato Armando Ghitalla was a tower of strength and the continuo was ably handled by organist Charles Wilson, harpsichordist Robert Levin, cellist Jules Eskin, and Henry Portnoi on double bass. They all received a prolonged ovation at the end.

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One of Haydn's early symphonies (No. 24) opened the Saturday program at Lenox, Mass. Leinsdorf's crisp tempi in the outer movements and his relaxed handling of the Adagio were admirable.

Some 6700 people gathered in the Music Shed and on the surrounding lawn for this event. Although the orchestra played without coats, the weather was certainly comfortable for the audience.

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 230,817

JUL 15 1968 New England Newsclip

By MacLAREN HARRIS

LENOX—The large work of what is usually the baroque weekend at Tanglewood was a vocal-instrumental masterpiece of the classic era, Haydn's "Lord Nelson" Mass. And the remarkable thing about the performance is that it was accomplished with forces fairly approximate to those Haydn envisioned.

The norm, as has been noted occasionally with chagrin, has been to assemble a chorus far in excess of numbers or strength actually required and allow it to dominate every facet of the performance, including efforts by often only passably adequate soloists. But Saturday night Erich Leinsdorf conducted the Tanglewood choir of under 40 singers, a solo quartet blessed with fine voices (in its female complement, anyway) and an orchestra ample in size and wind color, though not of overbearing heaviness.

SOPRANO SARAMAE ENDICH and contralto Beverly Wolff made perhaps the major contributions of excellence to the reading. Miss Endich's voice is light and accurately focused, although her strength is far from awesome it sufficed for quartet context. Indeed, a soprano with greater firepower might have been tempted to make the ensemble top-heavy. As things were, Miss Endich's lyric quality brought beauty to the devotional tenderness of the "Incarnatus" while her arpeggios at the Gloria's conclusion soared as — delicate descant.

Miss Wolff's solo opportunities were far fewer, restricted to brief departures from the ensemble. The extent of her talent, however, was evident in the lightness of her contralto and in the ease of her phrasing. Her duetwork with Miss Endich was thoroughly pleasing.

Enrico Di Giuseppe and Paul Plishka, tenor and bass, where more or less satisfactory for their parts, though not up to foregoing standards, Giuseppe allowed a little uncharacteristic drama to strain his tone and encourage phrase-distortion. Plishka displayed a baritone quality inclined to lose its fullness in the bottom register.

THE CHOIR, strong as a whole, lacked some quality in its individual sections, especially men's voices, which resisted blend; the ployphonic passages emerged with less effect than did straight chordal statements, which gave heightened contrast to the mood of the work.

The Boston Symphony's efforts wher well-coordinated and sensitive to the needs of the vocalists. Certainly there were more instruments present than Haydn would have used, even as indicated in his enlarged score of 1803. Yet one cannot accuse either Leinsdorf or the orchestra of upsetting the balance.

Miss Endich was also soloist in Bach's solo cantata 51, "Jauchzet Gott" on the same program. This work poses severe interpretive trials as well as technical ones—namely holding one's wits sufficiently together in the face of the latter to be able to make dynamic sense of the former.

HER AGILITY in the roulades of the opening arias and concluding alleluja left little to be desired and her tone was a forunate natch for the obbligato trumpet, played by Armando Ghitalla. 8

However, Miss Endich's phrasing was on the flat side dynamically, departing rarely from a forte level. Occasional high notes would bring a tinge of desperation to the soprano quality. There she had pause to consider fine points, as in the aria, "Hoechster, Mache Deine Guete." The results were finely wrought and truly praiseworthy, but again her diction suffered in vowal identity during high passages, though it proved clear in the Haydn Mass. Ghitalla's trumpet work, which encountered one hitch near the beginning was surely articulated and well-disposed in balance for the remainder.

THE ORCHESTRA'S Saturday offering was Haydn's cheerful Symphony in D. No. 24, expressed in full contrasts, although I think Leinsdorf missed an opportunity for a grand "Mannhein roll" crescendo before the recapitulation in the first allegro. Doriot Anthony Dwyer's lyrically-sensitive flute solo dominated the adagio.

Friday night's guest conductor was David Zinman who led the Boston Symphony for the first time in symphonies by Boccherini and Haydn, concerti by Bach and Handel.

As one migh suspect from his position with the Netherlands Chamber Orchestra, Zinman's style is one of energy and precision. He encouraged pinpoint accuracy and vigor in tutti passages with sharp, well-defined gestures, yet was no less attentive to lightly melodic strains.

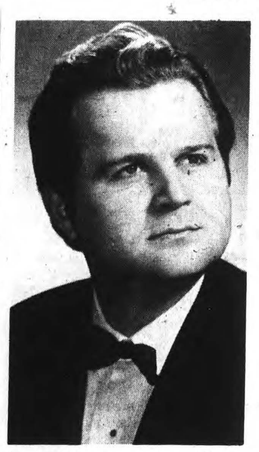
THE ORCHESTRA was magnificently clean and full of agile spirit under his hand during Boccherini's pleasantry, the Sinfonia in A, Op. 1, No. 3 (Zinman called for eerie, on-the-bridge violin tones for certain thematic echoes — something new, not to say curious) and during Haydn's fully-developed (and witty!) Symphony No. 93 in D.

By some contrast, Joseph Silverstein's violin solo in Bach's E Major Concerto was rather softly spoken without sharp edges to the contrapuntal contour. though it is not the usual approach, Silverstein's slightly romantic delivery constituted a relief from the more frequent hard-line concept, and Zinman followed his lead adequately.

Hadel's concerto Grosso in A Minor, Op. 6 No. 4, followed the spirit of Boccherini and Haydn in energy and clear textures. In general, Zinman's interpretations were full of elements of youthful adventure — welcome indeed.

HAMPSHIRE GAZETTE (e)
NORTHAMPTON, MASS.
CIRC. 14,250

JUL 10 1968 New England Newsclip



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HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 230,817

JUL 13 1968 New England Newscli

SARAMAE ENDICH, soprano, will be a soloist with the Boston Symphony in Haydn's "Lord Nelson" Mass tonight at Tanglewood in Lenox.

The Herald-News
PASSAIC, N. J.
D. 77,551

JUL 5 1968

Metropolitan Basso Tanglewood Soloist

Paul Plishka of Paterson to Sing With Boston Symphony on July 13

Paul Plishka of Paterson, Metropolitan Opera basso, will be a featured performer July 13 with the Boston Symphony Orchestra at the Berkshire Music Center, Tanglewood, Lenox, Mass.

He will be bass soloist in Haydn's "Lord Nelson Mass." Other soloists include Saramae Endich, soprano; Beverly Wolff, mezzo-soprano and Enrico Di Giuseppe, tenor. The Tanglewood Choir also will perform, and Erich Leinsdorf will direct.

Tanglewood is the summer home of the Boston Symphony, which will be heard in 24 regular programs during the 1968 Berkshire Festival.

Mr. Plishka was a mainstay of the Paterson Lyric Opera Theater and a protege of Armen Boyajian, its director. He joined the Metropolitan in the spring of 1967.

Prior to that he was the eastern regional finalist in the Metropolitan Opera National Council Auditions and a member of the Metropolitan Opera National Touring Company.

Paul Plishka

Winner of the $1.000 first prize in the Baltimore Civic Opera Association auditions, Mr. Plishka began his musical career while a student at Paterson Eastside High School.

Fine Haydn Performance at Tanglewood

TIMES (E)
HARTFORD, CONN.
CIRC. 133,800

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He will be bass soloist in Haydn's "Lord Nelson Mass." Other soloists include Saramae Endich, soprano; Beverly Wolff, mezzo-soprano and Enrico Di Giuseppe, tenor. The Tanglewood Choir also will perform, and Erich Leinsdorf will direct.

Tanglewood is the summer home of the Boston Symphony, which will be heard in 24 regular programs during the 1968 Berkshire Festival.

Mr. Plishka was a mainstay of the Paterson Lyric Opera Theater and a protege of Armen Boyajian, its director. He joined the Metropolitan in the spring of 1967.

Prior to that he was the eastern regional finalist in the Metropolitan Opera National Council Auditions and a member of the Metropolitan Opera National Touring Company.

Paul Plishka

Winner of the $1.000 first prize in the Baltimore Civic Opera Association auditions, Mr. Plishka began his musical career while a student at Paterson Eastside High School.

30.

BERKSHIRE FESTIVAL 1968

Sunday July 14 at 2.30 pm

ERICH LEINSDORF *conductor*

TELEMANN Triple concerto in A major for flute, violin and cello

Largo
Allegro
Gratioso
Allegro

JAMES PAPPOUTSAKIS *flute*
ALFRED KRIPS *violin*
MARTIN HOHERMAN *cello*
ROBERT LEVIN *harpsichord continuo*

BACH Cantata no. 35 'Geist und Seele wird verwirret' for contralto and orchestra with organ obbligato

BEVERLY WOLFF *contralto*
CHARLES WILSON *organ*

JULES ESKIN *cello continuo*
HENRY PORTNOI *double bass continuo*

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intermission

HANDEL Suite from 'The Water Music'

Ouverture (Largo-allegro)
Adagio e staccato
(Allegro)-andante-(allegro)
Air
Menuet
Bourrée
Hornpipe
(Allegro)
(Allegro)
Alla hornpipe

CHARLES WILSON *harpsichord continuo*

The program notes and texts for this afternoon's concert begin on page 37

BALDWIN PIANO
RCA VICTOR RECORDS

UNION (m)
SPRINGFIELD, MASS.
CIRC. 79,350

JUL 15 1968 New England Newsclip

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SUNDAY HERALD TRAVELER
BOSTON, MASS.
CIRC. 310,000

JUL 14 1968 New England Newsclip

At Tanglewood

Symphony's 'Water Music' Precise, Practical Version

By R. C. HAMMERICH

LENOX — The Boston Symphony Orchestra ended its baroque-classical weekend at Tanglewood Sunday afternoon with the conductor's, Erich Leinsdorf's, arrangement of Handel's famed "Water Music."

Undemanding, Stylish

It was 36 minutes of diversionary, undemanding but stylish music taken from a work (if confusing historical records can be accepted) which originally (1717) consisted of about 20 movements and took an hour and a half to play.

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The suit was made up of 10 movements chosen and arranged by Leinsdorf and, very likely in some cases, shortened by the elimination of repeats. It is a leaner, more satisfying and more historically (stylistically) accurate view of the music than the six-movement "Water Music" suite arranged by Sir Hamilton Harty about 1920 with which most listeners are familiar.

Cantata on Program

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Performance Rewarded

Miss Wolff has a voice of ringing authority and a technique to match, although Sunday it took on a touch of harshness in the lower register, and during the early measures of the cantata seemed to be bigger than life . . . as if it were boosted by electronic amplification.

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WORCESTER, MASS.
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Schenectady Gazette
E, MONDAY, JULY 15, 1968

Tanglewood Continues Survey Of Baroque, Classical Music

By MILTON ZAPOLSKI

This weekend, Tanglewood continued its survey of music for baroque and classical orchestras. Spaced over the three-day period were compositions by Bach, Boccherini, Haydel and Telemann. I chose to attend the Friday evening and Sunday afternoon concerts, conducted respectively by the visiting David Zinman and the orchestra's music director, Erich Leinsdorf.

* * *

The Friday offering began at 7, with the Weekend Prelude, Inaugurated (I think) two years ago, the Weekend Prelude gives an early concertgoer the opportunity to hear solo or chamber music before the feature event gets under way. This weekend Brian Runnett was organ solist in excerpts from Part Three of Bach's "Clavier-Ubung," or keyboard exercises. This is the only part of four devoted to the organ and the public knows only the E-flat Prelude and Fugue ("Saint Anne") that opens and closes Part Three. (Confidentially, I too know only the "St. Anne" business; the 21 chorale-prelude between these two terminals are largely unknown territory to me.)

Runnett selected six of the 21 and seemed to do quite well by the music, capturing Bach' spirit rather completely. I was particularly impressed by the three different settings of the Kyrie, with the Cantus Firmus in soprano, tenor, and bass positions. The "St. Anne" was given a hefty reading, somewhat slower than I've heard, but not less monumental.

At nine Friday night, David Zinman led a superb concert featuring Boccherini's A major Sinfonia, op. 1 no. 3; Bach's E major Violin Concerto; Handel's Concerto Grosso in A minor, op. 6 no. 4; and Hayden's 93rd Symphony.

The Boccherini was a premiere performance by the orchestra and a first hearing for this reviewer. What a delightful piece it is! The bright first movement has a swinging rhythmic snap and offers an unusual use of the violins in that they are given a passage to play "on the bridge."

I was always under the impression that Beethoven was the first to employ this device (in the C-sharp Minor quartet, op. 131; written 1826), but it appears that Boccherini antedated him by more than 60 years. As for the rest of the Bocchreini work, the andante, muted throughout, is characterized by a simple tune and the final movement in a quick 6-8 allegro that brings the work to a happy close.

* * *

Joseph Silverstein, the orchestra's concertmaster, was soloist in Bach's E major Violin Concreto. The performance was splendid, discounting some ill-tuning of the solo instrument at the beginning. Since James Buswell suffered the same fate last weekend, I wonder if the problem doesn't originate when tuning is effected in a room warmer than the outdoor stage . . . because if it is, the cooler outdoor temperature would cause contraction in the violin strings and result in a sharpness of pitch, especially in the tighter A and E strings.

All the same, Silverstein's reading was excellent. He sculpted the outer movements into veritable cathedrals and gave to the adagio a grace and fluency other soloists seem unable to capture.

No less successful was conductor Zinman, who helped Silverstein by providing a masterful accompaniment. Zinman seems especially at home in this style of music, and his intelligent use of the continuo and other characteristic baroque practices makes him the finest baroque conductor I've yet heard. I would really love to hear him conduct some other music and greatly envy Philadelphia audiences who got to hear him for seven weeks last season.

After intermission came the Handel Concerto Grosso. Here, again, Zinman was ideal, giving the work a poised reading notable as much for its technical command as for its stylistic insight.

But the real climax of the evening came with Haydn's Symphony No. 93. Nestled between the "Oxford" and "Surprise" symphonies, it combines classic tastes with sardonic humor and is certainly one of the funniest works the composer ever wrote. The conductor gave what can only be described as a definitive performance.

* * *

Not a single part went unheard, the pacing was excellent throughout and one was always deeply aware of the logic and structure behind every note. Listening to the preparation to that coarse, rude bassoon noise in the Largo was almost as much fun as the vulgar sound itself. And in the Minuet those ridiculous fanfares (announcing nothing at all) were neither blatantly overdone nor cooly understated; everything was thought out carefully beforehand and reflected an artistry of no mean proportion. Even Sir Thomas Beecham, who had a special way with this kind of music, would be hard-pressed to deliver a performance like this. It was tops and capped a most eventful evening.

A different kind of success went to Leinsdorf on Sunday afternoon. Three works were scheduled, a Telemann concerto, a Bach Cantata, and an arrangement by Leinsdorf of Handel's "Water Music."

Things got off to a dull start with the Telemann Triple Concerto in A major for flute, violin and cello. For me, Telemann's music is unimpressive and flavorless and I prefer not to comment upon it at length here. Solo contributions were pretty good: James Pappoutsakis played the flute very well, Alfred Krips did okay for the most part with the violin, and Martin Hohermann was a fine cellist.

* * *

Next came Bach's Cantata No. 35, "Geist und Seele wird verwirret," scored for orchestra, contralto solo, and organ. Beverly Wolff was a paragon of achievement in the vocal part. Her diction was flawless and her voice a delight. She has a bigger sound than most altos, and for a minute there, I thought she could drown the orchestra if she wanted to. She didn't, of course, being more of an artist than a showoff. Charles Wilson had some trouble with the organ part, but it somehow came through intact. Leinsdorf was unusually attentive during the performance.

Three Tanglewood Concerts On Radio

Three full length Boston Symphony Orchestra concerts will be broadcast live by WGBH - FM next week, direct from the orchestra's summer home in Lenox, Mass.

On Sunday, July 14, at 2:30 pm. Erich Leinsdorf conducts Telemann's Concerto in A Major for flute, violin and cello, Cantata No. 35 by Bach and the suite from Handel's "Water Music".

The following Friday, July 19, at 9 pm. Stanislaw Skrowaczewski is guest conductor in a program that features Le Corsaire overture by Berlioz, Concerto for Orchestra by Lutoslawski and Symphony No. 7 by Dvorak.

On Saturday, July 20, at 8 pm. Erich Leinsdorf directs Wagner's overture to the "Flying Dutchman", Concerto for Orchestra by Bartok, and Tchaikovsky's Piano Concerto No. 1 with Van Cliburn as soloist.

JOURNAL & PRESS
SOMERVILLE, MASS.
WEEKLY CIRC. 12,600

JUL 11 1968 New England Newsclip

Tanglewood Draws 20,177 on Weekend; 3,985 Over 1967

Tanglewood drew an audience of 20,177 over the weekend, which was 3,985 more than last year's 16,192, according to the Boston Symphony press office.

The Friday night concert drew 4,852; Saturday morning rehearsal, 2,433, Saturday night, 6,733 and Sunday afternoon, 6,159.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900

JUL 16 1968 New England Newsclip

Music Review

Vocal Works Highlight Tanglewood Weekend

By JAY C. ROSENFELD

THE LAST two concerts of the second weekend of the Berkshire Music Festival at Tanglewood was a holiday for vocal enthusiasts. Cantatas of Bach and the Haydn Mass in D Minor, "The Nelson," were buttressed by symphonies and suites of Haydn, Telemann and Handel in which the Boston Symphony Orchestra was led by its musical director, Erich Leinsdorf.

* * *

YESTERDAY AFTERNOON the Cantata No. 35, "Spirit and Soul Are Perplexed," taking its title from the first words of the opening aria, is for contralto with orchestra and organ obbligato. Soloist Beverly Wolff fulfilled the many demands Bach imposes with ease and delightful technical execution. Her first aria was sung with the special compassion which, for me, a genuine contralto can induce.

The second aria, "God has created all things well," is a coloratura example to match the opportunities soprano Saramae Endich conquered so well on the preceding evening in another Bach cantata, "Praise God in all lands," and which, in effect, Beverly Sills had encountered in the Mozart "Exultate" the previous weekend.

* * *

MISS WOLFF benefited by a little better accommodation from the orchestra than Miss Endich had, for she had to contend with musical currents which didn't always flow in the same direction she evidently preferred to go. Miss Wolff's second aria, "Would that I might live with God," was also florid in nature and has its own special intricacies when Bach's orchestra appears to be not totally concerned with the vocalist.

Whitestone

Erich Leinsdorf congratulates Beverly Wolff, contralto, on Sunday afternoon, as Charles Wilson, who played organ obbligato in the Bach 35th Cantata, looks on.

A Telemann concerto, in A Major, for flute, violin and cello was played with James Pappoutsakis, Alfred Krips and Martin Hoherman, respectively, as the principals. This is a work of small dimensions and probably better suited to a smaller hall. Leinsdorf discreetly gave the soloists a most prudent accompaniment and allowed the artists, each a principal of his section, to reveal not so much individual competencies but the strength and solidity of the texture of the whole orchestra. The tonal adjustment, on occasion, between the flute and the violin was conspicuously equated and the cello in different circumstances was tonally remarkably well-poised. The afternoon closed with a 10-movement suite from Handel's "The Water Music."

* * *

SATURDAY EVENING'S opening piece, the Haydn Symphony No. 24 in D Major, includes an adagio which is really a flute solo. Doriot Dwyer distinguished herself with tonal quality and linear inflection. Haydn gets little and inadequate notice on contemporary programs and it was thus a pleasure to hear this unfamiliar symphony and, as the major part of the evening, the same composer's impressive Mass in D Minor "The Nelson."

Basso Paul Plishka

The naming of Haydn's Mass was another example of those ex post facto acquisitions which have become such permanent barnacles on great music. Evidently the first performance took place Sept. 15, 1798, the day on which news of Nelson's victory at sea before Aboukir, on Aug. 1, reached Vienna. Haydn's title had been "Mass in times of trouble" but the synchronization was evidently too pat for those concerned to neglect.

There are two facts, rather irrelevant here, yet deserving to be noted: one, the time it took for news of an event at the Rosetta mouth of the Nile to reach Vienna, and two, the revival of the name of Aboukir, which, to anyone who knows World War I history, will recall the tremendous blow the British suffered when in the early days of that war three of their mightiest battleships, the Hogue, Aboukir and Cressy, were sunk at practically one blow by German submarines.

* * *

IN THE Mass Miss Endich and Miss Wolff were two of the soloists, Enrico Di Giuseppe, was the tenor, Paul Plishka, the bass. The Tanglewood choir of some 40 voices, Charles Wilson, director, was the exceptionally alacritous and sonorous chorus to whom the inspiring Credo and Sanctus fell. The work is replete with stimulating musical glories and Leinsdorf held his forces with a tight rein and a penetrating comprehension.

The trumpet solos of Armando Ghitalla in the Bach cantata "Jauchtet Gott" were outstanding in an evening when all artists reached lofty levels of performance.

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This weekend, Tanglewood continued its survey of music for baroque and classical orchestras. Spaced over the three-day period were compositions by Bach, Boccherini, Haydel and Telemann. I chose to attend the Friday evening and Sunday afternoon concerts, conducted respectively by the visiting David Zinman and the orchestra's music director, Erich Leinsdorf.

* * *

The Friday offering began at 7, with the Weekend Prelude, Inaugurated (I think) two years ago, the Weekend Prelude gives an early concertgoer the opportunity to hear solo or chamber music before the feature event gets under way. This weekend Brian Runnett was organ solist in excerpts from Part Three of Bach's "Clavier-Ubung," or keyboard exercises. This is the only part of four devoted to the organ and the public knows only the E-flat Prelude and Fugue ("Saint Anne") that opens and closes Part Three. (Confidentially, I too know only the "St. Anne" business; the 21 chorale-prelude between these two terminals are largely unknown territory to me.)

Runnett selected six of the 21 and seemed to do quite well by the music, capturing Bach' spirit rather completely. I was particularly impressed by the three different settings of the Kyrie, with the Cantus Firmus in soprano, tenor, and bass positions. The "St. Anne" was given a hefty reading, somewhat slower than I've heard, but not less monumental.

At nine Friday night, David Zinman led a superb concert featuring Boccherini's A major Sinfonia, op. 1 no. 3; Bach's E major Violin Concerto; Handel's Concerto Grosso in A minor, op. 6 no. 4; and Hayden's 93rd Symphony.

The Boccherini was a premiere performance by the orchestra and a first hearing for this reviewer. What a delightful piece it is! The bright first movement has a swinging rhythmic snap and offers an unusual use of the violins in that they are given a passage to play "on the bridge."

I was always under the impression that Beethoven was the first to employ this device (in the C-sharp Minor quartet, op. 131; written 1826), but it appears that Boccherini antedated him by more than 60 years. As for the rest of the Bocchreini work, the andante, muted throughout, is characterized by a simple tune and the final movement in a quick 6-8 allegro that brings the work to a happy close.

* * *

Joseph Silverstein, the orchestra's concertmaster, was soloist in Bach's E major Violin Concreto. The performance was splendid, discounting some ill-tuning of the solo instrument at the beginning. Since James Buswell suffered the same fate last weekend, I wonder if the problem doesn't originate when tuning is effected in a room warmer than the outdoor stage . . . because if it is, the cooler outdoor temperature would cause contraction in the violin strings and result in a sharpness of pitch, especially in the tighter A and E strings.

All the same, Silverstein's reading was excellent. He sculpted the outer movements into veritable cathedrals and gave to the adagio a grace and fluency other soloists seem unable to capture.

No less successful was conductor Zinman, who helped Silverstein by providing a masterful accompaniment. Zinman seems especially at home in this style of music, and his intelligent use of the continuo and other characteristic baroque practices makes him the finest baroque conductor I've yet heard. I would really love to hear him conduct some other music and greatly envy Philadelphia audiences who got to hear him for seven weeks last season.

After intermission came the Handel Concerto Grosso. Here, again, Zinman was ideal, giving the work a poised reading notable as much for its technical command as for its stylistic insight.

But the real climax of the evening came with Haydn's Symphony No. 93. Nestled between the "Oxford" and "Surprise" symphonies, it combines classic tastes with sardonic humor and is certainly one of the funniest works the composer ever wrote. The conductor gave what can only be described as a definitive performance.

* * *

Not a single part went unheard, the pacing was excellent throughout and one was always deeply aware of the logic and structure behind every note. Listening to the preparation to that coarse, rude bassoon noise in the Largo was almost as much fun as the vulgar sound itself. And in the Minuet those ridiculous fanfares (announcing nothing at all) were neither blatantly overdone nor cooly understated; everything was thought out carefully beforehand and reflected an artistry of no mean proportion. Even Sir Thomas Beecham, who had a special way with this kind of music, would be hard-pressed to deliver a performance like this. It was tops and capped a most eventful evening.

A different kind of success went to Leinsdorf on Sunday afternoon. Three works were scheduled, a Telemann concerto, a Bach Cantata, and an arrangement by Leinsdorf of Handel's "Water Music."

Things got off to a dull start with the Telemann Triple Concerto in A major for flute, violin and cello. For me, Telemann's music is unimpressive and flavorless and I prefer not to comment upon it at length here. Solo contributions were pretty good: James Pappoutsakis played the flute very well, Alfred Krips did okay for the most part with the violin, and Martin Hohermann was a fine cellist.

* * *

Next came Bach's Cantata No. 35, "Geist und Seele wird verwirret," scored for orchestra, contralto solo, and organ. Beverly Wolff was a paragon of achievement in the vocal part. Her diction was flawless and her voice a delight. She has a bigger sound than most altos, and for a minute there, I thought she could drown the orchestra if she wanted to. She didn't, of course, being more of an artist than a showoff. Charles Wilson had some trouble with the organ part, but it somehow came through intact. Leinsdorf was unusually attentive during the performance.

Three Tanglewood Concerts On Radio

Three full length Boston Symphony Orchestra concerts will be broadcast live by WGBH - FM next week, direct from the orchestra's summer home in Lenox, Mass.

On Sunday, July 14, at 2:30 pm. Erich Leinsdorf conducts Telemann's Concerto in A Major for flute, violin and cello, Cantata No. 35 by Bach and the suite from Handel's "Water Music".

The following Friday, July 19, at 9 pm. Stanislaw Skrowaczewski is guest conductor in a program that features Le Corsaire overture by Berlioz, Concerto for Orchestra by Lutoslawski and Symphony No. 7 by Dvorak.

On Saturday, July 20, at 8 pm. Erich Leinsdorf directs Wagner's overture to the "Flying Dutchman", Concerto for Orchestra by Bartok, and Tchaikovsky's Piano Concerto No. 1 with Van Cliburn as soloist.

JOURNAL & PRESS
SOMERVILLE, MASS.
WEEKLY CIRC. 12,600

JUL 11 1968 New England Newsclip

Music Review

Vocal Works Highlight Tanglewood Weekend

By JAY C. ROSENFELD

THE LAST two concerts of the second weekend of the Berkshire Music Festival at Tanglewood was a holiday for vocal enthusiasts. Cantatas of Bach and the Haydn Mass in D Minor, "The Nelson," were buttressed by symphonies and suites of Haydn, Telemann and Handel in which the Boston Symphony Orchestra was led by its musical director, Erich Leinsdorf.

* * *

YESTERDAY AFTERNOON the Cantata No. 35, "Spirit and Soul Are Perplexed," taking its title from the first words of the opening aria, is for contralto with orchestra and organ obbligato. Soloist Beverly Wolff fulfilled the many demands Bach imposes with ease and delightful technical execution. Her first aria was sung with the special compassion which, for me, a genuine contralto can induce.

The second aria, "God has created all things well," is a coloratura example to match the opportunities soprano Saramae Endich conquered so well on the preceding evening in another Bach cantata, "Praise God in all lands," and which, in effect, Beverly Sills had encountered in the Mozart "Exultate" the previous weekend.

* * *

MISS WOLFF benefited by a little better accommodation from the orchestra than Miss Endich had, for she had to contend with musical currents which didn't always flow in the same direction she evidently preferred to go. Miss Wolff's second aria, "Would that I might live with God," was also florid in nature and has its own special intricacies when Bach's orchestra appears to be not totally concerned with the vocalist.

Whitestone

Erich Leinsdorf congratulates Beverly Wolff, contralto, on Sunday afternoon, as Charles Wilson, who played organ obbligato in the Bach 35th Cantata, looks on.

A Telemann concerto, in A Major, for flute, violin and cello was played with James Pappoutsakis, Alfred Krips and Martin Hoherman, respectively, as the principals. This is a work of small dimensions and probably better suited to a smaller hall. Leinsdorf discreetly gave the soloists a most prudent accompaniment and allowed the artists, each a principal of his section, to reveal not so much individual competencies but the strength and solidity of the texture of the whole orchestra. The tonal adjustment, on occasion, between the flute and the violin was conspicuously equated and the cello in different circumstances was tonally remarkably well-poised. The afternoon closed with a 10-movement suite from Handel's "The Water Music."

* * *

SATURDAY EVENING'S opening piece, the Haydn Symphony No. 24 in D Major, includes an adagio which is really a flute solo. Doriot Dwyer distinguished herself with tonal quality and linear inflection. Haydn gets little and inadequate notice on contemporary programs and it was thus a pleasure to hear this unfamiliar symphony and, as the major part of the evening, the same composer's impressive Mass in D Minor "The Nelson."

Basso Paul Plishka

The naming of Haydn's Mass was another example of those ex post facto acquisitions which have become such permanent barnacles on great music. Evidently the first performance took place Sept. 15, 1798, the day on which news of Nelson's victory at sea before Aboukir, on Aug. 1, reached Vienna. Haydn's title had been "Mass in times of trouble" but the synchronization was evidently too pat for those concerned to neglect.

There are two facts, rather irrelevant here, yet deserving to be noted: one, the time it took for news of an event at the Rosetta mouth of the Nile to reach Vienna, and two, the revival of the name of Aboukir, which, to anyone who knows World War I history, will recall the tremendous blow the British suffered when in the early days of that war three of their mightiest battleships, the Hogue, Aboukir and Cressy, were sunk at practically one blow by German submarines.

* * *

IN THE Mass Miss Endich and Miss Wolff were two of the soloists. Enrico Di Giuseppe, was the tenor, Paul Plishka, the bass. The Tanglewood choir of some 40 voices, Charles Wilson, director, was the exceptionally alacritous and sonorous chorus to whom the inspiring Credo and Sanctus fell. The work is replete with stimulating musical glories and Leinsdorf held his forces with a tight rein and a penetrating comprehension.

The trumpet solos of Armando Ghitalla in the Bach cantata "Jauchtet Gott" were outstanding in an evening when all artists reached lofty levels of performance.

Tanglewood Draws 20,177 on Weekend; 3,985 Over 1967

Tanglewood drew an audience of 20,177 over the weekend, which was 3,985 more than last year's 16,192, according to the Boston Symphony press office.

The Friday night concert drew 4,852; Saturday morning rehearsal, 2,433, Saturday night, 6,733 and Sunday afternoon, 6,159.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900

JUL 16 1968 New England Newsclip

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900

JUL 15 1968 New England Newsclip

32.

At Tanglewood

Haydn "Nelson" Festival Highpoint

By HAROLD C. SPROUL

On Friday night, July 12, David Zinman, a New Yorker 32 years of age, who studied conducting at the Music Center and with Monteux and now heads the Netherlands Chamber Orchestra, pranced on the podium. Since Bernstein violated the nice reserve of an older generation by dancing directions to the orchestra, the edges of the podium are the only limits to young conductors. But the surprising fact, with a fine musician like Zinman, is that he means it. His rapport with the chamber-size Boston was delicate and complete — as if to say, "I'm not coldly controlling you (like Toscanini or Szell) but acting with you, my abstract dance at the center of your complex of concrete sounds-in-motion." It was obvious that the men felt called on for their finest musicianship and enjoyed it right out into the responding audience.

Boccherini's Sinfonia in A could be early Haydn except for the unassuming lilt of its Italian tunes. (The Austrians did nice imitations of Italian lyricism, even Beethoven, but with some stiffening of the joints.) Deft spicattos, every twitch of accent felt, incisive syncopation, a string trio suddenly lightening the mass (like the concertine in a Baroque concerto). Zinman led the dance like some musical Byron, but without a club foot.

The **J. S. Bach "Violin concerto in E"** is the very best Bach and was played with scrupulous regard for the affective style of the time. In the **Adagio** the 'cellos and basses sang their opening motif, dominating the harmony from underneath until the solo violin slipped in above and moved freely against the deep pulse. Joseph Silverstein and the orchestra collaborated sympathetically. I enjoyed the Concertmaster's playing more than I usually do when he is buttering up the Romantics. The conductor, the orchestra, Bach and the occasion seemed to get under his skin.

Handel's "Concerto Grosso in A minor (opus 6 no. 4) is expressive Baroque, appropriately played for all its direct sentiment and drama, written, as it was, as entr'acte music for opera or oratorio. Such music is the more exciting and moving for being super-personal — not I, but humanity, dancing and dying.

Haydn (Symphony 93 in D), like Beethoven, dared to experiment more freely as he aged, shedding the intense but narrow world of the court at Esterhaza and crossing the channel (as Handel had done earlier) to compose larger pieces for a wider public. Mr. Burk's program notes for this symphony follow the party line in speaking of its as prophecy "of the Romantic Age to come." Damn it all, this is the Romantic Age, par excellence. The experiments with form, upsetting symmetry for surprise, mixing comedy and pathos in the shift of a line, discovering the uncommon sense of the subconscious, etc., it's all here in this symphony out of Haydn's late maturity. The wanderings and searchings of development are here before Beethoven made larger capital out of the process. Every intelligent conductor and instrumentalist knows this radical Haydn and Friday's performance set it out for all like a dialogue of differing to feel. The contrasting themes, like a dialogue of differing actors, strong chordal sequences against lightly running counterpoint, startling crescendos and sudden pianissimos, a solo oboe singing out of the mass **(largo)**, a bassoon capping a humorous imitation of instruments with a low fart (all the better this time for being out of tune).

The inflowing ground mist made much tuning necessary all through the concert, but with no spoiling of the music-making mood and the instinctive response of the indoor-outdoor thousands. Some special ways of living became musically manifest that we hadn't known we knew and a kind of communal love.

On Saturday Mr. Leinsdorf began with restraint, but there was plenty of brio in the orchestra. The Esterhaza Court must have puffed with pride at the novelties of their tame composer. **Symphony 24 in D**, an opening serenade of an **Allegro** begins with lovely horns (no grand Introduction), continues with a flute solo **Adagio** warmly and effortlessly blown by Doriot Dwyer complete with a cadenza, as if for the moment we had a concerto. **A Menuet**, downright rusticity (Haydn never forgot the peasant music of his childhood) — now beyond the castle walls. Indeed, the aristocrats had a taste for the picturesque ways of their opposites, but artful with contrast. **A Finale** of sheer good spirits.

Bach's Cantata 51 featured a small valved trumpet from the rear, Jules Eskin's fine-toned cello continuo on the right, Silverstein's violin obbligatto (in the developed chorale), Portnoi's bass seconding the 'cello, Saramae Endich's soprano in the middle and Leinsdorf facing these forces, desperately trying to keep order (No rehearsal time?). In the first place it's cheap Bach, florid as all hell, with cascades of reiterative figuration he must have spewed out of the computer part of his mind. And then the famous soprano could not match the tempo, so that her lagging confused the obvious rhythms and even slipped a notch. Silverstein, Eskin and Leinsdorf agreed perfectly, but the conductor kept grabbing at violin and 'cello, who could not have been more on the beat, so they played louder. An organ and harpsichord were lost somewhere in the contest. Meanwhile the soprano seemed to be doing a lackadaisical Bing Crosby and when a high note cropped up, hit it hard regardless of its secondary importance in the phrase. There was bravo applause (for survival?). I hope Miss Endich, out in the wings, could relax in laughter. What a rat race!

The Endich voice is rich with color and with the light and shade of the chiaroscuro painters. She rarely hits a note on the head — always a slight give rather than anticipation of tone to project it on the beat (like the anticipatory movement of a dancer's leg.) Not so good for Bach — at least, for this flashy rabble-rousing, celebration of **Praise.**

But with Haydn's **"Nelson" Mass in D minor** all trouble vanished from Tanglewood. (Was it provision that made so much of Haydn's language so assertively glorious?) Miss Endich lined up behind the orchestra with Beverly Wolff, a musically strong contralto, Enrice di Giuseppe, tenor, not often heard separately, but a ringing robusto; Paul Plishka, a bearded bass with an unhairy voice of woody baritone-bass quality and power and Donna Precht, a supporting soprano. With the Tanglewood Choir behind and the BSO before, the valiant line led the singing of this great sublimated Latin drama. There is heart-felt music in **Qui Tollis**, in **Et Incarnatus**, in **Agnus Dei**, but the general mood is **Gloria.** Even **"Give us peace"** winds up with vivace celebration.

The Choir, a group of young professionals trained by Charles Wilson, commands a unified ringing tone that backed the soloists with no disparity of quality or appropriate power. There is often a lag of style in sacred music because of the reverence for religious tradition and there is much Baroque solidity in Haydn's mass, plus his own way of 'personalizing' attitudes and feelings. Miss Endich, bless her, moved with expressive grace, topping the fine cast, with only an occasional shadow of delay. Mr. Leinsdorf directed and incited his operatic forces with masterly control. A high point for this Festival.

Coda: I hate controversy but must try to set a new current moving in the critical whirlpool of Boston music. I cannot understand what the music critics of the Boston Globe use for ears — perhaps some lobe of the brain that secretes musicology but has so lost its conduit to sense and sensitivity, that S & S (and indeed, ordinary humanity) have withered away — or perhaps have never developed. That Leinsdorf used an improved (in Haydn's time) score which substituted woodwinds for organ is clearly a sign of good judgment. Michael Steinberg, himself, derogated the organ as a poor excuse for an instrument only weeks ago. Berlioz might use organ as religious symbolism, but not Haydn. Again, the Bach cantata did not suffer one iota from the trumpeter's failure to ornament cadences which would have made a fussy cantata still fussier, but, as I have said, from the soprano's inability to sing up to the set tempo, contradicting the expert musicianship of Silverstein and Eskin and even Leinsdorf's frantic beat.

As for Zinman's conducting, purist Gelles had better close his eyes and take out the wax. The orchestra recognized no "frenzy," but took great pains to phrase in a way I have not heard since Sir Thomas Beecham's day; obviously, being seasoned chamber musicians, agreeing with Zinman's concern. The Globe's bile-masters might well take a correspondence course with Alfred Frankenstein, though perhaps Mr. F will be too occupied with his own search for understanding each new event, as he has for many years in San Francisco. New York and Boston have no critics with ears, but a substitute of adolescent arrogance. Buttressed by a little learning, their response to the factual immediacy of the whole gestalten of human musical speech and occasion seems atrophied at the source. Pax vibiscum.

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Erratum: The gloomy gabled mansion I described last week, giving the impression that it was Hawthorn's, was actually built by the tycoon who developed the estate in the 1860's. Hawthorn's own house, now living only in replica, was a modestly fine sample of an older New England.

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY CIRC. 28,000

JUL 18 1968

New England Newsclip

Boston Symphony Live From Tanglewood

8 A 7/11

Three full length Boston Symphony Orchestra concerts will be broadcast live by WGBH-FM this week, direct from the Orchestra's summer home in Lenox, Mass.

On Sunday, July 14 at 2:30 p.m. Erich Leinsdorf conducts Telemann's Concerto in A Major for flute, violin and cello; Cantata No. 35 by Bach and the suite from Handel's "Water Music."

The following Friday, July 19 at 9 p.m. Stanislaw Skrowaczewski is guest conductor in a program that features Le Corsaire overture by Berlioz, Concerto for Orchestra by Lutoslawski and Symphony No. 7 by Dvorak. On Saturday, July 20 at 8 p.m. Mr. Leinsdorf directs Wagner's overture to the "Flying Dutchman," Concerto for Orchestra by Bartok and Tchaikovsky's Piano Concerto No. 1, with Van Cliburn as soloist.

20,177 Attend Weekend's Concerts At Tanglewood

A combined audience of 20,177 attended the last weekend's Baroque concerts at Tanglewood. David Zinman conducted Friday evening's concert in music by Boccherini, Sinfonia in A major, op. 1 no. 3 which was a first performance by the Boston Symphony, followed by Bach's Concerto for violin in E major with Joseph Silverstein as soloist. He is the eminent concert master of the Boston Symphony and his rendition was lyrical, sensitive and flawless.

After intermission the orchestra performed Handel's Concerto Gross in A major op. 6 no. 4 and Haydn's Symphony No 93 in D major, featuring Robert Eskin, Harpsichord continuo, Jules Eskin, cello continuo and Henry Portnoi, double bass continuo, all first chair musicians with the Boston Orchestra.

Saturday evening was the highlight of the weekend's programs with the Mass in D Minor "The Nelson" Mass by Haydn, considered one of his single great works. Saramae Endich, soprano; Beverly Wolff contralto; Enrico DeGiuseppe, tenor; Paul Plishka, bass and Donna Precht, soprano, gave singularly excellent and sensitivte readings of the solo parts, accompanied by the Tanglewood Choir. Under the direction of Charles Wilson and John Oliver the choir sang with great professional beauty, its voices strident and dramatic, as the background for the accomplished soloists. The concert was conducted by Erich Leinsdorf.

The Nelson Mass was greeted with tremedous enthusiasm by the audience. This is a great work and deserved the thunderous applause. It was an exhilarating performance.

The first half of the program featured Haydn's Symphony No. 24 in D minor and Bach's Cantata No. 51 "Jauchzet Gott in allen Landen." Saramae Endich was the soprano soloist accompanied by Armando Chitalla, trumpet soloist. Charles Wilson played the organ continuo, Robert Levin performed the harpsichord continuo Jules Eskin rendered the cello continuo and Henry Portnoi the double bass continuo. The performance was vigorous, yet sensitive and moving.

Sunday afternoon's concert featured music by Telemann, Bach and finished the last half with Suite from "The Water Music" by Handel, always a great favorite. The concert was delightful and in keeping with the limited orchestra, ending the intimate Baroque music for the first two weekends.

Next weekend is the start of the big concerts with full orchestra and will feature guest Conductor Stanislaw Skrowaczewski on Friday evening performing Berlioz' Le Corsaire Overture, Lutoslowki's Concerto for Orchestra and Dvorak's Sumphony No. 7 in D. minor at 9:00 p.m. The Prelude Concert at 7 on Friday will feature Zara Nelsova and Gran Johannesen.

The Berkshire Festival at Tanglewood is taking a departure from its usual past programming by deleting the small chamber concerts on Tuesday evenings, featuring chamber concerts on Sundays at 10:30 a.m. with both faculty and students from the Berkshire Music Center. These chamber concerts will be performed in the theater, and will be free to all "friends" of the Symphony. There will also be Chamber Music Concerts performed by the Berkshire Music Cener students on Tuesday evenings and next Saturday at 2:30 p.m. a vocal concert is scheduled in the theater.

The newest departure in programing is the exciting "Contemporary Trends" performances being sponsored by the Berkshire Festival.

On July 24, Wednesday at 8 p.m. music from India will be heard with Ravi Shankar, sitar and Ali Akbar Khan, sarod with many other musicians from ing.

Wednesday, July 31 will feature Rock music with "The Association." These three concerts are an attempt to appeal to the swining younger generation and recognizing the direction and trend in contemporary music today and how it communicates to young people.

This departure in Tanglewood's Berkshire Festival of Music should prove most exciting and attractive to contemporary tastes. Concerts start at 8 p.m. in the Shed.

Van Cliburn will make his annual trek up to Tanglewood on Saturday evening, in the performance of Tchaikovsky's Piano Concerto No -, conducted by Erich Leinsdorf.

SSM

AMERICAN (e)
WATERBURY, CONN.
CIRC. 41,850

JUL 19 1968

New England Newsclip

32.

At Tanglewood

Haydn "Nelson" Festival Highpoint

By HAROLD C. SPROUL

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But with Haydn's **"Nelson" Mass in D minor** all trouble vanished from Tanglewood. (Was it provision that made so much of Haydn's language so assertively glorious?) Miss Endich lined up behind the orchestra with Beverly Wolff, a musically strong contralto, Enrice di Giuseppe, tenor, not often heard separately, but a ringing robusto; Paul Plishka, a bearded bass with an unhairy voice of woody baritone-bass quality and power and Donna Precht, a supporting soprano. With the Tanglewood Choir behind and the BSO before, the valiant line led the singing of this great sublimated Latin drama. There is heart-felt music in **Qui Tollis**, in **Et Incarnatus**, in **Agnus Dei**, but the general mood is **Gloria.** Even **"Give us peace"** winds up with vivace celebration.

The Choir, a group of young professionals trained by Charles Wilson, commands a unified ringing tone that backed the soloists with no disparity of quality or appropriate power. There is often a lag of style in sacred music because of the reverence for religious tradition and there is much Baroque solidity in Haydn's mass, plus his own way of 'personalizing' attitudes and feelings. Miss Endich, bless her, moved with expressive grace, topping the fine cast, with only an occasional shadow of delay. Mr. Leinsdorf directed and incited his operatic forces with masterly control. A high point for this Festival.

Coda: I hate controversy but must try to set a new current moving in the critical whirlpool of Boston music. I cannot understand what the music critics of the Boston Globe use for ears — perhaps some lobe of the brain that secretes musicology but has so lost its conduit to sense and sensitivity, that S & S (and indeed, ordinary humanity) have withered away — or perhaps have never developed. That Leinsdorf used an improved (in Haydn's time) score which substituted woodwinds for organ is clearly a sign of good judgment. Michael Steinberg, himself, derogated the organ as a poor excuse for an instrument only weeks ago. Berlioz might use organ as religious symbolism, but not Haydn. Again, the Bach cantata did not suffer one iota from the trumpeter's failure to ornament cadences which would have made a fussy cantata still fussier, but, as I have said, from the soprano's inability to sing up to the set tempo, contradicting the expert musicianship of Silverstein and Eskin and even Leinsdorf's frantic beat.

As for Zinman's conducting, purist Gelles had better close his eyes and take out the wax. The orchestra recognized no "frenzy," but took great pains to phrase in a way I have not heard since Sir Thomas Beecham's day; obviously, being seasoned chamber musicians, agreeing with Zinman's concern. The Globe's bile-masters might well take a correspondence course with Alfred Frankenstein, though perhaps Mr. F will be too occupied with his own search for understanding each new event, as he has for many years in San Francisco. New York and Boston have no critics with ears, but a substitute of adolescent arrogance. Buttressed by a little learning, their response to the factual immediacy of the whole gestalten of human musical speech and occasion seems atrophied at the source. Pax vibiscum.

* * *

Erratum: The gloomy gabled mansion I described last week, giving the impression that it was Hawthorn's, was actually built by the tycoon who developed the estate in the 1860's. Hawthorn's own house, now living only in replica, was a modestly fine sample of an older New England.

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY CIRC. 28,000

JUL 18 1968

New England Newsclip

Boston Symphony Live From Tanglewood

Three full length Boston Symphony Orchestra concerts will be broadcast live by WGBH-FM this week, direct from the Orchestra's summer home in Lenox, Mass.

On Sunday, July 14 at 2:30 p.m. Erich Leinsdorf conducts Telemann's Concerto in A Major for flute, violin and cello; Cantata No. 35 by Bach and the suite from Handel's "Water Music."

The following Friday, July 19 at 9 p.m. Stanislaw Skrowaczewski is guest conductor in a program that features Le Corsaire overture by Berlioz, Concerto for Orchestra by Lutoslawski and Symphony No. 7 by Dvorak. On Saturday, July 20 at 8 p.m. Mr. Leinsdorf directs Wagner's overture to the "Flying Dutchman," Concerto for Orchestra by Bartok and Tchaikovsky's Piano Concerto No. 1, with Van Cliburn as soloist.

20,177 Attend Weekend's Concerts At Tanglewood

A combined audience of 20,177 attended the last weekend's Baroque concerts at Tanglewood. David Zinman conducted Friday evening's concert in music by Boccherini. Sinfonia in A major, op. 1 no. 3 which was a first performance by the Boston Symphony, followed by Bach's Concerto for violin in E major with Joseph Silverstein as soloist. He is the eminent concert master of the Boston Symphony and his rendition was lyrical, sensitive and flawless.

After intermission the orchestra performed Handel's Concerto Gross in A major op. 6 no. 4 and Haydn's Symphony No 93 in D major, featuring Robert Eskin, Harpsichord continuo, Jules Eskin, cello continuo and Henry Portnoi, double bass continuo, all first chair musicians with the Boston Orchestra.

Saturday evening was the highlight of the weekend's programs with the Mass in D Minor "The Nelson" Mass by Haydn, considered one of his single great works. Saramae Endich, soprano; Beverly Wolff contralto; Enrico DeGiuseppe, tenor; Paul Plishka, bass and Donna Precht, soprano, gave singularly excellent and sensitivte readings of the solo parts, accompanied by the Tanglewood Choir. Under the direction of Charles Wilson and John Oliver the choir sang with great professional beauty, its voices strident and dramatic, as the background for the accomplished soloists. The concert was conducted by Erich Leinsdorf.

The Nelson Mass was greeted with tremedous enthusiasm by the audience. This is a great work and deserved the thunderous applause. It was an exhilarating performance.

The first half of the program featured Haydn's Symphony No. 24 in D minor and Bach's Cantata No. 51 "Jauchzet Gott in allen Landen." Saramae Endich was the soprano soloist accompanied by Armando Chitalla, trumpet soloist. Charles Wilson played the organ continuo, Robert Levin performed the harpsichord continuo Jules Eskin rendered the cello continuo and Henry Portnoi the double bass continuo. The performance was vigorous, yet sensitive and moving.

Sunday afternoon's concert featured music by Telemann, Bach and finished the last half with Suite from "The Water Music" by Handel, always a great favorite. The concert was delightful and in keeping with the limited orchestra, ending the intimate Baroque music for the first two weekends.

Next weekend is the start of the big concerts with full orchestra and will feature guest Conductor Stanislaw Skrowaczewski on Friday evening performing Berlioz' Le Corsaire Overture, Lutoslowki's Concerto for Orchestra and Dvorak's Sumphony No. 7 in D. minor at 9:00 p.m. The Prelude Concert at 7 on Friday will feature Zara Nelsova and Gran Johannesen.

The Berkshire Festival at Tanglewood is taking a departure from its usual past programming by deleting the small chamber concerts on Tuesday evenings, featuring chamber concerts on Sundays at 10:30 a.m. with both faculty and students from the Berkshire Music Center. These chamber concerts will be performed in the theater, and will be free to all "friends" of the Symphony. There will also be Chamber Music Concerts performed by the Berkshire Music Cener students on Tuesday evenings and next Saturday at 2:30 p.m. a vocal concert is scheduled in the theater.

The newest departure in programing is the exciting "Contemporary Trends" performances being sponsored by the Berkshire Festival.

On July 24, Wednesday at 8 p.m. music from India will be heard with Ravi Shankar, sitar and Ali Akbar Khan, sarod with many other musicians from ing.

Wednesday, July 31 will feature Rock music with "The Association." These three concerts are an attempt to appeal to the swining younger generation and recognizing the direction and trend in contemporary music today and how it communicates to young people.

This departure in Tanglewood's Berkshire Festival of Music should prove most exciting and attractive to contemporary tastes. Concerts start at 8 p.m. in the Shed.

Van Cliburn will make his annual trek up to Tanglewood on Saturday evening, in the performance of Tchaikovsky's Piano Concerto No -, conducted by Erich Leinsdorf.

SSM

AMERICAN (e)
WATERBURY, CONN.
CIRC. 41,850

JUL 19 1968

New England Newsclip

Third Week

SUNDAY REPUBLICAN
SPRINGFIELD, MASS.
CIRC. 115,950

JUL 14 1968 New England Newsclip

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AMHERST RECORD
AMHERST, MASS.
WEEKLY CIRC. 3,150

JUL 1 8 1968 New England Newsclip

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BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900

JUL 6 1968 New England Newsclip

Tanglewood Performance

GRANT JOHANNESEN — ZARA NELSOVA

VAN CLIBURN

047

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BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF *Music Director*

WEEKEND PRELUDE
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ZARA NELSOVA *cello*
GRANT JOHANNESEN *piano*

BEETHOVEN — Sonata for piano and cello in A major op. 69
Allegro ma non tanto
Scherzo
Adagio cantabile

BRAHMS — Sonata for piano and cello no. 2 in F major op. 99
Allegro vivace
Adagio affetuoso
Allegro passionato
Allegro molto

Grant Johannesen plays the Steinway piano

BALDWIN PIANO
RCA VICTOR RECORDS

Coming Events

Highlights of the Season

Week of July 14

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DANCE—Jacob's Pillow: Maria Alba & Company of Spanish Dancers, with musicians and singer; popular works and four premieres, seven performances. July 16-20.

POETRY READING — Monday, July 15: Elizabeth Aldrich reading her own poetry at Gallery One, Hillsdale, N.Y., 8 p.m.

Week of July 21

TANGLEWOOD—Sunday, July 21: Boston Symphony conducted by Erich Leinsdorf in all Beethoven program, with Grant Johannesen as piano soloist . . . **Friday, July 26:** Malcolm Frager, pianist, weekend prelude . . . Leinsdorf conducting the BSO in works by Kraft, Weber, Schumann and Liszt for 9 p.m. concert . . . **Saturday, July 27:** BSO, Berkshire Chorus, Tanglewood Choir and soloists conducted by Leinsdorf in Brahms' Reguiem.

THEATRE—Berkshire Theatre Festival: **A Cry of Players** . . . Colonie: **Generation** . . . Williamstown: **Camino Real** . . . Storrowton: **Funny Girl.**

DANCE—Jacob's Pillow: Pennsylvania Ballet Company, seven performances, July 23-27.

Week of July 28

THEATRE—Berkshire Theatre Festival: **A Cry of Players** . . . Colonie: **Sid Caesar and Imogene Coca Show** . . . Storrowton: **Funny Girl** . . . Williamstown: **Joe Egg** (if available) or an Edward Albee play.

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SHAKER FESTIVAL—13th annual Shaker Festival, Shaker Museum, Old Chatham, N.Y. Flea market, Eric Sloane art show.

SPRINGFIELD HERALD
SPRINGFIELD, MASS.
BI-WEEKLY CIRC. 111,000

JUL 1 8 1968 New England Newsclip

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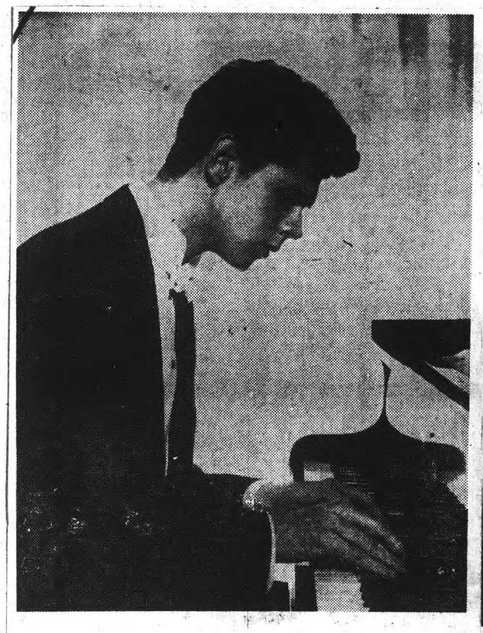

Van Cliburn

Stanislaw Skrowaczewski

Zara Nelsova

Third Week

Tanglewood Performance

SUNDAY REPUBLICAN
SPRINGFIELD, MASS.
CIRC. 115,950

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WEEKLY CIRC. 3,150

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- Allegro vivace
- Adagio affetuoso
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Grant Johannesen plays the Steinway piano

BALDWIN PIANO
RCA VICTOR RECORDS

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BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900

JUL 6 1968 New England Newsclip

SPRINGFIELD HERALD
SPRINGFIELD, MASS.
DAILY CIRC. 111,000

JUL 1 8 1968 New England Newsclip

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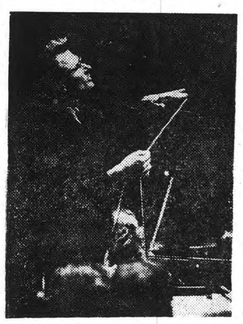
Van Cliburn



Stanislaw Skrowaczewski

Zara Nelsova

34.

BERKSHIRE FESTIVAL 1968

BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF *Music Director*

Friday July 19 at 9 pm

STANISLAW SKROWACZEWSKI *conductor*

BERLIOZ	Overture 'Le Corsaire'*
LUTOSLAWSKI	Concerto for orchestra Intrada Capriccio notturno e arioso Passacaglia, toccata e corale

intermission

DVOŘÁK	Symphony no. 7 in D minor op. 70 Allegro maestoso Poco adagio Scherzo: vivace-poco meno mosso Finale: allegro

The program notes for tonight's concert begin on page 21

BALDWIN PIANO
RCA VICTOR RECORDS*

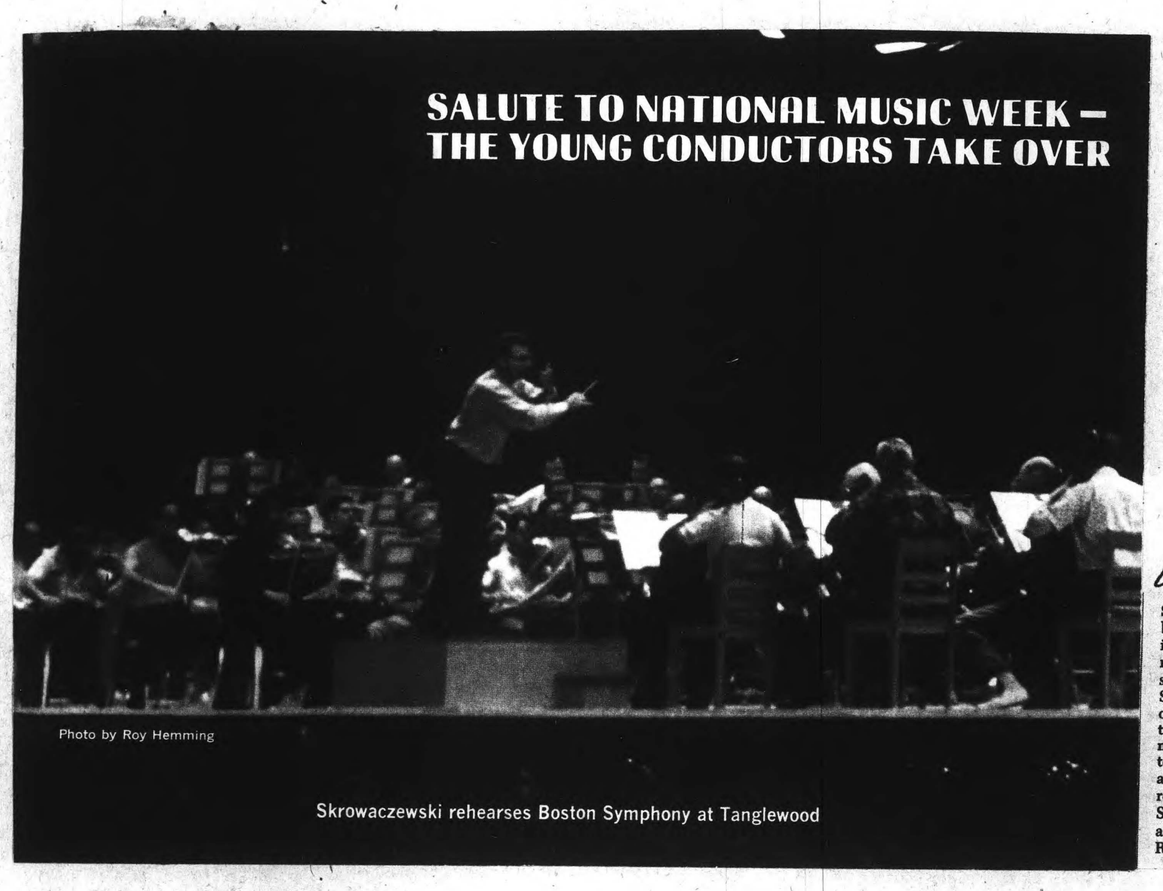


Photo by Roy Hemming

Skrowaczewski rehearses Boston Symphony at Tanglewood

World Week 5-2-'68

STANISLAW SKROWACZEWSKI, 42, born in Lwow, Poland; studied there and in Paris; conductor of Warsaw Philharmonic before coming to U. S. in 1958; since 1960 conductor of the Minneapolis Symphony, and a frequent guest-conductor of Philadelphia Orchestra (shared its 1967 tour of South America with Eugene Ormandy). A brilliant, incisive, sensitive interpreter of classics and neo-classics, and a standout champion of new music. Best recordings: Prokofieff *Romeo & Juliet* and Schubert 9th Symphony [both Mercury] and Chopin Piano Concerto No. 1 with Rubinstein [RCA Victor].

Schenectady Gazette
SCHENECTADY, N. Y.
D. 54,006

JUL 16 1968

Boston Symphony on Air From Tanglewood Friday

Stanislaw Skrowaczewski, conductor of the Minneapolis Symphony, will be guest conductor of the Boston Symphony Orchestra in a concert to be heard live from Tanglewood at 9 p.m. Friday, over WAMC-FM, 90.3 mc.

* * *

The concert will begin the third week of the orchestra's performances at the 1968 Berkshire Music Festival at Tanglewood. All weekend concerts of the festival are being broadcast live by WAMC, the FM station of Albany Medical College.

The Skrowaczewski program will include Le Corsaire Overture by Berlioz, Concerto for Orchestra by Lutoslawski and Dvorak's Symphony No. 7.

Erich Leinsdorf, Music Director and regular conductor of the Boston Symphony Orchestra, will return to the podium on Saturday, July, to conduct a program featuring pianist Van Cliburn in a performance of Tchaikovsky's Piano Concerto No. 1. The concert, which begins at 8 p.m., will also include the Flying Dutchman Overture by Wagner and Bartok's Concerto for Orchestra.

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On Sunday, Leinsdorf will lead an all-Beethoven concert beginning at 2:30 p.m. A solo performance of Piano Concerto No. 5 ("Emperor") by Grant Johannesen will be a feature of the Sunday program which also includes Beethoven's Symphony No. 2 and Symphony No. 8.

Community Concert Artists Featured at Tanglewood

By RAYMOND MORIN
Telegram Music Critic

Music Review

LENOX — Friday night's Tanglewood concert, first of the Berkshire Music Festival's third weekend, was a partial preview of next season's community concerts in Worcester.

The Boston Symphony Orchestra was conducted by Stanislaw Skowaczewski who will bring his Minneapolis Symphony Orchestra to Worcester.

Also on the Worcester series are Zara Nelsova, cellist, and Grant Johannesen. They were the weekend prelude artists.

Mercifully Cool

Friday night's audience numbered a low 3,963. Although it was a mercifully cool night after the heat wave ended, in the late afternoon. Thunderstorms and continuing evening drizzle dampened the prospects of a lawn audience.

Skowaczewski's presence held great promise for those who had seen him conduct. The Boston Symphony's performances of Berlioz' "Corsair" overture and Dvorak's Seventh Symphony in D Minor were powerful attractions.

The program's big surprise was Concerto for Orchestra by the contemporary Polish composer, Witold Lutolawski.

Many still cringe over the memory of his "Venetian Games" that was played at Tanglewood a few summers ago.

Concerto for Orchestra is a block-buster.

Lutolawski took four years to write it, beginning in 1950. It can be interpreted as a valiant Polish cry for liberation.

The opening movement, "Intrada," begins with an ominous soliloquy in low strings with pulsating percussion background. It spreads like a forest fire through the orchestra.

There are gossipy remarks in woodwinds to lighten the tension. Huge blocks of harmony and crashing cymbals support screaming strings, similar to the Shostakovich-Prokofieff metier.

The scherzo is an insect-buzzing dance, at top clip with marvelous sound effects. A passacaglia, toccata and chorale end the work like a powerhouse. Developments are wierd, rebellious, pompous, sullen and violent.

Friday night's performance of the Lutolawski must have allayed any doubt that the Boston Symphony is a virtuoso orchestra.

Skowaczewski conducted the entire program from memory in a clear, concise style without unnecessary trimmings or calisthenics.

His Beloiz overture had poise, sounded well, and was true to form even in some of the composer's shallow trademarks. Strings did dazzling work. Total result was a rare sound that only mutual respect between conductor and orchestra can produce.

Skowaczewski stressed he folkish ,melodic characteristics of the Dvorak symphony. He brought smooth continuity to its ever-changing course. The bombastic and bucolic were in plausible sequence.

Miss Nelsova and Johannesen gave the most successful of the Friday night recitals, thus far.

She plays as one transfixed by he music while her intonation was not always pure in Beethoven's sonata for piano and cello, Opus 69, she produced a small but vibrantly singing tone.

Johannesen also made his instrument sing. He balanced his volume to make true conversation with the lighter textured cello, and played with potless facility.

The Beethoven sonata was a scholarly, sensitive performance by both players.

Brahms' sonata for piano and cello, Opus 99, required and received far more dexterity and tonal expansion.

SUNDAY TELEGRAM
WORCESTER, MASS.
CIRC. 107,550

JUL 21 1968

New England Newsclip

34.

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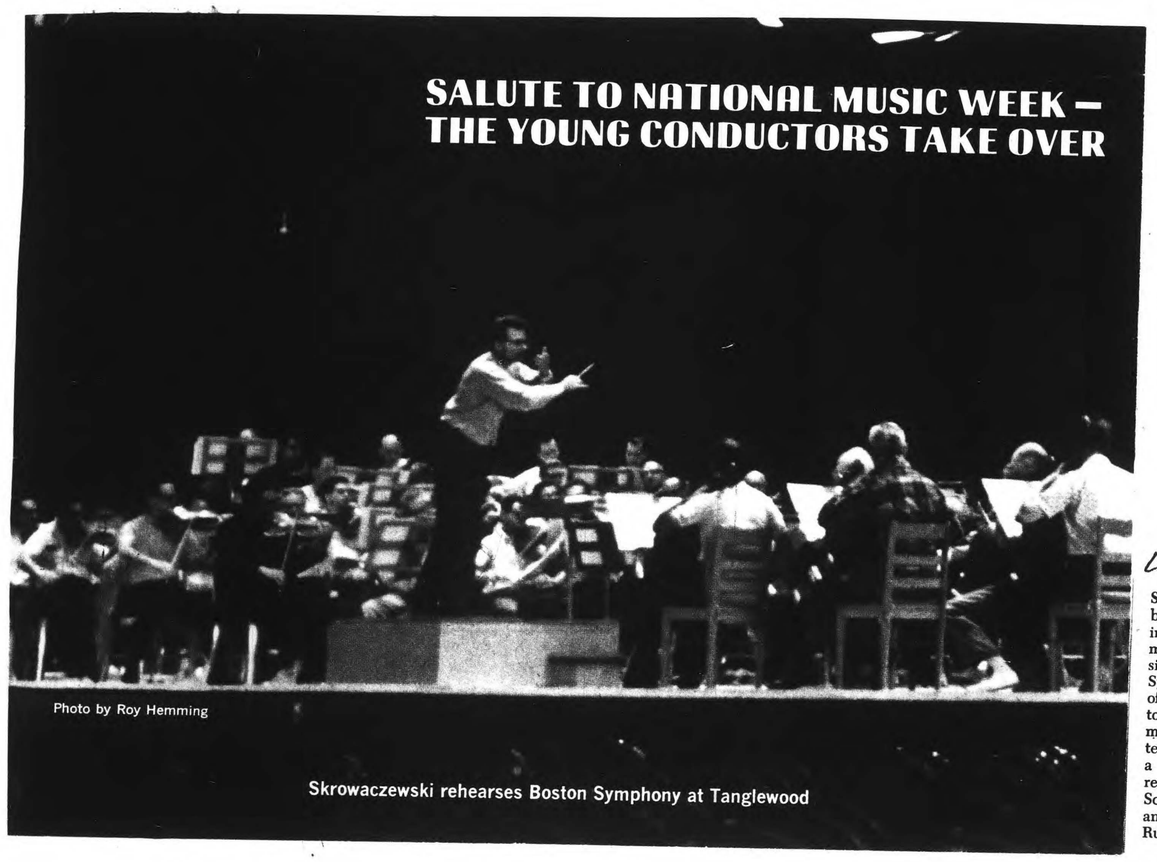
BALDWIN PIANO
RCA VICTOR RECORDS*



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She plays as one transfixed by he music while her intonation was not always pure in Beethoven's sonata for piano and cello, Opus 69, she produced a small but vibrantly singing tone.

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The Beethoven sonata was a scholarly, sensitive performance by both players.

Brahms' sonata for piano and cello, Opus 99, required and received far more dexterity and tonal expansion.

SUNDAY TELEGRAM
WORCESTER, MASS.
CIRC. 107,550

JUL 21 1968

New England Newsclip

34

BERKSHIRE FESTIVAL 1968

BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF *Music Director*

Friday July 19 at 9 pm

STANISLAW SKROWACZEWSKI *conductor*

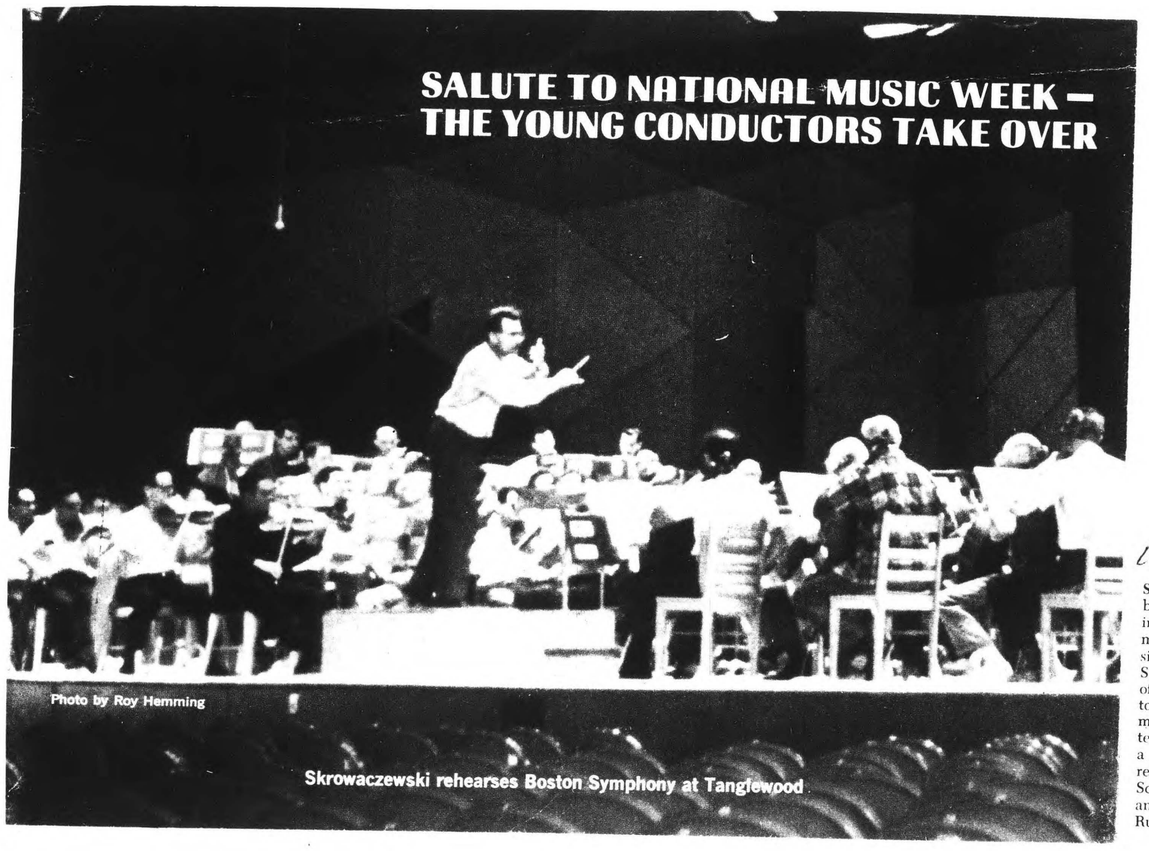
BERLIOZ	Overture 'Le Corsaire'*
LUTOSLAWSKI	Concerto for orchestra Intrada Capriccio notturno e arioso Passacaglia, toccata e corale

intermission

DVOŘÁK	Symphony no. 7 in D minor op. 70 Allegro maestoso Poco adagio Scherzo: vivace-poco meno mosso Finale: allegro

The program notes for tonight's concert begin on page 21

BALDWIN PIANO
RCA VICTOR RECORDS*



Skrowaczewski rehearses Boston Symphony at Tanglewood

World Week 5-2 '68

STANISLAW SKROWACZEWSKI, 42, born in Lwow, Poland; studied there and in Paris; conductor of Warsaw Philharmonic before coming to U. S. in 1958; since 1960 conductor of the Minneapolis Symphony, and a frequent guest-conductor of Philadelphia Orchestra (shared its 1967 tour of South America with Eugene Ormandy). A brilliant, incisive, sensitive interpreter of classics and neo-classics, and a standout champion of new music. Best recordings: Prokofieff *Romeo & Juliet* and Schubert 9th Symphony [both Mercury] and Chopin Piano Concerto No. 1 with Rubinstein [RCA Victor].

Boston Symphony on Air From Tanglewood Friday

Stanislaw Skrowaczewski, conductor of the Minneapolis Symphony, will be guest conductor of the Boston Symphony Orchestra in a concert to be heard live from Tanglewood at 9 p.m. Friday, over WAMC-FM, 90.3 mc.

The concert will begin the third week of the orchestra's performances at the 1968 Berkshire Music Festival at Tanglewood. All weekend concerts of the festival are being broadcast live by WAMC, the FM station of Albany Medical College.

The Skrowaczewski program will include Le Corsaire Overture by Berlioz, Concerto for Orchestra by Lutoslawski and Dvorak's Symphony No. 7.

Erich Leinsdorf, Music Director and regular conductor of the Boston Symphony Orchestra, will return to the podium on Saturday, July, to conduct a program featuring pianist Van Cliburn in a performance of Tchaikovsky's Piano Concerto No. 1. The concert, which begins at 8 p.m., will also include the Flying Dutchman Overture by Wagner and Bartok's Concerto for Orchestra.

On Sunday, Leinsdorf will lead an all-Beethoven concert beginning at 2:30 p.m. A solo performance of Piano Concerto No. 5 ("Emperor") by Grant Johannesen will be a feature of the Sunday program which also includes Beethoven's Symphony No. 2 and Symphony No. 8.

Community Concert Artists Featured at Tanglewood

By RAYMOND MORIN
Telegram Music Critic

Music Review

LENOX — Friday night's Tanglewood concert, first of the Berkshire Music Festival's third weekend, was a partial preview of next season's community concerts in Worcester.

The Boston Symphony Orchestra was conducted by Stanislaw Skowaczewski who will bring his Minneapolis Symphony Orchestra to Worcester.

Also on the Worcester series are Zara Nelsova, cellist, and Grant Johannesen. They were the weekend prelude artists.

Mercifully Cool

Friday night's audience numbered a low 3,963. Although it was a mercifully cool night after the heat wave ended, in the late afternoon Thunderstorms and continuing evening drizzle dampened the prospects of a lawn audience.

Skowaczewski's presence held great promise for those who had seen him conduct. The Boston Symphony's performances of Berlioz' "Corsair" overture and Dvorak's Seventh Symphony in D Minor were powerful attractions.

The program's big surprise was Concerto for Orchestra by the contemporary Polish composer, Witold Lutolawski.

Many still cringe over the memory of his "Venetian Games" that was played at Tanglewood a few summers ago.

Concerto for Orchestra is a block-buster.

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35

Tanglewood's Music Triumphs Over Rain

By R. C. HAMMERICH

LENOX — The music at Tanglewood Friday night was brighter by far than the weather . . . which was dismal. Rain early in the evening was, undoubtedly, the reason why the audience was down to 3963.

Polish Conductor

It was not raining at the start of the prelude at 7, nor was it raining during intermission, but the ground was wet and there was only a handful of lawn-sitters.

Guest conductor was Stanislaw Skrowaczewski, leader of the Minneapolis Symphony Orchestra since 1960 and earlier conductor of the National Philharmonic of Poland. He has been a guest conductor at Tanglewood in other seasons.

Key work on his program Friday was the "Concerto for Orchestra" written by Poland's leading composer, Witold Lutoslawski, 55, who spent the summer at Tanglewood in 1962 as teacher for the Berkshire Music Center.

"Highly Colorful"

He wrote the concerto about 15 years ago while still strongly influenced by Stravinsky, Bartok and Hindemith before he ventured deeply into the complexities of atonality.

It is a highly colorful work, more like Shostakovich than the aforementioned trio, and virtually without dissonance . . . except toward the end of the third movement when the climactic passages ecome exciting.

There are polyrhythms and rapid changes of tempo, but more characteristic are the sudden changes of direction in timbre, the rushing flurries of sound that become suddenly quiet and langorous and then twittering and then sharply contrasting internally with fluttering strings, for instance, behind a freely floating flute.

Control Is Tight

It is an interesting work and was held tightly under control by the conductor.

The other big work on the schedule was Dvorak's Symphony No. 7, Op. 70 (formerly No. 2) and it, too, was controlled carefully, almost pedantically, although the conductor made full use of the wide dynamics available from the big orchestra, now fully staffed with the close of the Esplande concerts in Boston and the Mozart-Bach concerts here.

The sonority of the full orchestra in the Dvorak was almot palpable Friday night with nine doublebasses lined up across the back row, and Dvorak's sonic depth could hardly have been safer.

Berlioz Opens

The opening piece was Berlioz' "Le Corsaire" overture, another piece which makes full use of the instrumental color available in a large orchestra.

It was lively and capricious, a good piece for an opening or for a pops program.

The prelude concert at 7 presented Zara Nelsova, cellist, and Grant Johannesen, pianist, with cello sonatas by Beethoven and Brahms which required as much musicianship from the pianist as from the cellist.

Husband-Wife Team

The choice was appropriate inasmuch as Johannesen is a solo pianist of international fame. His keyboard style often has been exhibited with more than the usual amount of power, but he seemed subdued Friday, and his expressivity was as nicely varied as the chamber-scale music required.

It was perfectly matched to the soloist, also, which was just as well, not only because the paying customers ought to be pleased, but also because she is his wife.

Her cello was cool in tone and warm in expression and seemed to have faultless intonation in spite of the moisture-laden air. She played it beautifully.

Cliburn Tonight

For the record, the sonatas were Beethoven's A Major, Opus 69, and Brahms' F Major, No. 2, Opus 99.

Johannesen will be back Sunday afternoon to play Beethoven's "Emperor" concerto with Erich Leinsdorf and the orchestra.

Tonight Van Cliburn will be in the giant shed to play one of the works with which he won the Moscow prize 10 year ago, the prize which made him famous . . . Tchaikovsky's No. 1 Piano Concerto.

Also on the program will be the overture to Wagner's Flying Dutchman,'' and Bartok's virtuosic work, "Concerto for Orchestra."

* * *

THE STORM FRIDAY afternoon fortunately had well spent itself by concert time so that the evening concert basked, paradoxically, in cool, refreshing air. Stanislaw Skrowaczewski, music director of the Minneapolis orchestra, was the guest conductor, for the second successive year, and the construction of his program allowed a totally stimulating evening.

It has been commonly assumed that Berlioz' overture "The Corsair" was based on Byron's poem but the nature of the music by no means suggests distaff involvement. One would have difficulty visualizing "Medora" as the literary embodiment of one of Byron's lemans. Furthermore, the music has no affinity with Byron, the professional melancholic, as much as Berlioz admired his elder contemporary. The French composer was more deeply inspired for this opus by James Fenimore Cooper who, with his family, spent seven years in Europe at the one-third mark of the 19th century. During that time he wrote his "Red Rover," which, with his other works, was the basis of his international reputation.

"THE CORSAIR" was used to extract the zenith of virtuosity from the responsive Boston orchestra. The program then proceeded to a fascinating new (to Tanglewood) concerto for orchestra by the conductor's fellow-countryman, Witold Lutoslawski, bewitching in inventiveness, rhythmic variety and timbre. Skrowaczewski made it a graphic narrative, as it groped experimentally to all ends of the chromatic horizon, even suggesting Stockhausean rumblings and scrapings in the Capriccio. The Passacaglia begins with pachydermatous ploddings in the double basses which persist as a drone as the elaboration engages the other voices and accumulates diversity in the manner of the Ravel "Bolero." Lutoslawski doesn't fear to demand wonderfully effective but treacherous harmonics from the whole violin section.

* * *

THE DVORAK SYMPHONY No. 7, in D Major, Opus 70, closed the evening and the conductor made the most of the luscious adagio and the popular and entrancing scherzo. The whole program was unrelentingly romantic and climax-prone and it was obviously not Skrowaczewski's intention ever to moderate or alleviate the excitement.

Berkshire Eagle
7-22-'68

UNION (m)
SPRINGFIELD, MASS.
CIRC. 79,350
JUL 20 1968
New England Newsclip

TRANSCRIPT-TELEGRAM (e)
HOLYOKE, MASS.
CIRC. 26,950
JUL 20 1968
New England Newsclip

Full Orchestra Back

Warm And Lustrous Music At Tanglewood On Wet Night

The full orchestra of the Boston Symphony is now performing at The Berkshire Festival at Tanglewood after two weeks of Mozart-Bach concerts and it drew nearly 4,000 people to the great Music Shed Friday night despite showers and soaked lawns. The conductor was Stanislaw Skrowaczewski, director of the Minneapolis Symphony Orchestra and formerly conductor of the National Philharmonic of Poland.

This intense young musician provided an evening of warm and lustrous music with a consistently romantic program. It opened with "Le Corsaire" by Berlioz, a vivacious overture that immediately dispelled the mood of a rainy Berkshire evening and launched Mr. Skrowaczewski's dynamic conducting style on a fascinated audience.

It was a gentle introduction to an exciting composition played with high iridescence under the Polish conductor's baton — Concerto for orchestra by the contemporary Polish composer, Witold Lutoslawski. This is a fairly traditional piece for its time (it was written 15 years ago) but its tonal and textural variety testify to an inventive imagination and give it the air of newness. It exploits sensuous instrumental contrasts, with shimmering strings and haunting flutes, brilliant drums. The feeling is mostly lyrical, but there is excitement both in the musical climaxes and in the conductor's obvious rapport with the work.

The Dvorak Symphony No. 7 which followed was grander with its sweeping color. It sustained the romantic mood with its rich orchestral effects and returned the audience to the kind of music that one customarily associates with the Boston Symphony, though the sustained applause that followed it surely went back to the fantastic shimmer of the Lutoslawski concerto.

The Friday night "weekend prelude" was of special quality, for the noted piano soloist Grant Johanneson appeared with his wife, 'cellist Zara Nelsova, playing Beethoven's Sonata for piano and cello in A. major Op. 69 and Brahms' Sonata for piano and cello No. 2 in F major. The remarkable doubleheader was presented with a fluid mastery that was a delight. These early Friday concerts of different small "chamber" combinations are nearly always unusually good and they serve to introduce the symphony addict to other musical treasures.

Tonight Van Cliburn will play his vehicle to fame, Tchaikovsky's Concerto No. 1 with the Boston Symphony with Erich Leinsdorf conducting. The program will also include Wagner's Overture to "The Flying Dutchman" and Bartok's Concerto for orchestra. Sunday afternoon Leinsdorf will conduct an all-Beethoven program, Symphonies No. 2 and No. 8, and "The Emperor" Concerto with Grant Johanneson as soloist. High attendance is certain with two such prominent soloists.

—By A.B.M.

SCHENECTADY GAZETTE
Monday, July 22, 1968

Boston Symphony Performs Berlioz, Lutoslawski, Dvorak at Tanglewood

By MILTON ZAPOLSKI

Having given six concerts of classical and baroque music, the Boston Symphony Orchestra at Tanglewood turned its attention this weekend to larger works by later composers. Friday night the orchestra's full complement was on stage, led by guest conductor Stanislav Skrowaczewski, for three works: Berlioz' "Corsair" Overture, Lutoslawski's Concerto for Orchestra, and Dvorak's Symphony No. 7 in D minor.

* * *

The overture was very well done. Skrowaczewski sees the work not only as a study in contrasts, but also as an excursion into the more oblique regions of harmony and orchestration. It is the latter which elevated Skrowaczewski's rendition above the efforts of any conductor I've yet heard. Most conductors achieve Berlioz' daring effects too inconsistently, indicating that the effects are performance "accidents" rather than interpretive perceptions on the part of the conductor. Skrowaczewski was unusually good with this music, and his handling of the bold harmonies through the closing pages made one's hair stand on end.

Next on the program was Witold Lutoslawski's Concerto for Orchestra. The Polish composer finished this score in 1954, and in recent years it has acquired a vogue of sorts among the "in-crowd." Although a recording of the work was issued by Philips last year, it is largely unsuccessful despite the sincere attempt by a native orchestra and conductor. I first became acquainted with the music two years ago during attendance at American Symphony Orchestra rehearsals under Paul Kletzki, whose incisive way with the music has since remained fixed in memory.

* * *

Skowaczewski did an even better job with it, however, revelling in the unusual composite sonorities and gently turning the melodic lines. His solid readings of the first two movements were managed by conveying the rhythmic as well as thematic unity to be found in the music. This rhythmic consideration is very important, for the content of the Concerto is not just melodic. Two significant planes of action must be developed, and it was Skrowaczewski's penetrating realization of both that made the music work so nicely.

He couldn't do the same with the last movement, though, only because the composer left some gaping holes in the structure. Just the same, the conductor did the best he could with the music and almost succeeded in making it sound cohesive. It was a marvelous performance, and judging from the intermission chatter I overheard, it won for the composer many new admirers.

* * *

The final work was Dvorak's seventh symphony. Skrowaczewski proved to be a gifted interpreter here, too. He kept a firm hold on the tempo most of the time, which resulted in some minor revelations during the folksy parts although it had a tendency to compress the lengthy phrase-lines elsewhere. No matter, this was a great performance and brought a magnificent evening of music making to a breathtaking close.

* * *

Erich Leinsdorf was on deck Saturday evening for three pieces, "The Flying Dutchman" overture by Wagner, Bartok's Concerto for Orchestra, and Tchaikovsky's B-flat minor Piano concerto, with Van Cliburn as soloist.

Leinsdorf had a bad time of it in the Wagner. The orchestra was unresponsive and untheatrical. The brasses were saving their lips for the Bartok and deprived the concertgoers of what could have been an exciting reading. Even the ending was a mess, with the orchestra holding onto the final chord that Leinsdorf had long since discontinued.

The Bartok was not much better. The first movement began quite well, and I admired all those lost bassoon parts immensely, but at bar 231 things really fell apart. Only Everett Firth, timpanist, knew where he was, Leinsdorf somehow brought everyone together and the movement continued cautiously.

The cautious attitude took the spontaneity right out of the performance. The only outstanding part through the remainder of the work was the opening of the third movement, which was more mysterious than can be described here.

The allegretto intermezzo was taken as an allegro, destroying its suppleness, and I though I heard the cymbal player come in early although he might have just tripped over his instrument by mistake. The finale was good but uneventful.

When the intermission drew to a close, Van Cliburn was soloist in the Tchaikovsky First Piano Concerto. His mercurial approach has not changed much in the last 10 years and continues to win the audience over completely. I can't understand why such a powerful pianist needs so much pedal. though. Really, he could carry a sound all the way to the lake if he wanted to without resorting to artifical means.

Leinsdorf was very good in the accompaniment and the orchestra played loudly enough to be heard, for a change. Perhaps they were embarrassed by the piano volume.

36.

BERKSHIRE FESTIVAL 1968

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

Saturday July 20 at 8 pm

ERICH LEINSDORF *conductor*

WAGNER — Overture to 'Der fliegende Holländer'*

BARTÓK — Concerto for orchestra*

Andante non troppo — allegro vivace
Giuoco delle coppie: allegro scherzando
Elegy: andante non troppo
Intermezzo interrotto: allegretto
Finale: presto

intermission

TCHAIKOVSKY — Concerto for piano and orchestra no. 1 in B flat op. 23*

Allegro non troppo e molto maestoso — allegro con spirito
Andantino semplice — allegro vivace assai
Allegro con fuoco

VAN CLIBURN

Van Cliburn plays the Steinway piano

The program notes for tonight's concert begin on page 24

The first part of this evening's concert is being televised in color by WGBH, Boston. Occasional scenes of the audience may be included.

BALDWIN PIANO
RCA VICTOR RECORDS*

Music Review

Van Cliburn Concert Attracts 13,290 to Tanglewood

By JAY C. ROSENFELD

A PROGRAM of magnificent Beethoven closed the third weekend of the Berkshire Music Festival yesterday afternoon at Tanglewood. Two of the even-numbered symphonies, Nos. 2 and 8, which classroom clichés like to index as the placid ones (the odd ones are supposed to be grand and dramatic), preceded a performance of the E flat piano concerto, one of Beethoven's three greatest, with Grant Johannesen as the deeply convincing soloist.

This was the first weekend at which the entire personnel of the Boston Symphony participated, as some two-thirds of the orchestra had remained behind on their home grounds for the last two weeks of the Esplanade concerts.

The D Major Symphony, Opus 36, No. 2, stands near the top in the opinion of many Beethovenites. Erich Leinsdorf gave it an authoritative reading. The strings were a little more definite and cleanly articulated than the winds in such details as the double dotted notes but the over-all conception was remarkably unified and forceful.

Whitestone

Van Cliburn and Erich Leinsdorf in Saturday's Tchaikovsky performance.

* * *

THE 8TH SYMPHONY'S four movements are gems. It, as the 2nd, requires a smaller orchestra than in the more popularly famous 5th and 6th. Leinsdorf's terse penetration gave it finesse and distinction. There are several identifiable details of humor which the composer inserted, an attribute not generally associated with Beethoven, although few of the immortals, from Shakespeare down, lacked a sense of playing with words or notes.

The Emperor concerto involves the orchestra more than as a mere accompaniment. By this time in his life, Beethoven wrote the background as a type of symphony. Leinsdorf kept it discreet and vibrant to match the performance of Johannesen, who played with velvet-tipped mallet-fingers. The famous descending chromatic scales in the bass were not as sadistic as have been heard from the same stage but his sense of spacious perspective gave it satisfying symmetry and his tone was always enjoyably zestful. The attendance figure was 10,703.

* * *

ON THE PRECEDING evening, Saturday, a formidable crowd of 13,290 took advantage of the brisk, clear night to come hear Leinsdorf conduct the Wagner "Flying Dutchman" overture, the Bartok Concerto for Orchestra. As a bonus there was the B flat Tchaikovsky piano concerto with Van Cliburn as soloist.

Cliburn stands tall and erect but he is twice his own height in modesty and native, unpretending dignity. He gave a dramatic performance of the concerto with which he won the Moscow competition 10 years ago, forcing a hard tone at times in his effort to emphasize the numerous peaks of a work now almost becoming hackneyed. The ovation tendered the soloist was sensational. Call after recall finally won two little encores for the whistling and cheering audience, a Liszt transcription of a Schumann Lied and a little arabesque from the soloist's pen written when he was fourteen.

* * *

FROM A MUSICAL assay the Bartok was the bright star of Leinsdorf's evening. This, with the Lutoslawski concerto on Friday evening, calls for a huge orchestra, a much more complete brass platoon and a complete percussion battery. It also has an intimate relationship with the Boston orchestra from the day of the commission and first performance. Leinsdorf enhanced the many vivid pictures the score might well conceal and made of it a personal triumph.

* * *

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BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900
JUL 22 1968
New England Newsclip

HOUR, NORWALK, CONN.— FRIDAY, JULY 26, 1968

Van Cliburn Thrills Tanglewood Audience

Whatever else may have been said by reviewers who attended the third weekend of this summer's Tanglewood Music Festival in Lenox, Mass., along with the thousand of enthusiastic listeners, nothing can quite account for the standing and repeated ovation, the acclaim and enthusiasm following the evening of Van Cliburn. He rendered the Tchaikovsky Concerto for piano and orchestra; No. 1, in B flat with the Boston Symphony, under Erich Leinsdorf.

The program for July 20 was as varied as it was compelling to eager listening — opening with a fiery presentation of Wagner's Der fliegende Hollander and Bartok's Concerto for Orchestra. Bartok, who is not always a favorite among the old school enthusiasts, has something in his concerto of indelible beauty in its middle sections.

The crowded parking lots, the lawn, and the capacity seating in the shed gave evidence that the music lovers had come for a very certain reason, and they did not go away disappointed. Van Cliburn, who for many consecutive seasons has been a top drawing card for the Tanglewood audiences, grows with the years — in musical stature, of course, but in a personal charm and rapport with his music friends that comes alive, more and more at each appearance.

That his Tchaikovsky was at his best, was evidenced by the audience who would not let him go. It would have been interesting to have counted the curtain calls — innumerable and intense. The acclaim was rewarded by the rendering of two encores, a practically unheard gesture following a long and difficult program. It was a memorable, beautiful, occasion. The weatherman stamped it with his approval, following a stormy Friday night when a special feature for that program was an electrifying experience, hearing the Lutoslawski concerto for orchestra, under Stanislaw Skrowaczewski, guest conductor, the Berlioz Overture Le Corsaire, and concluding with Dvorak's Symphony Number 7 in D Minor. It was a lovely program, with an accelerated tempo that gave no pause for anything but ~~anything~~ but greatest enthusiasm.

— R. E. H.

* * *

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Leinsdorf was very good in the accompaniment and the orchestra played loudly enough to be heard, for a change. Perhaps they were embarrassed by the piano volume.

Schenectady Gazette 7-22-'68

36.

BERKSHIRE FESTIVAL 1968

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

Saturday July 20 at 8 pm

ERICH LEINSDORF *conductor*

WAGNER — Overture to 'Der fliegende Holländer'*

BARTÓK — Concerto for orchestra*

Andante non troppo — allegro vivace
Giuoco delle coppie: allegro scherzando
Elegy: andante non troppo
Intermezzo interrotto: allegretto
Finale: presto

intermission

TCHAIKOVSKY — Concerto for piano and orchestra no. 1 in B flat op. 23*

Allegro non troppo e molto maestoso — allegro con spirito
Andantino semplice — allegro vivace assai
Allegro con fuoco

VAN CLIBURN

Van Cliburn plays the Steinway piano

The program notes for tonight's concert begin on page 24

The first part of this evening's concert is being televised in color by WGBH, Boston. Occasional scenes of the audience may be included.

BALDWIN PIANO
RCA VICTOR RECORDS*

Music Theatre Movies TV Art

Music Review

Van Cliburn Concert Attracts 13,290 to Tanglewood

By JAY C. ROSENFELD

A PROGRAM of magnificent Beethoven closed the third weekend of the Berkshire Music Festival yesterday afternoon at Tanglewood. Two of the even-numbered symphonies, Nos. 2 and 8, which classroom clichés like to index as the placid ones (the odd ones are supposed to be grand and dramatic), preceded a performance of the E flat piano concerto, one of Beethoven's three greatest, with Grant Johannesen as the deeply convincing soloist.

This was the first weekend at which the entire personnel of the Boston Symphony participated, as some two-thirds of the orchestra had remained behind on their home grounds for the last two weeks of the Esplanade concerts.

The D Major Symphony, Opus 36, No. 2, stands near the top in the opinion of many Beethovenites. Erich Leinsdorf gave it an authoritative reading. The strings were a little more definite and cleanly articulated than the winds in such details as the double dotted notes but the over-all conception was remarkably unified and forceful.

Whitestone

Van Cliburn and Erich Leinsdorf in Saturday's Tchaikovsky performance.

* * *

THE 8TH SYMPHONY'S four movements are gems. It, as the 2nd, requires a smaller orchestra than in the more popularly famous 5th and 6th. Leinsdorf's terse penetration gave it finesse and distinction. There are several identifiable details of humor which the composer inserted, an attribute not generally associated with Beethoven, although few of the immortals, from Shakespeare down, lacked a sense of playing with words or notes.

The Emperor concerto involves the orchestra more than as a mere accompaniment. By this time in his life, Beethoven wrote the background as a type of symphony. Leinsdorf kept it discreet and vibrant to match the performance of Johannesen, who played with velvet-tipped mallet-fingers. The famous descending chromatic scales in the bass were not as sadistic as have been heard from the same stage but his sense of spacious perspective gave it satisfying symmetry and his tone was always enjoyably zestful. The attendance figure was 10,703.

* * *

ON THE PRECEDING evening, Saturday, a formidable crowd of 13,290 took advantage of the brisk, clear night to come hear Leinsdorf conduct the Wagner "Flying Dutchman" overture, the Bartok Concerto for Orchestra. As a bonus there was the B flat Tchaikovsky piano concerto with Van Cliburn as soloist.

Cliburn stands tall and erect but he is twice his own height in modesty and native, unpretending dignity. He gave a dramatic performance of the concerto with which he won the Moscow competition 10 years ago, forcing a hard tone at times in his effort to emphasize the numerous peaks of a work now almost becoming hackneyed. The ovation tendered the soloist was sensational. Call after recall finally won two little encores for the whistling and cheering audience, a Liszt transcription of a Schumann Lied and a little arabesque from the soloist's pen written when he was fourteen.

* * *

FROM A MUSICAL assay the Bartok was the bright star of Leinsdorf's evening. This, with the Lutoslawski concerto on Friday evening, calls for a huge orchestra, a much more complete brass platoon and a complete percussion battery. It also has an intimate relationship with the Boston orchestra from the day of the commission and first performance. Leinsdorf enhanced the many vivid pictures the score might well conceal and made of it a personal triumph.

* * *

THE STORM FRIDAY afternoon fortunately had well spent itself by concert time so that the evening concert basked, paradoxically, in cool, refreshing air. Stanislaw Skrowaczewski, music director of the Minneapolis orchestra, was the guest conductor, for the second successive year, and the construction of his program allowed a totally stimulating evening.

It has been commonly assumed that Berlioz' overture "The Corsair" was based on Byron's poem but the nature of the music by no means suggests distaff involvement. One would have difficulty visualizing "Medora" as the literary embodiment of one of Byron's lemans. Furthermore, the music has no affinity with Byron, the professional melancholic, as much as Berlioz admired his elder contemporary. The French composer was more deeply inspired for this opus by James Fenimore Cooper who, with his family, spent seven years in Europe at the one-third mark of the 19th century. During that time he wrote his "Red Rover," which, with his other works, was the basis of his international reputation.

"THE CORSAIR" was used to extract the zenith of virtuosity from the responsive Boston orchestra. The program then proceeded to a fascinating new (to Tanglewood) concerto for orchestra by the conductor's fellow-countryman, Witold Lutoslawski, bewitching in inventiveness, rhythmic variety and timbre. Skrowaczewski made it a graphic narrative, as it groped experimentally to all ends of the chromatic horizon, even suggesting Stockhausean rumblings and scrapings in the Capriccio. The Passacaglia begins with pachydermatous ploddings in the double basses which persist as a drone as the elaboration engages the other voices and accumulates diversity in the manner of the Ravel "Bolero." Lutoslawski doesn't fear to demand wonderfully effective but treacherous harmonics from the whole violin section.

* * *

THE DVORAK SYMPHONY No. 7, in D Major, Opus 70, closed the evening and the conductor made the most of the luscious adagio and the popular and entrancing scherzo. The whole program was unrelentingly romantic and climax-prone and it was obviously not Skrowaczewski's intention ever to moderate or alleviate the excitement.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900

JUL 22 1968

New England Newsclip

HOUR, NORWALK, CONN.— FRIDAY, JULY 26, 1968

Van Cliburn Thrills Tanglewood Audience

Whatever else may have been said by reviewers who attended the third weekend of this summer's Tanglewood Music Festival in Lenox, Mass., along with the thousand of enthusiastic listeners, nothing can quite account for the standing and repeated ovation, the acclaim and enthusiasm following the evening of Van Cliburn. He rendered the Tchaikovsky Concerto for piano and orchestra; No. 1, in B flat with the Boston Symphony, under Erich Leinsdorf.

The program for July 20 was as varied as it was compelling to eager listening — opening with a fiery presentation of Wagner's Der fliegende Hollander and Bartok's Concerto for Orchestra. Bartok, who is not always a favorite among the old school enthusiasts, has something in his concerto of indelible beauty in its middle sections.

The crowded parking lots, the lawn, and the capacity seating in the shed gave evidence that the music lovers had come for a very certain reason, and they did not go away disappointed. Van Cliburn, who for many consecutive seasons has been a top drawing card for the Tanglewood audiences, grows with the years — in musical stature, of course, but in a personal charm and rapport with his music friends that comes alive, more and more at each appearance.

That his Tchaikovsky was at his best, was evidenced by the audience who would not let him go. It would have been interesting to have counted the curtain calls — innumerable and intense. The acclaim was rewarded by the rendering of two encores, a practically unheard gesture following a long and difficult program. It was a memorable, beautiful, occasion. The weatherman stamped it with his approval, following a stormy Friday night when a special feature for that program was an electrifying experience, hearing the Lutoslawski concerto for orchestra, under Stanislaw Skrowaczewski, guest conductor, the Berlioz Overture Le Corsaire, and concluding with Dvorak's Symphony Number 7 in D Minor. It was a lovely program, with an accelerated tempo that gave no pause for anything but ~~anything~~ ~~but~~ greatest enthusiasm.

—R. E. H.

* * *

Erich Leinsdorf was on deck Saturday evening for three pieces, "The Flying Dutchman" overture by Wagner, Bartok's Concerto for Orchestra, and Tchaikovsky's B-flat minor Piano concerto, with Van Cliburn as soloist.

Leinsdorf had a bad time of it in the Wagner. The orchestra was unresponsive and untheatrical. The brasses were saving their lips for the Bartok and deprived the concertgoers of what could have been an exciting reading. Even the ending was a mess, with the orchestra holding onto the final chord that Leinsdorf had long since discontinued.

The Bartok was not much better. The first movement began quite well, and I admired all those lost bassoon parts immensely, but at bar 231 things really fell apart. Only Everett Firth, timpanist, knew where he was, Leinsdorf somehow brought everyone together and the movement continued cautiously.

The cautious attitude took the spontaneity right out of the performance. The only outstanding part through the remainder of the work was the opening of the third movement, which was more mysterious than can be described here.

The allegretto intermezzo was taken as an allegro, destroying its suppleness, and I thought I heard the cymbal player come in early although he might have just tripped over his instrument by mistake. The finale was good but uneventful.

When the intermission drew to a close, Van Cliburn was soloist in the Tchaikovsky First Piano Concerto. His mercurial approach has not changed much in the last 10 years and continues to win the audience over completely. I can't understand why such a powerful pianist needs so much pedal, though. Really, he could carry a sound all the way to the lake if he wanted to without resorting to artifical means.

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Schenectady Gazette 7-22-'68

VAN CLIBURN

Cliburn Still Catering To Mass Audience

By JAKE SHERMAN

Some critic once observed that after a concert by pianist Rudolf Serkin audiences always said "What beautiful music," while after a concert by Jose Iturbi, another pianist, their invariable reaction was "What a great performance!"

The remark was made to distinguish between two very different kinds of musicians—those who subordinate their technique to the composition at hand and those who allow their technique to completely overshadow it.

Van Cliburn, who appears Saturday night at Tangleood with the Boston Symphony, belongs to the "great performers" category. He is a pianist of truly staggering technical gifts, but one who, for the time being at least, has given no indication that he can put the music ahead of him self.

Cliburn could probably win more respect for himself in the music world were he to become more adventurous in the selection of works he played. But his choice of Tchaikowsky's First Piano Concerto, the piece with which he snowed Russian audiences ten years ago and which has won him the most popularity, proves that he is still very much caught up in the mass audience syndrome.

Without Much Thought

One can scarcely fault his playing of the work. The virtuoso pyrotechnics Tachaikowsky wrote into it—crashing chords and racing octave runs—seem almost tailor-made for Cliburn's naturally flashy style. And, in spite of all the criticism to the contrary, he does play with feeling if without much thought.

One wishes one could say as much for the Boston Symphony. With each Tanglewood concert, it seems to grow more mechanical. Like so many disgruntled union men, the musicians appear to be willing to put out exactly what's required of them and not one jot more.

Their lack of ardor was evident in the Tchaikowsky work in which the contrast between Cliburn's vigorous attack and the technically perfect, but otherwise lacklustre support of the orchestra couldn't have been more noticeable. Only in the concerto's familiar last movement was some sense of community gained between piano and orchestra.

The absence of enthusiasm could conceivably be forgiven on such a tired warhorse as the piano concerto but not on such a musically more interesting piece as Bartok's Concerto for Orchestra. Once again, all is technically precise, but the wit of the second movement, the blood-racing excitment of the first, these are missing. Even Wagner's "Flying Dutchman" Overture sounded slightly anemic.

Could Do Better

Whether the Boston Symphony, under the expert but hardly spirited baton of Erich Leinsdorf, is reacting to what it considers an insufficiently challenging repertoire or whether it is put off by the cultural borscht circuit atmosphere of Tanglewood remains debatable. What is not to be disputed is that this world-renowned orchestra is capable of something better.

As to Cliburn, he will grow only when he learns to put his prodigious talents in the service of larger musical ends. This will mean, for one thing, attempting music—and there is a considerable amount of 19th century music in this category—that calls for intelligent subtlety and insight.

And it may also mean temporarily putting off those audiences which now accord him standing ovations, and, at the conclusion of his concert, rush to the front of the auditorium to touch his large, incredibly dextrous hands.

On Sunday afternoon, the orchestra, again under Mr. Leinsdorf, offered an all-Beethoven progam that featured the Second and Eighth Symphonies as well as the famed "Emperor" Piano Concerto. Grant Johannesen was the soloist on the latter work.

Satnislaw Skrowaczewski led the orchestra Friday night in Berlioz' "Le Corsaire" Overture. Lutoslawski's Concerto for Orchestra and Dvorshak's Symphony No. 7 in D minor.

TIMES UNION
ALBANY, N. Y.
D. 68,013 SUN. 129,006

JUL 22 1968

Cliburn Brings House Down With Concerto

Last weekend at Tanglewood started on Friday evening with a brilliant concert despite the weather that accounted for the small audience of 3,963. Guest Conductor was Stanislaw Skrowaczewski, musical director of the Minneapolis Symphony and a familiar guest on Tanglewood's podium.

The highlight of the evening was the "Concerto for Orchestra," written by Poland's leading composer, Witold Lutoslowski, who was a member of the faculty at the Berkshire Music Center in 1962. This orchestral work was composed 15 years ago when the composer was influenced b yStavinsky. It was a highly colorful and interesting work conducted with deep feeling. The Dvorak's Symphony No. 7 (formerly the 2nd), performed by the full Boston Symphony, now in residence at Tanglewood, after the Esplanade Series in Boston.

Saturday evening brought to Tanglewood the great musical hero in American music circles. It was "Cliburn" night at the festival, and it drew an audience of 13,298, somewhat smaller than in previous years. It is 10 years since Van Cliburn returned from Moscow in 1958 bringing with him the first prize of the Tschaikowsky piano competition when the country accorded him a hero's welcome, and he has attracted so many people everywhere.

He performed the prize-winning Tschaikowsky Piano Concerto. His performance of this work was one of great contrasts, and while his technique is startling, he slurred and blurred many of the poetic, sensuous passages and pounded heavily in the strong phrasings and harmonics. Chilburn pleased the large audience who responded with tumultuous applause and would not leave the shed until he returned again and again.

Finally, Cliburn succumbed to the enthusiasm of his listeners with a surprise encore, unprecedented at Tanglewood by playing Schuman's Lied transposed for the piano by Liszt — "Vidmung." It thrilled everyone with its beauty and haunting melody, a magnificent rendition.

Again the audience responded with loud bravos and still would not disperse, and Van Cliburn sat down and played a lovely piece that was unfamiliar to everyone, it seems, but may have been an original composition by the pianist. The second encore was well received and the audience was happy to leave, having heard Van Cliburn at his very best.

The first half of the program was conducted brilliantly by Erich Leinsdorf, starting with Wagner's "Flying Dutchman" Overture and Bartok's "Concerto for Orchestra," a most interesting, at times witty and thrilling, orchestration.

Tonight Tanglewood continues the new Contemporary Trends concerts with Music from India, featuring Ravi Shankar, playing the sitar, Ali Akbar performing the sarod and many other musicians from north and south India.

Next Friday evening the full Boston Symphony orchestra will perform Kraft's Concerto for Percussion and Orchestra, Weber's Konzertstuck with George Bolet, pianist, Rimsky-Korsakov: Antar and Liszt's Hungarian Fantasy with Bolet. Saturday evening will present Brahms "Requiem" with soloists Boatwright, Milnes, Berkshire Chorus and the Tanglewood Choir. Leinsdorf will conduct both Friday's and Saturday's concerts. Sunday's concert will feature guest conductor Alfred Krips with Beethoven's Symphony No. 6, Strauss' "Don Juan" and Stravinski's "Firebird Suite."

SSM

BERKSHIRE EAGLE 7/26/68

A Concordance Of Tanglewoods

When the Saratoga Performing Arts Center opened its gates two years ago, there was worried speculation hereabouts as to the effect on the Berkshire Festival box office. Pessimists predicted there would not be enough music lovers to go around.

They were wrong, of course. The near-record 13,290 who enjoyed the Van Cliburn concert at Tanglewood Saturday attested to that. The Berkshire and Saratoga festivals are thriving as symbiotically as anyone could expect of two major summer music attractions within an hour's drive of each other.

Nor are these festivals the only ones of their genre, though surely they are two of the best. A recent *New York Times* summary listed no less than 113 — count 'em, 113 — musical events in the Northeast and Midwest this summer, including the Marlboro (Vermont) Music Festival with the Serkins; the Caramoor festival in Katonah, New York; the Yale Concerts in Norwich, Connecticut; the Lincoln Center Festival '68; the Ravinia Festival with the Chicago Symphony Orchestra; the New York Philharmonic's Promenades '68; the Provincetown Music Festival; and many, many others. Even Daytona Beach has latched onto the London Symphony Orchestra for a midsummer "international music festival." Then there is the celebrated Blossom Music Center festival, put on by the Cleveland Symphony Orchestra under the direction of George Szell in a $7 million, 800-acre site 30 miles south of Cleveland.

Of all the up-and-coming musical enterprises, this one is most akin to Tanglewood. The Blossom Music Center, named after a prominent Cleveland family, has a huge pavilion in a natural amphitheater with space for 4,632 inside and more than 15,000 outside. It will encompass a summer music school much like the pioneering Berkshire Music Center in Lenox.

But no one at Tanglewood seems to be fretting unduly about the competition today. These summer festivals make economic sense for big orchestras seeking full-time employment for their members. And they meet a demand for fine, live music which evidently keeps growing year after year.

Tanglewood Draws In Spite of Rain

By JOHN F. KYES
Gazette Music Critic

LENOX — In spite of Friday's rain, Tanglewood attendance for the third week was excellent. Wednesday's "Contemporary Trends" jazz-folk concert drew 6,405. Grant Johannesen, pianist, who will be heard next season in Worcester Community Concerts, attracted 10,703 yesterday.

Gazette Review

Saturday, Van Cliburn brought in 13,298 customers, a thousand more than last year and almost as good as the phenomenal 14,275 of 1966. He will be heard in the Rachmaninoff Third at the 109th Worcester Festival on Tuesday, Oct. 22.

The first hour of Saturday's concert was broadcast in color over channel 2. Erich Leinsdorf, leading the full orchestra for the first time in this series, kept his forces under splendid control, producing tonal colors which had sheen and warmth.

Wagner's Overture to "The Flying Dutchman" ranged from dark foreboding to redeeming love and even a touch of rough sailors' humor.

Bartok Concerto

Bartok's "Concerto for Orchestra," written at the behest of the Koussevitzky Foundation and premiered in Boston in 1944, featured virtuoso work by the entire wind section. Its early seriousness broke into humor in the fourth movement, as a gay, operetta song was quoted literally. The bumbling activity of the fleet finale was something to hear.

Cliburn and Leinsdorf worked together beautifully. The Tchaikovsky Paino Concrto No. 1 in B flat, with which Cliburn won in Moscow ten years ago, was given body and meaning to offset its alternate tendencies toward bombast and sentiment. Humor again crept into the program, in the simple gaiety of the second movement.

Cliburn, a shade more stocky now, seems to have matured steadily. After many recalls to the stage, he yielded to the audience's pleas and played two solo encores, the Schumann-Liszt "Widmung" and his own "Nostalgia," written at the age of 14.

Van Cliburn at Tanglewood

38.

BERKSHIRE FESTIVAL 1968

BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF *Music Director*

Sunday July 21 at 2:30 pm
ERICH LEINSDORF *conductor*

BEETHOVEN

Symphony no. 2 in D major op. 36
- Adagio molto — allegro con brio
- Larghetto
- Scherzo: allegro
- Allegro molto

Symphony no. 8 in F major op. 93
- Allegro vivace e con brio
- Allegretto scherzando
- Tempo di menuetto
- Allegro vivace

intermission

Concerto for piano and orchestra no. 5 in E flat op. 73 'The Emperor'*
- Allegro
- Adagio un poco mosso
- Rondo: allegro ma non tanto

GRANT JOHANNESEN

Grant Johannesen plays the Steinway piano

The program notes for this afternoon's concert begin on page 37

This afternoon's concert is being televised in color by WGBH, Boston. Occasional scenes of the audience may be included.

BALDWIN PIANO
RCA VICTOR RECORDS*

All-Beethoven at Lenox

By EDWARD FRENCH

LENOX — Sunday's program at Tanglewood was an afternoon of pure aural delight. The all Beethoven program which included the second and eight symphonies and the fifth piano concerto found conductor, soloist and orchestra in splendid form.

★ ★ ★

THE SECOND symphony which opened the program is smoother and more discursive than the first. There is more color in the orchestration, and the music is clear and luminous from beginning to end. The themes of the Larghetto in particular are most expressive and Mr. Leinsdorf and the orchestra gave them a most sympathetic exposition. The Scherzo was notable for the fine work of the string and woodwind sections and the finale had the necessary verve and brightness to bring the symphony to a brilliant close.

While the thematic material used is different, the Symphony No. 8 is similar to the second in that it is in a major key and the prevailing mood of the music is joyous.

These two Beethoven symphonies which were perfect summer fare were received most enthusiastically by the capacity audience.

★ ★ ★

THE CONCERTO for piano and orchestra in E Flat Major and best known as "The Emperor" has long been one of the most popular of concertos. It is a work of great power and breadth and provides a perfect vehicle for a master pianist. Grant Johannesen was a most impressive soloist in this imposing work.

The opening Allegro had a majesty of style with exceptional vitality in the rhythmic figures, and throughout the concerto his technique was fluent and accurate.

We have never heard the lyric sections played with more beauty of tone, particularly the Adagio. All in all, this was a most brilliant performance and earned Mr. Johannesen many recalls. Mr. Leinsdorf and the orchestra gave magnificent support to the soloist.

GRANT JOHANNESEN

The Knickerbocker News
ALBANY, N. Y.
D. 54,603

JUL 22 1968

Inspiration Lacking In Symphony Program

By BERNARD LOTH

TANGLEWOOD — The Boston Symphony with its music director, Erich Leinsdorf on the podium and Grant Johannesen, pianist, presented an all Beethoven program Sunday. The easy two-hour drive to Lenox, Mass. taking Rt. 84, the Taconic, 20 cents of the Thruway and a few miles on Routes 102 and 183 in Massachusetts were a pleasant prelude to a fine concert.

The orchestra played Symphonies No. 2 and No. 8 and the soloist joined in the Fifth Piano Concerto "The Emperor."

Mr. Leinsdorf was firmly in command of the orchestra and led it through the familiar and beautiful Beethoven compositions to the enthusiastic satisfaction of the huge audience.

Conducting entirely without a score and before a battery of television cameras for a Boston channel, nothing was wrong except one floodlight aimed at the conductor for the benefit of the camera behind the orchestra which also poured a great deal of candlepower into the eyes of the audience to the noticeable discomfort of a number of people including your reviewer.

However there is a difference between a good workmanlike, polished performance and an inspiring one. There was roundness of tone throughout. There were moments of beauty, but there was a lack of clean delineation of beat and some attacks — not that there was anything wrong, just that there was the lack of inspiration.

Mr. Johannesen also did nothing wrong except a number of clinkers, but he also failed to give more than a good workmanlike professional performance. Of course inspiring performances cannot be produced every day, but one can hope, especially when the music is so well known.

The Shed at Tanglewood lacks the architectural refinement of the amphitheater at Saratoga. It lacks a balcony; it has plain, hard metal chairs and a dirt floor, but the roof is wood and the sides are wood, less imaginative than Saratoga, in every detail except the sound.

There is a richer, mellower, rounder tone in the Shed. The comparison is offered because both music centers have world-famous orchestras and conductors, Saratoga featuring the Philadelphia Orchestra in August after the July season of the New York City Ballet, and both are about two hours away.

FREE PRESS
MELROSE, MASS.
WEEKLY CIRC. 7,000

JUL 18 1968

New England Newsclip

Boston Symphony At Berkshire Festival To Be On TV Sunday

Channel 2 will climax its live coverage from the 1968 Berkshire Festival with a full-length concert by the Boston Symphony Orchestra, live and in color, next Sunday, July 21 at 2:30 p.m.

Broadcast simultaneously by WGBH radio in stereo, direct from the Music Shed at Tanglewood, the all-Beethoven concert will be conducted by Erich Leinsdorf and will feature the gifted American pianist Grant Johannesen.

Mr. Leinsdorf will conduct two Beethoven Symphonys — Nos. 2 and 8, and Grant Johannesen will perform one of the most popular of all Beethoven Piano Concertos, "The Emperor".

The last of four live color telecasts from Tanglewood, this concert was produced for television by WGBH Special Projects Director Greg Harney and directed by William Cosel.

Other Berkshire Festival programs seen earlier included a jazz concert by singer-guitarist Judy Collins, the Don Ellis Orchestra and the Modern Jazz Quartet.

Today's program is by the Berkshire Music Center Orcheatra, and the first half of the Boston Symphony's Saturday night concert will be July 20, when Erich Leinsdorf conducts the overture to Wagner's opera "The Flying Dutchman" and Bartok's Concerto for Orchestra.

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 230,817

JUL 20 1968

New England Newsclip

GRANT JOHANNESEN, American pianist, will perform Beethoven's "Emperor" Concerto in E flat with Erich Leinsdorf and the Boston Symphony Orchestra tomorrow afternoon at Tanglewood in Lenox.

Channel 2 To Air Berkshire Music

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ITEM (e)
CLINTON, MASS.
CIRC. 3,550

JUL 13 1968

New England Newsclip

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY CIRC. 26,000

JUL 18 1968

New England Newsclip

Tanglewood Concert on Channel 2 Sunday

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Program includes Beethoven Symphonies Nos. 2 and 8, and "The Emperor" piano concerto.

38.

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Allegro molto

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Allegretto scherzando
Tempo di menuetto
Allegro vivace

intermission

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'The Emperor'*

Allegro
Adagio un poco mosso
Rondo: allegro ma non tanto

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RCA VICTOR RECORDS*.

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★ ★ ★

THE CONCERTO for piano and orchestra in E Flat Major and best known as "The Emperor" has long been one of the most popular of concertos. It is a work of great power and breadth and provides a perfect vehicle for a master pianist. Grant Johannesen was a most impressive soloist in this imposing work.

The opening Allegro had a majesty of style with exceptional vitality in the rhythmic figures, and throughout the concerto his technique was fluent and accurate.

We have never heard the lyric sections played with more beauty of tone, particularly the Adagio. All in all, this was a most brilliant performance and earned Mr. Johannesen many recalls. Mr. Leinsdorf and the orchestra gave magnificent support to the soloist.

GRANT JOHANNESEN

The Knickerbocker News
ALBANY, N. Y.
D. 54,603

JUL 22 1968

Inspiration Lacking In Symphony Program

By BERNARD LOTH

TANGLEWOOD — The Boston Symphony with its music director, Erich Leinsdorf on the podium and Grant Johannesen, pianist, presented an all Beethoven program Sunday. The easy two-hour drive to Lenox, Mass. taking Rt. 84, the Taconic, 20 cents of the Thruway and a few miles on Routes 102 and 183 in Massachusetts were a pleasant prelude to a fine concert.

The orchestra played Symphonies No. 2 and No. 8 and the soloist joined in the Fifth Piano Concerto "The Emperor."

Mr. Leinsdorf was firmly in command of the orchestra and led it through the familiar and beautiful Beethoven compositions to the enthusiastic satisfaction of the huge audience.

Conducting entirely without a score and before a battery of television cameras for a Boston channel, nothing was wrong except one floodlight aimed at the conductor for the benefit of the camera behind the orchestra which also poured a great deal of candlepower into the eyes of the audience to the noticeable discomfort of a number of people including your reviewer.

However there is a difference between a good workmanlike, polished performance and an inspiring one. There was roundness of tone throughout. There were moments of beauty, but there was a lack of clean delineation of beat and some attacks — not that there was anything wrong, just that there was the lack of inspiration.

Mr. Johannesen also did nothing wrong except a number of clinkers, but he also failed to give more than a good workmanlike professional performance. Of course inspiring performances cannot be produced every day, but one can hope, especially when the music is so well known.

The Shed at Tanglewood lacks the architectural refinement of the amphitheater at Saratoga. It lacks a balcony; it has plain, hard metal chairs and a dirt floor, but the roof is wood and the sides are wood, less imaginative than Saratoga, in every detail except the sound.

There is a richer, mellower, rounder tone in the Shed. The comparison is offered because both music centers have world-famous orchestras and conductors, Saratoga featuring the Philadelphia Orchestra in August after the July season of the New York City Ballet, and both are about two hours away.

FREE PRESS
MELROSE, MASS.
WEEKLY CIRC. 7,000

JUL 18 1968

New England Newsclip

Boston Symphony At Berkshire Festival To Be On TV Sunday

Channel 2 will climax its live coverage from the 1968 Berkshire Festival with a full-length concert by the Boston Symphony Orchestra, live and in color, next Sunday, July 21 at 2:30 p.m.

Broadcast simultaneously by WGBH radio in stereo, direct from the Music Shed at Tanglewood, the all-Beethoven concert will be conducted by Erich Leinsdorf and will feature the gifted American pianist Grant Johannesen.

Mr. Leinsdorf will conduct two Beethoven Symphonys — Nos. 2 and 8, and Grant Johannesen will perform one of the most popular of all Beethoven Piano Concertos, "The Emperor".

The last of four live color telecasts from Tanglewood, this concert was produced for television by WGBH Special Projects Director Greg Harney and directed by William Cosel.

Other Berkshire Festival programs seen earlier included a jazz concert by singer-guitarist Judy Collins, the Don Ellis Orchestra and the Modern Jazz Quartet.

Today's program is by the Berkshire Music Center Orcheatra, and the first half of the Boston Symphony's Saturday night concert will be July 20, when Erich Leinsdorf conducts the overture to Wagner's opera "The Flying Dutchman" and Bartok's Concerto for Orchestra.

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 230,817

JUL 20 1968

New England Newsclip

GRANT JOHANNESEN, American pianist, will perform Beethoven's "Emperor" Concerto in E flat with Erich Leinsdorf and the Boston Symphony Orchestra tomorrow afternoon at Tanglewood in Lenox.

Channel 2 To Air Berkshire Music

PAGE ONE

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ITEM (e)
CLINTON, MASS.
CIRC. 3,550

JUL 13 1968

New England Newsclip

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY CIRC. 26,000

JUL 18 1968

New England Newsclip

Tanglewood Concert on Channel 2 Sunday

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Program includes Beethoven Symphonies Nos. 2 and 8, and "The Emperor" piano concerto.

UNION (m)
SPRINGFIELD, MASS.
CIRC. 79,350

JUL 22 1968

New England Newsclip

At Tanglewood

Beethoven Proves Right Prescription For Music Lovers

By R. C. HAMMERICH

LENOX — There were 10,703 listeners at Tanglewood Sunday afternoon to receive a nice, big dose of Beethoven. It was good medicine, and they loved it.

Johannesen Soloist

First there was Symphony No. 2 and then Symphony No. 8 . . . more than an hour of straight, standard, inevitably popular symphonic fare.

Then, after intermission, there was Grant Johannesen as soloist for the "Emperor" concerto (No. 5, Op. 73). Erich Leinsdorf conducted all of it under bright lights for television.

There were two aspects (at least) of the music worthy of more than passing mention; one was Leinsdorf's mellowing approach to Beethoven, and the other was the odd contrast between the sunny, joyous atmosphere that pervades these three works and the personal anguish the composer was enduring at the time of their composition.

Sun and Fun

The second symphony was written in 1802 when Beethoven was in the depths of despair because he had learned that his increasing deafness was incurable; the concerto was written in 1809 under the hateful military occupation of Vienna by the French following a Napoleonic bombardment; the eighth symphony was written in 1812 when Beethoven was touring Europe's spas seeking a cure for a digestive disorder and fighting with his brother who was about to make a bad marriage.

There doesn't seem to be the slightest hint in this music of the psychological pressures on the composer.

It is all sun and fun and Leinsdorf spread it graciously. There was no electric tension a la Toscanini. It was spacious, genial, generous and infinitely relaxing.

Not Fireworks, Music

Someone looking for jumping action in the music would have been disappointed. All the corners were rounded, the edges smoothed and the transitions eased.

Johannesen, one of the nation's more reliable and satisfying pianists, fell right in with the mood. He played with substance, accuracy and grace. There were no fireworks. There was music.

Attendance for the week, including the 6504 at Wednesday's Contemporary Trend concert and the 3511 at Saturday morning's open rehearsal, was 37,880.

Next weekend the guests will be Jorge Bolet, pianist (Friday); Helen Boatwright, soprano; Sherrill Milnes, baritone (with choir and chorus Saturday); Joseph Krips, conductor (Sunday); special event will be Brahm's "Requiem" Saturday.

* * *

Morning Chamber Music

The 10,30 a. m. chamber music concert in the Tanglewood theater was thoroughly delightful, not only because of the perfection of the performance, but also because of the choice of program.

The New England Wind Quintet, all members of the Boston Symphony Orchestra, played four pieces that began with a light and airy classical quintet written by Giovanni Cambini about 1809 in the Haydn-Mozart style and became very gradually more and more spicy without ever losing the smiling good humor of the first piece.

The second was Suite, Opus 57, by Lefebvre, an unhurried, gently romantic piece, neither sweet nor dry, that seemed like a stroll through the park on a pleasant day.

Cheerful Collection

The third was Milhaud's "La Cheminee du Roi Rene" (1942), a cheerful collection of seven short sections that were slightly off center in harmony, a bit off beat in the rhythm and mildly unpredictable in melody.

It was piquant and capricious, the most entertaining piece on the program.

The last was "Concerto for Wind Quintet" by William Bergsma, 47. Its salty modernism seemed to be in direct progression from Milhaud's piece. It held the same flavor a bit more strongly without becoming acid or acrid.

Easy, Flawless

Throughout the program the quintet played with unpretentious precision. It seemed flawless while retaining an air of easy freedom, neither shy nor assertive.

The members of the quintet are Lois Schaefer, flute; Laurence Thorstenberg, oboe; Peter Hadcock, clarinet; Matthew Ruggiero, bassoon; Thomas Newell, horn.

Next Sunday the morning chamber-music program will present the Music Guild String Quartet, also made up of members of the Boston Symphony Orchestra, with Haydn's "Rider" quartet, Opus 74, No. ; Bartok's Quartet No. 3 and Ravel's F major quartet.

STAR
WINCHESTER, MASS.
WEEKLY CIRC. 5,450

JUL 18 1968

New England Newsclip

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Earlier in the week conductor Leinsdorf is joined by two top flight pianists, as Grant Johannessen performs Beethoven's Piano Concerto No. 5, "The Emperor" on Sunday, July 21 at 2:30 p.m., and on Friday, July 26 at 9 p.m. Jorge Bolet plays Weber's Konzertstuck and the Hungarian Fantasy by Liszt. The Sunday concert will also be televised live by Channel 2.

By JAY C. ROSENFELD

A PROGRAM of magnificent Beethoven closed the third weekend of the Berkshire Music Festival yesterday afternoon at Tanglewood. Two of the even-numbered symphonies, Nos. 2 and 8, which classroom clichés like to index as the placid ones (the odd ones are supposed to be grand and dramatic), preceded a performance of the E flat piano concerto, one of Beethoven's three greatest, with Grant Johannesen as the deeply convincing soloist.

This was the first weekend at which the entire personnel of the Boston Symphony participated, as some two-thirds of the orchestra had remained behind on their home grounds for the last two weeks of the Esplanade concerts.

The D Major Symphony, Opus 36, No. 2, stands near the top in the opinion of many Beethovenites. Erich Leinsdorf gave it an authoritative reading. The strings were a little more definite and cleanly articulated than the winds in such details as the double dotted notes but the over-all conception was remarkably unified and forceful.

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THE 8TH SYMPHONY'S four movements are gems. It, as the 2nd, requires a smaller orchestra than in the more popularly famous 5th and 6th. Leinsdorf's terse penetration gave it finesse and distinction. There are several identifiable details of humor which the composer inserted, an attribute not generally associated with Beethoven, although few of the immortals, from Shakespeare down, lacked a sense of playing with words or notes.

The Emperor concerto involves the orchestra more than as a mere accompaniment. By this time in his life, Beethoven wrote the background as a type of symphony. Leinsdorf kept it discreet and vibrant to match the performance of Johannesen, who played with velvet-tipped mallet-fingers. The famous descending chromatic scales in the bass were not as sadistic as have been heard from the same stage but his sense of spacious perspective gave it satisfying symmetry and his tone was always enjoyably zestful. The attendance figure was 10,703.

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Berkshire Eagle
7-22-'68

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Eric Leinsdorf, director of the Boston Symphony, conducted both the Saturday night and Sunday afternoon concerts. The Saturday evening program opened with the Overture to "The Flying Dutchman" by Wagner, and the brilliantly colorful Concerto for Orchestra by Bartok.

On Sunday afternoon, an all-Beethoven program pleased an audience of more than 10,000, filling the Music Shed and spreading over the sunlit lawns. Symphony No. 2 and Symphony No. 8 were played, one right after the other. Then the Emperor Concerto was presented with Grant Johannesen as piano soloist.

The jazz-folk concert given on Wednesday night drew a crowd of 6504, which indicates that the experiment in presenting current popular music is working well. This week the series will offer Ravi Shenkar, famous Indian sitar player.

Programs for the coming weekend will include a Friday night concert with works by Kraft, Weber, Rimsky-Korsakov, and Liszt, with piano soloist Jorge Bolet, will be conducted by Leinsdorf. On Saturday night Leinsdorf will lead the orchestra, the Berkshire Chorus, and the Tanglewood Choir in Brahms' Requiem, and Sunday afternoon, Joseph Krips will be guest conductor for a program including Beethoven's Sixth Symphony, "Don Juan" by Strauss, and Stravinsky's "Firebird" suite.

TRANSCRIPT-TELEGRAM (e)
HOLYOKE, MASS.
CIRC. 26,950

JUL 22 1968

New England Newsclip

UNION (m)
SPRINGFIELD, MASS.
CIRC. 79,350

JUL 22 1968

New England Newsclip

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STAR
WINCHESTER, MASS.
WEEKLY CIRC. 5,450

JUL 18 1968

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TRANSCRIPT-TELEGRAM (e)
HOLYOKE, MASS.
CIRC. 26,950

JUL 22 1968

New England Newsclip

Fourth Week

BERKSHIRE FESTIVAL 1968

Friday July 26 at 7 pm

BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF *Music Director*

WEEKEND PRELUDE

MALCOLM FRAGER *piano*

BRAHMS — Sonata for piano in C major op. 1
Allegro
Andante: (nach einem altdeutschen Minnelied)
Scherzo: allegro molto e con fuoco
Finale: allegro con fuoco

LISZT — Hungarian rhapsody no. 8 in F sharp minor

Malcolm Frager plays the Steinway piano

BALDWIN PIANO
RCA VICTOR RECORDS

MALCOLM FRAGER, who has appeared many times with the Boston Symphony Orchestra in the past here at the Berkshire Festival, in Boston and New York, was soloist with the St Louis Symphony at the age of ten. He moved four years later to New York to study with Carl Friedberg, who had been a pupil of Clara Schumann and Johannes Brahms. He started winning significant prizes in 1952, which included the Michaels Memorial Music and the Leventritt Awards. In 1960 he won the first prize at the Queen Elisabeth International Competition in Brussels. Meanwhile he had graduated *magna cum laude* from Columbia University, and he now speaks seven languages, including Russian. He has given concerts extensively in Europe and South America, and has just returned from his first tour of the Far East.

Will Perform at Tanglewood

SHERRILL MILNES

Sherrill Milnes, baritone, will be heard as soloist in a performance of the German Requiem of Brahms with the Boston Symphony Orchestra, the Tanglewood Choir, and the Berkshire Chorus, Saturday.

HELEN BOATWRIGHT

Helen Boatwright will be featured soloist in a concert by the Boston Symphony Orchestra, Tanglewood Choir, and Berkshire Chorus that will include Bach's Cantata no. 202 (The Wedding Cantata) and Brahms' Requiem op. 49, Saturday.

JORGE BOLET

Jorge Bolet, pianist, will be featured as a soloist in performances of Weber's Konzerstuck and Liszt's Hungarian Fantasy with the Boston Symphony Orchestra, Friday.

During the summer the Boston Symphony Orchestra's Berkshire Festival will present musical offerings of the broadest scope. With the resident Boston Symphony Orchestra, the Berkshire Music Center, and visiting attractions the Tanglewood summer will concern itself with concerts from recitals and chamber music to symphonic programs that have made this summer Festival the model to which all others in this country look for leadership.

During the Tanglewood season the Boston Symphony Orchestra is heard in 24 regular Festival programs over the eight-week period which began July 5.

Among programs to be heard this year are:

Music Director Erich Leinsdorf will present much of Brahms' choral music including Ein Deutsches Requiem, Gesang der Parzen, and Schicksalslied.

* * *

By special invitation pianist Gina Bachauer will appear at each concert on Aug. 9, 10, 11 playing Brahms and Rachmaninoff concerti.

* * *

Act I from Wagner's Die Walkure will be heard on Aug. 24. This will be preceded on the same day by the Finale of Das Rheingold, not previously done in concert.

* * *

On Aug. 3 Malcolm Frager will play a version of the Schumann Piano Concerto which he recently discovered.

* * *

Eight guest conductors will share the Boston Symphony Orchestra concerts with Mr. Leinsdorf.

* * *

Arthur Fiedler appears on Aug. 14 conducting the Boston Pops at Tanglewood benefit program for the Boston Symphony Orchestra's pension fund.

SUNDAY REPUBLICAN
SPRINGFIELD, MASS.
CIRC. 115,950

JUL 21 1968 — New England Newsclip

4th Berkshire Festival Weekend

The major work of the fourth weekend of the Boston Symphony Orchestra's 1968 Berkshire Festival is a performance on Saturday evening, of the Brahms Requiem conducted by the Orchestras music director, Erich Leinsdorf. Soloists will be Helen Boatwright, soprano, and Sherrill Milnes, baritone. The 78-voice chorus will be the combined Tanglewood Choir and Berkshire Chorus. The Tanglewood Choir consists of the Fellows of the Berkshire Music Center and participants in the Tanglewood programs of the New England Conservatory of Music, and Boston University. The Berkshire Chorus is made up of residents of the Tanglewood area who work under the direction of the Orchestra's assistant conductor, Charles Wilson. Also on the Saturday evening program will be the "Wedding" Cantata (No. 202) of Bach, conducted by Mr. Leinsdorf, with Miss Boatwright as soloist.

The weekend programs will begin at 7 p.m. in the Tanglewood Music Shed when pianist Malcolm Frager plays the Weekend Prelude Concert, performing the Brahms C Major Sonata and the Liszt Hungarian Rhapsody No. 8 in F Sharp minor. That evening's Boston Symphony Orchestra concert conducted by Mr. Leinsdorf features Jorge Bolet as piano soloist in two works, the Konzertstueck of Weber and the Hungarian Fantasy of Liszt. Mr. Leinsdorf will also conduct William Kraft's Concerto for Percussion and Orchestra and Schumann's Symphony No. 2.

The Sunday concert will be conducted by the third guest conductor of the current Festival, Josef Krips, conductor of the San Francisco Symphony Orchestra. Mr. Krips will lead the Boston Symphony Orchestra in performances of Beethoven's "Pastoral" Symphony, Strauss's "Don Juan", and Stravinsky's "Firebird" Suite.

The Open Rehearsal of the Boston Symphony Orchestra will be Saturday morning, July 27, in the Shed at 10:30 a.m. The Sunday Morning Chamber Music Concert will be presented by the Music Guild String Quartet, playing works of Haydn, Bartok, and Ravel.

Berkshire Music Center events include second "Trends" Concert. Shankar and Ali Akbar Khan to teach.

The Berkshire Music Center will present the second of its three Contemporary Trends Concerts on tomorrow evening at 8 in the Music Shed. The program is called "Music from India", and features Ravi Shankar, Ali Akbar Khan, and their troupe of Indian musicians.

Ravi Shankar, Ali Akbar Khan and the other eleven members of their troupe will be in residence for several days before and after the concert in order to teach and work with the students of the Berkshire Music Center and the related Boston University and New England Conservatory programs.

Also on the Berkshire Music Center schedule are Chamber Music concerts tonight and Thursday and a Faculty recital on the afternoon of July 27. Roman Totenberg, violinist, will be heard with Artur Balsam, pianist, at 2:30 in the Theatre - Concert Hall.

The Festival of Contemporary American Music, co - sponsored by the Berkshire Music Center and the Fromm Music Foundation, begins on Sunday, August 4 and continues through Saturday, August 10. Highlights of the week will be the premieres of four new works commissioned for the Festival from composers Mark De Voto, William McKinley, Stanley Silverman, and Richard Trythall.

PRESS (e)
BRISTOL, CONN.
CIRC. 15,900

JUL 23 1968 — New England Newsclip

NEWS (E)
FRAMINGHAM, MASS.
CIRC. 18.650

JUL 30 1968 — New England Newsclip

Boatwright, Milnes, Bolet, Krips, Frager

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CHRONICLE SUN
CAMBRIDGE, MASS.
CIRC. 12,850

JUL 25 1968 — New England Newsclip

CATSKILL MAIL
Friday, July 26, 1968

4th Berkshire Festival Weekend Features Brahms Requiem

NE

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Fourth Week

BERKSHIRE FESTIVAL 1968

Friday July 26 at 7 pm

BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF *Music Director*

WEEKEND PRELUDE

MALCOLM FRAGER *piano*

BRAHMS — Sonata for piano in C major op. 1
Allegro
Andante: (nach einem altdeutschen Minnelied)
Scherzo: allegro molto e con fuoco
Finale: allegro con fuoco

LISZT — Hungarian rhapsody no. 8 in F sharp minor

Malcolm Frager plays the Steinway piano

BALDWIN PIANO
RCA VICTOR RECORDS

MALCOLM FRAGER, who has appeared many times with the Boston Symphony Orchestra in the past here at the Berkshire Festival, in Boston and New York, was soloist with the St Louis Symphony at the age of ten. He moved four years later to New York to study with Carl Friedberg, who had been a pupil of Clara Schumann and Johannes Brahms. He started winning significant prizes in 1952, which included the Michaels Memorial Music and the Leventritt Awards. In 1960 he won the first prize at the Queen Elisabeth International Competition in Brussels. Meanwhile he had graduated *magna cum laude* from Columbia University, and he now speaks seven languages, including Russian. He has given concerts extensively in Europe and South America, and has just returned from his first tour of the Far East.

Will Perform at Tanglewood

SHERRILL MILNES

Sherrill Milnes, baritone, will be heard as soloist in a performance of the German Requiem of Brahms with the Boston Symphony Orchestra, the Tanglewood Choir, and the Berkshire Chorus, Saturday.

HELEN BOATWRIGHT

Helen Boatwright will be featured soloist in a concert by the Boston Symphony Orchestra, Tanglewood Choir, and Berkshire Chorus that will include Bach's Cantata no. 202 (The Wedding Cantata) and Brahms' Requiem op. 49, Saturday.

JORGE BOLET

Jorge Bolet, pianist, will be featured as a soloist in performances of Weber's Konzerstuck and Liszt's Hungarian Fantasy with the Boston Symphony Orchestra, Friday.

During the summer the Boston Symphony Orchestra's Berkshire Festival will present musical offerings of the broadest scope. With the resident Boston Symphony Orchestra, the Berkshire Music Center, and visiting attractions the Tanglewood summer will concern itself with concerts from recitals and chamber music to symphonic programs that have made this summer Festival the model to which all others in this country look for leadership.

During the Tanglewood season the Boston Symphony Orchestra is heard in 24 regular Festival programs over the eight-week period which began July 5.

Among programs to be heard this year are:

Music Director Erich Leinsdorf will present much of Brahms' choral music including Ein Deutsches Requiem, Gesang der Parzen, and Schicksalslied.

* * *

By special invitation pianist Gina Bachauer will appear at each concert on Aug. 9, 10, 11 playing Brahms and Rachmaninoff concerti.

* * *

Act 1 from Wagner's Die Walkure will be heard on Aug. 24. This will be preceded on the same day by the Finale of Das Rheingold, not previously done in concert.

* * *

On Aug. 3 Malcolm Frager will play a version of the Schumann Piano Concerto which he recently discovered.

* * *

Eight guest conductors will share the Boston Symphony Orchestra concerts with Mr. Leinsdorf.

* * *

Arthur Fiedler appears on Aug. 14 conducting the Boston Pops at Tanglewood benefit program for the Boston Symphony Orchestra's pension fund.

SUNDAY REPUBLICAN
SPRINGFIELD, MASS.
CIRC. 115,950

JUL 21 1968 New England Newsclip

4th Berkshire Festival Weekend

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The Open Rehearsal of the Boston Symphony Orchestra will be Saturday morning, July 27, in the Shed at 10:30 a.m. The Sunday Morning Chamber Music Concert will be presented by the Music Guild String Quartet, playing works of Haydn, Bartok, and Ravel.

Berkshire Music Center events include second "Trends" Concert. Shankar and Ali Akbar Khan to teach.

The Berkshire Music Center will present the second of its three Contemporary Trends Concerts on tomorrow evening at 8 in the Music Shed. The program is called "Music from India", and features Ravi Shankar, Ali Akbar Khan, and their troupe of Indian musicians.

Ravi Shankar, Ali Akbar Khan and the other eleven members of their troupe will be in residence for several days before and after the concert in order to teach and work with the students of the Berkshire Music Center and the related Boston University and New England Conservatory programs.

Also on the Berkshire Music Center schedule are Chamber Music concerts tonight and Thursday and a Faculty recital on the afternoon of July 27. Roman Totenberg, violinist, will be heard with Artur Balsam, pianist, at 2:30 in the Theatre - Concert Hall.

The Festival of Contemporary American Music, co - sponsored by the Berkshire Music Center and the Fromm Music Foundation, begins on Sunday, August 4 and continues through Saturday, August 10. Highlights of the week will be the premieres of four new works commissioned for the Festival from composers Mark De Voto, William McKinley, Stanley Silverman, and Richard Trythall.

PRESS (e)
BRISTOL, CONN.
CIRC. 15,900

JUL 23 1968 New England Newsclip

NEWS (E)
FRAMINGHAM, MASS.
CIRC. 18.650

JUL 30 1968 New England Newsclip

Boatwright, Milnes, Bolet, Krips, Frager

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JUL 25 1968 New England Newsclip

CATSKILL MAIL
Friday, July 26, 1968

4th Berkshire Festival Weekend Features Brahms Requiem

NE

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Pianists, Percussionists Shine at Tanglewood

By RAYMOND MORIN
Telegram Music Critic

Music Review

LENOX — Pianists and percussionists played the principal roles at the opening of the Berkshire Music Festival's fourth weekend Friday night at Tanglewood. The audience numbered 4,447.

Jorge Bolet was piano soloist for the orchestral concert by the Boston Symphony, conducted by Erich Leinsdorf.

Earlier in the evening, the weekend prelude was a piano recital by Malcolm Frager.

William Kraft's Concerto for Percussion and Orchestra received its first festival performance. Five percussionists occupied front positions on state with a full barrage of instruments including membranic drums, song bells, graduated metals and antique cymbals.

Frager Standout

Players of this extensive hardware were Everett Firth, Arthur Press, Frank Epstein, Charles Smith and Thomas Gauger.

Most impeccable performances of both programs were Frager's absorbing interpretation of Brahms' Piano Sonata in C Major, Opus 1, and Schumann's Symphony No. 2 in C Major, Opus 61, by the orchestra.

Frager started the little-heard Brahms sonata in the grand manner. As it progressed, he gavefull import to the composer's quiet sentiments.

The playing was technically arresting, but within tasteful restraint. In fact, the performance partly eclipsed the glaring fact that this early work has stretches of sonorous but barren territory.

Bolet Great, But 'Off'

Frager gave a straightforward account of Liszt's Eighth Hungarian Rhapsody, minimizing its "schmaltz" and pouring virtousity all over its bravura climax.

His encores were Brahms' "Sarabande" and Waltz in A Flat.

Many well-publicized pianists would give their eyeteeth to play as well as Bolet on an "off night."

He was not at his best in either Weber's Konzertstuck, Opus 79, or Liszt's side-show piece, "Fantasia on Hungarian Folktunes," which is a veneered rehas of his fourteenth Hungarian Rhapsody.

At that, both received dazzling performances, however marred by wrong notes.

Technical Discrepancies

Bolet approached the Weber concert piece with decorum, making light of its romantic sweepings. He didn't gild the lily but treated the florid and sentimental passages for what they are.

He uncovered all the razzle-dazzel to be found in the Liszt, and was spectacular. Some was elegiac. Here and there were technical discrepancies.

Leinsdorf and the orchestra handed him superlative backgrounds in both works.

It is difficult to take the Kraft percussion concerto very seriously. But neither can it be dismissed as a "fun piece."

Its distended moods are mostly created with striking sound effects, plus being a good show to see. Melodies wander, but not far from home base. Nothing too shocking happens in the first movement, a loose collection of ideas vaguely related to a focal point.

Two High Points

The two high points were some extremely clever counter-point in woodwinds and brilliant writing for five kettledrums at the start of the finale.

Kraft achieved his effects through contrived tonal chaos and seeming disorganization. But behind it all was excellent orchestral craft.

Incidentally, Kraft is 45 years old and a one time student at the Berkshire Music Center.

Leinsdorf's treatment of the Schumann symphony was methodical, competent and routined.

He moved the scherzo at a tempo that would have defeated a lesser orchestra. There was no penalty in articulation from the strings although wind instruments left a few ragged edges.

SUNDAY TELEGRAM
WORCESTER, MASS.
CIRC. 107,550
JUL 28 1968
New England Newsclip

Tanglewood Concerts Occasion For Virtuoso Playing Of Various Kinds

Two fine pianists performed at Tanglewood Friday night as part of the Berkshire Festival. In the main concert with the Boston Symphony Orchestra, Eric Leinsdorf conducting, the Cuban artist Jorge Bolet appeared, and at the "weekend prelude" which preceded the Friday concerts, young Malcolm Frager gave a recital. The concerts were blessed with perfect weather.

It was an occasion for virtuoso playing of various kinds. The orchestra concert opened with William Kraft's fanciful Concerto for percussion and orchestra, a showpiece designed to display up front, both literally and musically, such instruments as drums, glockenspiel, wood blocks, cymbals and triangles. The work does not lean on dissonance or jagged patterns and is pleasantly stirring to hear. The five percussionists, of course, had their great moment in the spotlight.

Jorge Bolet played two very demanding pieces with the orchestra: Weber's Konzertstuck in F minor and Liszt's Fantasia on Hungarian folktunes. He is a brilliant technician able to master the work of these great pianists. The Konzertstuck was particularly lovely, heard less often and perhaps more appealing for that reason, but nontheless played with a mellow touch. The program also included Schumann's Symphony No. 2, a grand score which the orchestra handled with easy familiarity.

Those who arrived early enough for the seven o'clock prelude were rewarded with a jewel-like performance by Frager of the Brahms Sonata in C major and Liszt's Hungarian Rhapsody in F sharp minor, plus two Brahms encores including the Waltz in A Flat. This artist appears frequently at Tanglewood and it is worth making a point to go hear him, for he plays with unusual grace.

Tonight Leinsdorf will conduct a program including Bach's Wedding Cantata with Helen Boatwright, soprano, and Brahms' German Requiem, with Miss Boatwright, Sherrill Milnes, baritone, and the Tanglewood Choir and Berkshire Chorus. On Sunday afternoon Joseph Krips will be guest conductor. The program will offer Beethoven's Sixth (Pastoral) Symphony, Don Juan by Richard Strauss, and the Firebird Suite by Stravinsky.

Tanglewood will venture into pop music on Wednesday night when The Association will give a rock concert. —By A.B.M.

TRANSCRIPT-TELEGRAM (e)
HOLYOKE, MASS.
CIRC. 26,950
JUL 27 1968
New England Newsclip

Romantic Weekend Variety

The Evening Gazette

Pianists Star at Tanglewood

By JOHN F. KYES
Gazette Music Critic

LENOX — The fourth weekend at Tanglewood has great variety. Last night's moderate audience will probably be much larger tonight. The chorus and soloists will perform Brahms Requiem at 8 p.m. and tomorrow at 2:30 p.m., when Josef Krips (of San Francisco, formerly of Buffalo) will be guest conductor.

Gazette Review

Pianist Malcolm Frager, heard last night in the Weekend Prelude, played at Worcester Music Festival in 1966 and is a Tanglewood favorite. He offered early Brahms, the Sonata in C major, and the Liszt Hungarian Rhapsody No. 8 in F sharp minor, a series of vividly contrasting episodes. An enthusiastic audience was given two Brahms encores.

Frager will also be heard in next Saturday's concert.

Last night's main concert brought forward Jorge Bolet, a pianist heard in Worcester's Becker series of '51 and '54, and the Worcester Festivals of '55 and '58.

Although somewhat dated, the Weber "Konzertstuck in F minor" emphasized that this composer was a great pianist. Bolet gave the elaborate, agreeable piano part a masterful, but less than immaculate, reading with some rather capricious moments.

Erich Leinsdorf insisted that Bolet take his curtain-calls alone.

More satisfactory collaboration came in the Liszt "Fantasia on Hungarian Folktunes," where piano solos often alternated with orchestral interludes. Bolet's work was brilliant, and his impressive sounds in the "tuttis" were matched by the B.S.O. trumpets and percussion. Conductor and soloist shared bows.

Bolet will be heard again in Friday's Prelude and next Sunday's concert.

Leinsdorf game the utmost care to the Kraft "Concerto for Percussion and Orchestra," featuring five soloists from the orchestra. This work, in three fairly long movements, more often soft and tuneful than thunderous, used a great variety of drums, some tuned, and everything from musical noise makers to bells.

The Schumann Symphony No. 2 in C major was a triumph for the orchestra, and especially for Leinsdorf, who knows how to make this composer's fairly laborious orchestrations much more facile.

GAZETTE (e)
WORCESTER, MASS.
CIRC. 94,350
JUL 27 1968
New England Newsclip

BERKSHIRE FESTIVAL 1968

Friday July 26 at 9 pm

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

ERICH LEINSDORF *conductor*

KRAFT — Concerto for percussion and orchestra†
Recitativo quasi senza misura
Allegro con brio
Cadenza e variazioni

EVERETT FIRTH, ARTHUR PRESS, FRANK EPSTEIN, CHARLES SMITH, THOMAS GAUGER

WEBER — Konzertstück in F minor op. 79†
Larghetto affettuoso — allegro passionato — tempo di marcia — presto giocoso
JORGE BOLET

intermission

SCHUMANN — Symphony no. 2 in C major op. 61
Sostenuto assai — allegro ma non troppo
Scherzo: allegro vivace — trio I — trio II
Adagio espressivo
Allegro molto vivace

LISZT — Fantasia on Hungarian folktunes op. 123†
Andante mesto — allegro eroico — molto adagio — moderato — allegretto alla zingarese — vivace assai
JORGE BOLET

† First performance at the Festival concerts

Jorge Bolet plays the Baldwin piano

The program notes for tonight's concert begin on page 23

BALDWIN PIANO
RCA VICTOR RECORDS

Berkshire Festival Changes Old Format

The Berkshire Festival at Tanglewood has a new program. After 30 years or so, the cover is in color, the whole format has changed. Even the printing. It is very pretty and very easy to read. The Festival also has this year a series of Wednesday evening concerts ranging from Ravi Skankar and his sitar to Rock with The Association". It is also conducting some sort of survy on the grounds, all of which portends changes. Nothin is static of absolute, not even Tanglewood.

This past weekend was, however, what we have come to expect from the Festival; very good music.

Erich Leinsdorf conducted Friday evening, opening with a new, interesting Concerto for Percussion and Orchestra by Kraft. All the drums, chimes, and things were down stage front, the five percussionists moved wildly among their some 37 instruments. It was fun, rather like watching a strange new dance. The Concerto itself should be heard rather than watched, it becomes a bit distracting, but it was interesting.

Carl Von Weber's Konzertstuck in F Minor op. 79 followed with Jorge Bolet as solo pianist. The percussion was all moved back and we were pleased to see that the musician in charge of the bit kettle drums could proceed with his endless tuning undisturbed. Mr. Bolet is a marvelous pianist. He plays with great authority and skill. The orchestra with Mr. Bolet sounded just about perfect.

Schumann's delightful Symphony No. 2 was next. No one can deny that Leinsdorf knew what to do with Schumann. He also knew what to do with Liszt. Mr. Bolet played the Fantasia On Hungarian Folktunes op. 123 and it was brilliant. Mr. Leinsdorf had a great time, from leaning on the piano to conducting hands-over-eyes. Mr. Bolet had an equally great time, the combination produced a great rendition of Liszt.

PRESS (e)
BRISTOL, CONN.
CIRC. 15,900
JUL 30 1968
New England Newsclip

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Music Review

By RAYMOND MORIN
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CIRC. 107,550
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Two fine pianists performed at Tanglewood Friday night as part of the Berkshire Festival. In the main concert with the Boston Symphony Orchestra, Eric Leinsdorf conducting, the Cuban artist Jorge Bolet appeared, and at the "weekend prelude" which preceded the Friday concerts, young Malcolm Frager gave a recital. The concerts were blessed with perfect weather.

It was an occasion for virtuoso playing of various kinds. The orchestra concert opened with William Kraft's fanciful Concerto for percussion and orchestra, a showpiece designed to display up front, both literally and musically, such instruments as drums, glockenspiel, wood blocks, cymbals and triangles. The work does not lean on dissonance or jagged patterns and is pleasantly stirring to hear. The five percussionists, of course, had their great moment in the spotlight.

Jorge Bolet played two very demanding pieces with the orchestra: Weber's Konzertstuck in F minor and Liszt's Fantasia on Hungarian folktunes. He is a brilliant technician able to master the work of these great pianists. The Konzertstuck was particularly lovely, heard less often and perhaps more appealing for that reason, but nontheless played with a mellow touch. The program also included Schumann's Symphony No. 2, a grand score which the orchestra handled with easy familiarity.

Those who arrived early enough for the seven o'clock prelude were rewarded with a jewel-like performance by Frager of the Brahms Sonata in C major and Liszt's Hungarian Rhapsody in F sharp minor, plus two Brahms encores including the Waltz in A Flat. This artist appears frequently at Tanglewood and it is worth making a point to go hear him, for he plays with unusual grace.

Tonight Leinsdorf will conduct a program including Bach's Wedding Cantata with Helen Boatwright, soprano, and Brahms' German Requiem, with Miss Boatwright, Sherrill Milnes, baritone, and the Tanglewood Choir and Berkshire Chorus. On Sunday afternoon Joseph Krips will be guest conductor. The program will offer Beethoven's Sixth (Pastoral) Symphony, Don Juan by Richard Strauss, and the Firebird Suite by Stravinsky.

Tanglewood will venture into pop music on Wednesday night when The Association will give a rock concert. —By A.B.M.

TRANSCRIPT-TELEGRAM (e)
HOLYOKE, MASS.
CIRC. 26,950
JUL 27 1968
New England Newsclip

BERKSHIRE FESTIVAL 1968

Friday July 26 at 9 pm

BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF *Music Director*

ERICH LEINSDORF *conductor*

KRAFT — Concerto for percussion and orchestra†
Recitativo quasi senza misura
Allegro con brio
Cadenza e variazioni

EVERETT FIRTH, CHARLES SMITH, ARTHUR PRESS, THOMAS GAUGER, FRANK EPSTEIN

WEBER — Konzertstück in F minor op. 79†
Larghetto affettuoso — allegro passionato — tempo di marcia — presto giocoso
JORGE BOLET

intermission

SCHUMANN — Symphony no. 2 in C major op. 61
Sostenuto assai — allegro ma non troppo
Scherzo: allegro vivace — trio I — trio II
Adagio espressivo
Allegro molto vivace

LISZT — Fantasia on Hungarian folktunes op. 123†
Andante mesto — allegro eroico — molto adagio — moderato — allegretto alla zingarese — vivace assai
JORGE BOLET

† *First performance at the Festival concerts*

Jorge Bolet plays the Baldwin piano

The program notes for tonight's concert begin on page 23

BALDWIN PIANO
RCA VICTOR RECORDS

Romantic Weekend Variety

The Evening Gazette

Pianists Star at Tanglewood

By JOHN F. KYES
Gazette Music Critic

LENOX — The fourth weekend at Tanglewood has great variety. Last night's moderate audience will probably be much larger tonight. The chorus and soloists will perform Brahms Requiem at 8 p.m. and tomorrow at 2:30 p.m., when Josef Krips (of San Francisco, formerly of Buffalo) will be guest conductor.

Gazette Review

Pianist Malcolm Frager, heard last night in the Weekend Prelude, played at Worcester Music Festival in 1966 and is a Tanglewood favorite. He offered early Brahms, the Sonata in C major, and the Liszt Hungarian Rhapsody No. 8 in F sharp minor, a series of vividly contrasting episodes. An enthusiastic audience was given two Brahms encores.

Frager will also be heard in next Saturday's concert.

Last night's main concert brought forward Jorge Bolet, a pianist heard in Worcester's Becker series of '51 and '54, and the Worcester Festivals of '55 and '58.

Although somewhat dated, the Weber "Konzertstuck in F minor" emphasized that this composer was a great pianist. Bolet gave the elaborate, agreeable piano part a masterful, but less than immaculate, reading with some rather capricious moments.

Erich Leinsdorf insisted that Bolet take his curtain-calls alone.

More satisfactory collaboration came in the Liszt "Fantasia on Hungarian Folktunes," where piano solos often alternated with orchestral interludes. Bolet's work was brilliant, and his impressive sounds in the "tuttis" were matched by the B.S.O. trumpets and percussion. Conductor and soloist shared bows.

Bolet will be heard again in Friday's Prelude and next Sunday's concert.

Leinsdorf game the utmost care to the Kraft "Concerto for Percussion and Orchestra," featuring five soloists from the orchestra. This work, in three fairly long movements, more often soft and tuneful than thunderous, used a great variety of drums, some tuned, and everything from musical noise makers to bells.

The Schumann Symphony No. 2 in C major was a triumph for the orchestra, and especially for Leinsdorf, who knows how to make this composer's fairly laborious orchestrations much more facile.

GAZETTE (e)
WORCESTER, MASS.
CIRC. 94,350
JUL 27 1968
New England Newsclip

Berkshire Festival Changes Old Format

The Berkshire Festival at Tanglewood has a new program. After 30 years or so, the cover is in color, the whole format has changed. Even the printing. It is very pretty and very easy to read. The Festival also has this year a series of Wednesday evening concerts ranging from Ravi Skankar and his sitar to Rock with The Association". It is also conducting some sort of survy on the grounds, all of which portends changes. Nothin is static of absolute, not even Tanglewood.

This past weekend was, however, what we have come to expect from the Festival; very good music.

Erich Leinsdorf conducted Friday evening, opening with a new, interesting Concerto for Percussion and Orchestra by Kraft. All the drums, chimes, and things were down stage front, the five percussionists moved wildly among their some 37 instruments. It was fun, rather like watching a strange new dance. The Concerto itself should be heard rather than watched, it becomes a bit distracting, but it was interesting.

Carl Von Weber's Konzertstuck in F Minor op. 79 followed with Jorge Bolet as solo pianist. The percussion was all moved back and we were pleased to see that the musician in charge of the bit kettle drums could proceed with his endless tuning undisturbed. Mr. Bolet is a marvelous pianist. He plays with great authority and skill. The orchestra with Mr. Bolet sounded just about perfect.

Schumann's delightful Symphony No. 2 was next. No one can deny that Leinsdorf knew what to do with Schumann. He also knew what to do with Liszt. Mr. Bolet played the Fantasia On Hungarian Folktunes op. 123 and it was brilliant. Mr. Leinsdorf had a great time, from leaning on the piano to conducting hands-over-eyes. Mr. Bolet had an equally great time, the combination produced a great rendition of Liszt.

PRESS (e)
BRISTOL, CONN.
CIRC. 15,900
JUL 30 1968
New England Newsclip

42.

Schenectady Gazette
SCHENECTADY, N. Y.
D. 57,006

JUL 29 1968

Tanglewood Fare: New and Familiar

By MILTON ZAPOLSKI

Friday evening at Tanglewood Erich Leinsdorf conducted the Boston Symphony Orchestra in a program of new and familiar music. Featured were William Kraft's Percussion Concerto, Schumann's Symphony No. 2, Weber's Konzertstueck, op. 79, and Franz Liszt's Hungarian Fantasy, op. 123. Soloist in the last two works was George Bolet.

* * *

The concert got under way with Kraft's brilliant Concerto for Percussion and Orchestra, a three-movement work conceived along classical lines although based on modern 12-tone subjects. Performing the solo function were the orchestra's five percussionists.

The program notes don't mention it, but this score was originally conceived as a percussion concerto for a single performer. I heard it this way under conductor Henry Lewis a couple years ago in New York, but the recent expansion to five percussionists and considerably more solo hardware is a great improvement. It now sounds more imaginative and doesn't leave the "solo" concept quite so weightless and uncompetitive.

The performance was simply masterful. The soloists really dug into the score with sincere conviction and obvious involvement. Leinsdorf, too, was on his toes and led the orchestra in a dazzling accompaniment. The raving applause (premature and otherwise) that followed the work indicate that the Concerto should be played again, soon, by other major orchestras.

* * *

Next was Weber's Konzertstueck, op. 79, with George Bolet as soloist. This delightful piece is not performed often these days, perhaps because of the frankly tear-jerking, heart-on-sleeve story that goes along with it. The pianist must be an incurable romantic to play it; in fact, he sounded like one as the performance unfolded. Barring several wrong notes here and there, Bolet's playing was really nice. It's good to hear someone play smoothly these days. There was intelligent use of the pedal and a "rounded" sound that were just what this little piece requires. Leinsdorf was generally good throughout, but there could've been more horns in the opening of the march section.

After intermission Schumann's 2nd Symphony was given the poorest reading in my memory. Right from the start you could hear that Leinsdorf would somehow manage to butcher the score by pushing it too hard. The slow introduction was a trifle rushed, but it was the inflexibility of the tempo that followed which hurt the movement the most. Toward the end of the movement several loose ends must be tied up (and it can be done; Schumann as structuralist was neither incompetent nor a beginner), but Leinsdorf had the tempo by the throat and wouldn't give the various thematic subjects their proper breathing room.

* * *

The scherzo was even more stunted. Here the orchestral textures were icy clear and denied the movement of any warmth, Leinsdorf will simply have to learn how to use the cellos and horns more effectively if he expects to get anything out of music like this.

The slow movement was neither adagio nor expressivo. It was a hasty race just to get things over with and accomplished nothing except frustrate the music's poetic content. This is not an uncommon thing with Leinsdorf, for he often tends to strait jacket a score at times by employing speed for its own sake. Worst of all, the two string climaxes were totally ruined, probably because the conductor began waving his arms about so wildly that he couldn't indicate the proper emotional build-up to the players.

The finale was a little better but still left much to be desired. It wasn't until the closing pages that the music began to sound right. The ending was very exciting, actually, but Leinsdorf's preceding sins were unforgivable.

Last on the program was Liszt's Hungarian Fantasy, that bombastic synthesis for piano and orchestra. Bolet was soloist again, and he was great for the part. Virtuosity prevailed everywhere, even in the orchestra. Judging from the intensity of Leinsdorf's accompaniment, he should conduct Liszt more often.

* * *

Sunday afternoon Josef Krips was on the podium for three works, Beethoven's Pastoral Symphony, Richard Strauss' Don Juan, and the Firebird Suite by Stravinsky. The concert opened with Beethoven, and those of us who expected a plodding, indifferent interpretation were in for a pleasant surprise. Krips made the music sing with a grace and charm that today's high-pressure conductors cannot seem to give the work. The first and second movements were ravishingly performed, evidence of Krips' new-found conviviality with the music. The third movement suffered from some ensemble difficulty when at bar 95 the bassoon forgot to come in and this so confused the horn that his whole F major sequence after bar 132 was early. It was certainly unusual to hear flute and horn in canon rather than in unison. Oh well, the rest of the work went better and earned Krips a fond applause at the conclusion.

No less successful was his Don Juan, which followed intermission and proved to be as virile and exciting as we'd expect from a younger man. The percussion was unusually spotlighted, all to the better of the music. Too often the percussion gets buried in all the dense brass, but Krips kept everything under superb control. Why can't Leinsdorf get his brass to play like that?

The concert closed with Stravinsky's popular suite from the Firebird, and again Krips was excellent. The demonic power of the infernal brass was remarkable for its clarity and impact, but the subtler sections of the score did not go unheeded. Altogether a splendid afternoon, certainly one of the most musical.

THE SPRINGFIELD UNION, SPRINGFIELD, MASS., SATURDAY, JULY 27, 1968.

At Tanglewood

High Piano Artistry Offered In Program of Liszt Works

By R. C. HAMMERICH

LENOX — Jorge Bolet hasn't lost any of his expertise with the flamboyant style of Liszt. He played that worthy's "Fantasia on Hungarian Folktunes," Op. 123, and Weber's "Konzerstuck" in F Minor, Opus 79, with the Boston Symphony Orchestra and Erich Leinsdorf Friday night at Tanglewood.

Nimble Despite Bulk

He is a bulking man seemingly too big for the keyboard, but his fingers are nimble enough for the ornate lightning of Liszt.

He has the good judgment, lso, to play this theatrical music fairly straight, letting it display its own extremes of sentiment, melodrama and fire without adding gilt to its gold.

The result is, and was Friday, pianism of high entertainment.

Strong Follower

It was a good thing, also, that Schumann's second symphony, which followed intermission, is a work of great substance or it would have suffered from the nearness of the glitter of the rest of the program.

Fortunately, Leinsdorf kept it going briskly, and its traditional Germanic virtues displayed with warmth and a refreshing lack of metronomic stiffness.

The program opened with a Concerto for Percussion and Orchestra that probably won a few fans for contemporary music. It was written by William Kraft in 1964 and is considerably more musical than one might expect from a piece that uses about 40 percussion instruments as its major attraction.

Rhythm Melodies

The percussion was spread out across the front of the stage, and five acrobats leaped from one set of tuned drums or bells or chimes or vibraphones or cymbals or wood blocks to another to beat out fragmented melodies . . . yes, melodies . . . in eccentric rhyhms.

The passages were overlapped and mingled and mirrored among the percussive sections as well as orchestral sections with immense complexity and fascination.

It is active, youthful music, rebellious without chaos, and had a surprising emotional content Friday, as well as highly colorful textures and timbres.

Frager in Prelude

At the prelude concert at 7, Malcolm Frager, who will be here next weekend to play Schumann's piano concerto, played three Brahms pieces (two as encores) and Liszt's Hungarian Rhapsody No. 8.

Frager is a young pianist with a shy manner and a high sensitivity for pianistic sublety. He has been heard here several times, especially with Mozart's piano concertos, which he has played with elegance.

Friday, along with the gentle expressiveness I have learned to expect from him, there appeared a bit of pounding.

Serious Piece

Pounding is expected here and there in Lizst, but it didn't seem necessary in the Brahms Sonata, Opus 1, C Major, although that giant work is 30 minutes of most unrelenting strength and rugged brawn.

It is a very serious piece with just a little dreamy, lyrical relief near the end of the first movement.

The other Brahms pieces, the encores, were a sarabande and the A Flat Waltz.

The Lizst rhapsody has the expected thunderous noise, but also, it has some extremely fast feathery runs played with beautiful agility by Frager.

Too bad those pounding thumps stick in the memory.

MONITOR (e)
BOSTON, MASS.
CIRC. 202,150

JUL 30 1968

New England Newsclip

Tanglewood and Marlboro

Festival highlights

ARTS
ENTERTAINMENT

Lenox, Mass.

The novelty piece at Tanglewood this weekend was William Kraft's Concerto for Percussion and Orchestra. This is a relatively new work; Zubin Mehta conducted its first performance in Los Angeles last year, and Erich Leinsdorf introduced it to the Berkshire Music Festival Friday night.

Mr. Kraft is principal percussionist for the Los Angeles Philharmonic and one of the finest timpanists in that part of the world. His concerto betrays the hand and mind of a skilled performer; one can hardly imagine its being written by anyone with less than Mr. Kraft's accomplishment, for it is as idiomatic as the piano music of Liszt, and perhaps as difficult.

Five players — on this occasion they were Everett Firth, Arthur Press, Frank Epstein, Charles Smith, and Thomas Guager — work at a battery of some 35 instruments, including all manner of drums and bells, chimes, glockenspiel, vibraphone, xylophone, triangles, and six antique cymbals. Piano and celeste enter the fray from time to time as percussion instruments, although they are not designated as belonging to the solo group, and the man who played both of them Friday didn't get his name in the program.

The rest of the orchestra is also treated in concerto fashion for a large portion of the work, with instruments, or sections of them, frequently chattering at each other across the band shell. The orchestration is sparse; tuttis are rare, and except for the opening of the second movement, the percussion is always in the forefront.

Variation by timbre

The musical substance, taken in the abstract, is also rather lean. Variations by timbre is the most notable compositional technique. The last movement is a variation form, and although the other two are not, they also rely for their effect on an ever-changing configuration of tone colors.

Mr. Kraft's concerto has its pretty moments, but makes no pretense of heavy musical thought. As with most genuinely virtuosic music, the pleasure it produces is derived chiefly from the application of monumental executant force to an unusual instrumental challenge. And watching it performed is as much fun as listening to it.

The same could be said for most of the remainder of Friday night's concert. Jorge Bolet's delivery of the Konzertstück in F minor for Piano and Orchestra, by Weber (also, oddly enough, a Tanglewood première), and of the Liszt Hungarian Fantasy, revealed more showmanship than technical or stylistic accuracy. But his performances were fun, and the audience received them well.

Between Weber and Liszt Mr. Leinsdorf sandwiched a rather listless reading of Schumann's Symphony No. 2 in C major.

Bach at Marlboro

Marlboro, Vt.

Saturday night was the annual Bach cantata night at Marlboro. Blanche Honegger-Moyse led her well-trained Brattleboro Music Center Chorus through three works of the Leipzig period: No. 104, "Du Hirte Israel, höre"; No. 105, "Herr, gehe nicht ins Gericht"; and No. 11, "Lobet Gott in seinen Reichen."

The performances featured a variety of soloists, most of them of high quality. Thomas Paul and Leslie Guinn made bass and baritone arias exceptionally pleasurable; Betty Allen brought a rich, if not invariably accurate, contralto sound to solo numbers from the second and third works.

The soprano Benita Valente had only one aria to sing — "Wie zittern und wanken" from Cantata No. 105. But she did that so exceedingly well that it was one of the high points of the evening.

Kirchner concerto

Mrs. Honegger-Moyse has made a specialty of the Bach cantatas. Her performances are a model of taste and musicianship — never spectacular, but devastatingly effective, and invariably a service to the cause.

The Sunday afternoon concert included Leon Kirchner's Concerto for Violin, Cello, Ten Winds, and Percussion (1960), with Pina Carmirelli and Robert Sylvester, soloists, and the composer conducting. The work strikes this listener as substantial and stimulating, and put together with a high order of workmanship. The extreme condensation of its musical materials makes it difficult to absorb on one hearing; but its exuberant spirit encourages one to come back for a second round.

The rest of the program consisted chiefly of Alexander Schneider playing second fiddle in the best of Marlboro tradition. Mr. Schneider played second to Yoko Matsuda in a sweet performance of the Ravel Quartet, and to Yosef Yankelev in Schubert's Quartet in A minor, Op. 29.

The program opened with Monteverdi's "Scherzi Musicali" (1607), featuring sopranos Bethany Beardslee and Kate Hurney, and baritone Leslie Guinn. This was followed by a lively interpretaton of the Stravinsky Septet (1953), in which Mr. Schneider played first—and only fiddle. C.S.

43.

The Boston Globe — Monday, July 29, 1968 13

Brahms Requiem -- astonishing in its force

By MICHAEL STEINBERG

LENOX—The Brahms Requiem, which Erich Leinsdorf conducted at Tanglewood on Saturday, astounds me at each hearing or reading with its power as a statement of and about religious belief and with the unity of Brahm's vision of it as a musical romposition, the forle of its imagery, and the originality and beauty of its sonorities.

It had been something like 14 years sinlt I had heard a uonhert performanhe of the Requiem, and the one at Tanglewood was of a kind to make the enrounter not only an occasion for astonishment—it is not that one forgets the force of the work, but that one cannot ever experience it as fully as in performance — but one that deeply moved me. I don't believe I was alone in this response: what happened afterwards was by no means the loudest and hottest ovation heard at Tanglewood, bht the applause went on for a long time, solidly, and with an unusual warmth and gratitude.

The performance was superbly paced, rather quickly though its excellence was, of course, not in the speed but in the mutual relevence of the tepi. The emergence of the B flat fugue, "Die Eriosseten des Herrn," was an example of an especially masterful centrol of pace.

Leinsdorf was unusually concerned to bring out the coherence of the Requiem as a whole, to convey a sense of the progression from "Blessed are they that mourn" to "Blessed are the dead" as one immense ideational and musical impluse.

External signals alert one to this continuity—the brief pauses between movements, including even the bold, dramatic stroke of going without break from the soprano solo with its gospel of consolation to the mystery of "For here we have no continuing city."

That this aspect of the work was conveyed so successfully again depended on pacing, the aptness of each choice in the largest possible context as well as locally, and on the powers of concentration that enabled Leinsdorf to articulate the formal design so surely.

It is easy in so rhetorical a work to overplay one's hand, to make too much of individual climaxes at the expense of the whole, but Leinsdorf produced a performance with no self-indulgence, his discipline being externalized by a necessary and scrupulous observance of Brahms's keen sense of distinction between forte and fortissimo.

THE German Requiem is a work to which Leinsdorf responds with special urgency. The subject, the German words, the presence-voices, the fact that the musical language is ne in which he tends to feel comfortable; all, I imagine, contribute in various ways. At any rate, Leinsdorf's conducting Saturday was itense, involved, energetic, to a degree that occurs seldom with him.

The phrasing was always sustained, and there were moments of burning intensity, the long statement of the chorus sopranos at the beginning of the last movement being one I remember particularly vividly. The one fault in Leinsdorf's conducting was in its being excessively intense at times, with a tendency to push and to stir up activity when it did not seem justified or needed, for example in the lovely episode about the early and the latter rain.

The actual execution of all this varied in quality The choral singing was first-rate, excepting only an occasional diphthongal vowel and an ell too richly rolled.

Charles Wilson, assisted this Summer by John Oliver, did an impressive job of preparing the singers.

There was some marvelous orchestral playing (violas, cellos, basses in the first movement, timpani in the second, for example), and some that was out of tune and in other ways unbeatable (almost everything from horns and trombones), and there was often the sense of a performance that had not been rehearsed quite enough.

Helen Boatwright sang the soprano solo more beautifully than I have ever heard it, with clear and lovely tone, fine intonation, a touching sense of the words, delicate rhythmic fantasy, and an artistry in long-spanned phrasing that produced, within this quiet dynamic frame, spine-chilling tensions.

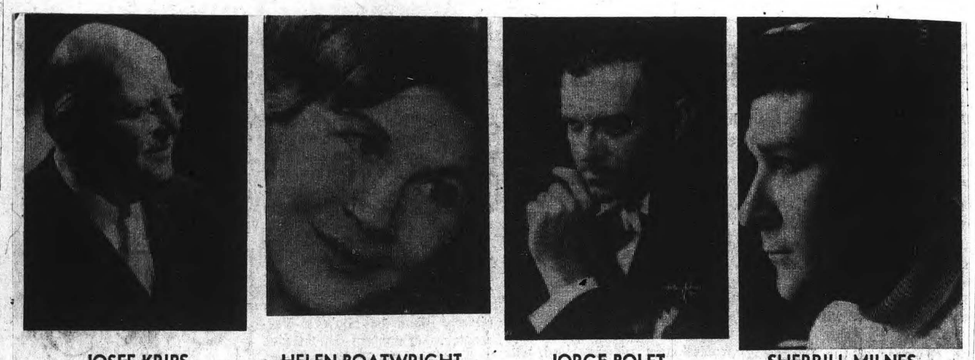
Sherrill Milnes uses his splendid baritone with taste, but there is no touch of the psalmist, the apostle, the prophet, about him at all: for all its respectable qualities, his singing really missed the point.

The performance altogether was an incompletely achieved thing, but the best of it was unusually beautiful, and the strength of the conception meant more than the blemishes.

The Bach with which the concert began, the best-known of his scular wedding cantatas, also provided an opportunity for some exquisite singing by Mrs. Boatwright, though she was not quite at ease technically here, but in most respects the performance seemed to me an impossible one, too slow, too beaty, too stiff in the foundation, too perfumed on the surface.

The ARTS

BOSTON SYMPHONY ORCHESTRA. Erich Leinsdorf conducting Bach: Wedding Cantata for soprano, "Weichet nur, betruebte Schatten," BWV 202, and Brahms: A German Requiem, with Helen Boatwright, soprano, Sherrill Milnes, baritone, the Tanglewood Choir and Berkshire Chorus. Charles Wilson, director, and John Oliver, assistant director. Saturday evening at Tanglewood.



JOSEF KRIPS HELEN BOATWRIGHT JORGE BOLET SHERRILL MILNES

Tanglewood to Feature Brahms Requiem

The major work of the fourth weekend of the Boston Symphony Orchestra's 1968 Berkshire Festival at Tanglewood in Lenox is a performance tomorrow evening, of the Brahms Requiem conducted by the orchestra's music director, Erich Leinsdorf.

Soloists will be Helen Boatwright, soprano, and Sherrill Milnes, baritone. The 78-voice chorus will be the combined Tanglewood Choir and Berkshire Chorus. The Tanglewood Choir consists of the Fellows if the Berkshire Music Center and participants in the Tanglewood programs of the New England Conservatory of Music, and Boston University. The Berkshire Chorus is made up of residents of the Tanglewood area who work under the direction of the orchestra's assistant conductor, Charles Wilson. Also on the Saturday evening program will be the "Wedding" Cantata (No. 202) of Bach, conducted by Mr. Leinsdorf, with Miss Boatwright as soloist.

The weekend programs will begin at 7 p.m. in the Tanglewood Music Shed when pianist Malcolm Frager plays the Weekend Prelude Concert, performing the Brahms C. Major Sonata and the Liszt Hungarian Rhapsody No. 8 in F Sharp minor. That evening's Boston Symphony Orchestra concert conducted by Mr. Leinsdorf features Jorge Bolet as piano soloist in two works, the Konzertstueck of Weber and the Hungarian Fantasy of Liszt. Mr. Leinsdorf will also conduct William Kraft's Concerto for Percussion and Orchestra, and Schumann's Symphony No. 2.

The Sunday concert will be conducted by the third guest conductor of the current festival, Josef Krips, conductor of the San Francisco Symphony Orchestra. Mr. Krips will lead the Boston Symphony Orchestra in performances of Beethoven's "Pastoral" Symphony, Strauss's "Don Juan", and Stravinsky's "Firebird" Suite.

The open rehearsal of the Boston Symphony Orchestra will be Saturday morning in the Shed at 10.30. The Sunday Morning Chamber Music Concert will be presented by the Music Guild String Quartet, playing works of Haydn, Bartok, and Ravel.

The Festival of Contemporary American Music, co-sponsored by the Berkshire Music Center and the Fromm Music Foundation, begins Sunday, Aug. 4 and continues through Saturday, Aug. 10. Highlights of the week will be the premieres of four new works commissioned for the Festival from composers Mark De Voto, William McKinley, Stanley Silverman, and Richard Trythall.

TRANSCRIPT (e)
NORTH ADAMS, MASS.
CIRC. 13,350
JUL 26 1968
New England Newsclip

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY CIRC. 26,000
JUL 18 1968
New England Newsclip

BRAHMS REQUIEM

A complete performance of Brahms' "German Requiem" highlights the live Boston Symphony Orchestra broadcasts from Tanglewood on WGBH-FM Saturday, July 27, 9 p.m., performed by the Berkshire Festival Chorus, Tanglewood Choir, and soloists Helen Boatwright, soprano and Sherrill Milnes, baritone. Erich Leinsdorf conducts.

BERKSHIRE FESTIVAL 1968

Saturday July 27 at 8 pm

BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF *Music Director*

ERICH LEINSDORF *conductor*

BACH — 'Wedding' Cantata no. 202 for soprano 'Weichet nur, betrübte Schatten' (Vanish, gloomy shadows)
Aria: Weichet nur, betrübte Schatten
Recitative: Die Welt wird wieder neu
Aria: Phöbus eilt mit schnellen Pferden
Recitative: D'rum sucht auch Amor sein Vergnügen
Aria: Wenn die Frühlings lüfte streichen
Recitative: Und dieses ist das Glücke
Aria: Sich üben im Lieben
Recitative: So sei das Band der keuschen Liebe
Gavotte: Sehet in Zufriedenheit

HELEN BOATWRIGHT *soprano*
JOSEPH SILVERSTEIN *violin* RALPH GOMBERG *oboe*
CHARLES WILSON *harpsichord continuo* JULES ESKIN *cello continuo*
HENRY PORTNOI *double bass continuo*

intermission

BRAHMS — Ein deutsches Requiem op. 45
Chorus: Selig sind, die da Leid tragen
Chorus: Denn alles Fleisch es ist wie Gras
Baritone and chorus: Herr, lehre doch mich, dass ein Ende
Chorus: Wie lieblich sind deine Wohnungen
Soprano and chorus: Ihr habt nun Traurigkeit
Baritone and chorus: Denn wir haben hie keine bleibende Statt
Chorus: Selig sind die Toten

HELEN BOATWRIGHT *soprano* SHERRILL MILNES *baritone*
TANGLEWOOD CHOIR and BERKSHIRE CHORUS
CHARLES WILSON *director* JOHN OLIVER *assistant director*

The program notes and texts for tonight's concert begin on page 27

BALDWIN PIANO
RCA VICTOR RECORDS

TRANSCRIPT-TELEGRAM (e)
HOLYOKE, MASS.
CIRC. 26,950
JUL 29 1968
New England Newsclip

Tanglewood Choir, Berkshire Chorus Join In Singing Brahms' "Requiem"

The Tanglewood Choir and Berkshire Chorus joined with the Boston Symphony Orchestra Saturday night to present the German Requiem by Brahms as part of the Berkshire Festival at Tanglewood, Lenox. The performance was led by Erich Leinsdorf, director of the orchestra, before an audience of nearly 8,000. This more than fills the Music Shed but it is not a large Saturday night crowd for Tanglewood.

The great oratorio was preceded by Bach's "Wedding" Cantata. Helen Boatwriglht, soprano, was soloist for this and, with baritone Sherrill Milnes, for the Requiem.

On Sunday afternoon the weather turned pleasant in time for the Music Shed concert at which Joseph Krips was guest conductor. Beethoven's Sixth Symphony opened the concert which also included Richard Strauss' "Don Juan" and the exciting "Firebird" of Stravinsky. The audience was tallied at 6,562.

Students at the Berkshire Music Center are assisting in conducting a survey of Tanglewood audiences, to get a profile of the Festival's clientele. Concertgoers are picked at random to answer factual questions about how far they have come and how often they visit Tanglewood. They are also interested to know how much of the Boston Symphony's Boston audience follows it into the Berkshires in the summer.

There will be two guest conductors next weekend, Sixteen Erhling on Friday and William Eteinberg on Sunday. On Saturday night Leinsdorf will conduct and Malcolm Frager will be soloist in his own version of the Schumann piano concerto. This will be the fifth week of the eight-week Festival A.B.M.

43.

Brahms Requiem -- astonishing in its force

By MICHAEL STEINBERG

LENOX—The Brahms Requiem, which Erich Leinsdorf conducted at Tanglewood on Saturday, astounds me at each hearing or reading with its power as a statement of and about religious belief and with the unity of Brahm's vision of it as a musical romposition, the forle of its imagery, and the originality and beauty of its sonorities.

It had been something like 14 years sinlt I had heard a uonhert performanhe of the Requiem, and the one at Tanglewood was of a kind to make the enrounter not only an occasion for astonishment—it is not that one forgets the force of the work, but that one cannot ever experience it as fully as in performance — but one that deeply moved me. I don't believe I was alone in this response: what happened afterwards was by no means the loudest and hottest ovation heard at Tanglewood, bht the applause went on for a long time, solidly, and with an unusual warmth and gratitude.

The performance was superbly paced, rather quickly though its excellence was, of course, not in the speed but in the mutual relevence of the tepi. The emergence of the B flat fugue, "Die Eriosseten des Herrn," was an example of an especially masterful centrol of pace.

Leinsdorf was unusually concerned to bring out the coherence of the Requiem as a whole, to convey a sense of the progression from "Blessed are they that mourn" to "Blessed are the dead" as one immense ideational and musical impluse.

External signals alert one to this continuity—the brief pauses between movements, including even the bold, dramatic stroke of going without break from the soprano solo with its gospel of consolation to the mystery of "For here we have no continuing city."

That this aspect of the work was conveyed so successfully again depended on pacing, the aptness of each choice in the largest possible context as well as locally, and on the powers of concentration that enabled Leinsdorf to articulate the formal design so surely.

It is easy in so rhetorical a work to overplay one's hand, to make too much of individual climaxes at the expense of the whole, but Leinsdorf produced a performance with no self-indulgence, his discipline being externalized by a necessary and scrupulous observance of Brahms's keen sense of distinction between forte and fortissimo.

THE German Requiem is a work to which Leinsdorf responds with special urgency. The subject, the German words, the presence-voices, the fact that the musical language is ne in which he tends to feel comfortable; all, I imagine, contribute in various ways. At any rate, Leinsdorf's conducting Saturday was itense, involved, energetic, to a degree that occurs seldom with him.

The phrasing was always sustained, and there were moments of burning intensity, the long statement of the chorus sopranos at the beginning of the last movement being one I remember particularly vividly. The one fault in Leinsdorf's conducting was in its being excessively intense at times, with a tendency to push and to stir up activity when it did not seem justified or needed, for example in the lovely episode about the early and the latter rain.

The actual execution of all this varied in quality The choral singing was first-rate, excepting only an occasional diphthongal vowel and an ell too richly rolled.

Charles Wilson, assisted this Summer by John Oliver, did an impressive job of preparing the singers.

There was some marvelous orchestral playing (violas, cellos, basses in the first movement, timpani in the second, for example), and some that was out of tune and in other ways unbeatable (almost everything from horns and trombones), and there was often the sense of a performance that had not been rehearsed quite enough.

Helen Boatwright sang the soprano solo more beautifully than I have ever heard it, with clear and lovely tone, fine intonation, a touching sense of the words, delicate rhythmic fantasy, and an artistry in long-spanned phrasing that produced, within this quiet dynamic frame, spine-chilling tensions.

Sherrill Milnes uses his splendid baritone with taste, but there is no touch of the psalmist, the apostle, the prophet, about him at all: for all its respectable qualities, his singing really missed the point.

The performance altogether was an incompletely achieved thing, but the best of it was unusually beautiful, and the strength of the conception meant more than the blemishes.

The Bach with which the concert began, the best-known of his scular wedding cantatas, also provided an opportunity for some exquisite singing by Mrs. Boatwright, though she was not quite at ease technically here, but in most respects the performance seemed to me an impossible one, too slow, too beaty, too stiff in the foundation, too perfumed on the surface.

The ARTS

BOSTON SYMPHONY ORCHESTRA. Erich Leinsdorf conducting Bach: Wedding Cantata for soprano, "Weichet nur, betruebte Schatten," BWV 202, and Brahms: A German Requiem, with Helen Boatwright, soprano, Sherrill Milnes, baritone, the Tanglewood Choir and Berkshire Chorus, Charles Wilson, director, and John Oliver, assistant director. Saturday evening at Tanglewood.

JOSEF KRIPS

HELEN BOATWRIGHT

JORGE BOLET

SHERRILL MILNES

Tanglewood to Feature Brahms Requiem

The major work of the fourth weekend of the Boston Symphony Orchestra's 1968 Berkshire Festival at Tanglewood in Lenox is a performance tomorrow evening, of the Brahms Requiem conducted by the orchestra's music director, Erich Leinsdorf.

Soloists will be Helen Boatwright, soprano, and Sherrill Milnes, baritone. The 78-voice chorus will be the combined Tanglewood Choir and Berkshire Chorus. The Tanglewood Choir consists of the Fellows if the Berkshire Music Center and participants in the Tanglewood programs of the New England Conservatory of Music, and Boston University. The Berkshire Chorus is made up of residents of the Tanglewood area who work under the direction of the orchestra's assistant conductor, Charles Wilson. Also on the Saturday evening program will be the "Wedding" Cantata (No. 202) of Bach, conducted by Mr. Leinsdorf, with Miss Boatwright as soloist.

The weekend programs will begin at 7 p.m. in the Tanglewood Music Shed when pianist Malcolm Frager plays the Weekend Prelude Concert, performing the Brahms C. Major Sonata and the Liszt Hungarian Rhapsody No. 8 in F Sharp minor. That evening's Boston Symphony Orchestra concert conducted by Mr. Leinsdorf features Jorge Bolet as piano soloist in two works, the Konzertstueck of Weber and the Hungarian Fantasy of Liszt. Mr. Leinsdorf will also conduct William Kraft's Concerto for Percussion and Orchestra, and Schumann's Symphony No. 2.

The Sunday concert will be conducted by the third guest conductor of the current festival, Josef Krips, conductor of the San Francisco Symphony Orchestra. Mr. Krips will lead the Boston Symphony Orchestra in performances of Beethoven's "Pastoral" Symphony, Strauss's "Don Juan", and Stravinsky's "Firebird" Suite.

The open rehearsal of the Boston Symphony Orchestra will be Saturday morning in the Shed at 10.30. The Sunday Morning Chamber Music Concert will be presented by the Music Guild String Quartet, playing works of Haydn, Bartok, and Ravel.

The Festival of Contemporary American Music, co-sponsored by the Berkshire Music Center and the Fromm Music Foundation, begins Sunday, Aug. 4 and continues through Saturday, Aug. 10. Highlights of the week will be the premieres of four new works commissioned for the Festival from composers Mark De Voto, William McKinley, Stanley Silverman, and Richard Trythall.

TRANSCRIPT (e)
NORTH ADAMS, MASS.
CIRC. 13,350

JUL 26 1968 New England Newsclip

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY CIRC. 26,000

JUL 18 1968 New England Newsclip

BRAHMS REQUIEM

A complete performance of Brahms' "German Requiem" highlights the live Boston Symphony Orchestra broadcasts from Tanglewood on WGBH-FM Saturday, July 27, 9 p.m., performed by the Berkshire Festival Chorus, Tanglewood Choir, and soloists Helen Boatwright, soprano and Sherrill Milnes, baritone. Erich Leinsdorf conducts.

BERKSHIRE FESTIVAL 1968

Saturday July 27 at 8 pm

BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF *Music Director*

ERICH LEINSDORF *conductor*

BACH — 'Wedding' Cantata no. 202 for soprano 'Weichet nur, betrübte Schatten' (Vanish, gloomy shadows)
Aria: Weichet nur, betrübte Schatten
Recitative: Die Welt wird wieder neu
Aria: Phöbus eilt mit schnellen Pferden
Recitative: D'rum sucht auch Amor sein Vergnügen
Aria: Wenn die Frühlings lüfte streichen
Recitative: Und dieses ist das Glücke
Aria: Sich üben im Lieben
Recitative: So sei das Band der keuschen Liebe
Gavotte: Sehet in Zufriedenheit

HELEN BOATWRIGHT *soprano*
JOSEPH SILVERSTEIN *violin* RALPH GOMBERG *oboe*
CHARLES WILSON *harpsichord continuo* JULES ESKIN *cello continuo*
HENRY PORTNOI *double bass continuo*

intermission

BRAHMS — Ein deutsches Requiem op. 45
Chorus: Selig sind, die da Leid tragen
Chorus: Denn alles Fleisch es ist wie Gras
Baritone and chorus: Herr, lehre doch mich, dass ein Ende
Chorus: Wie lieblich sind deine Wohnungen
Soprano and chorus: Ihr habt nun Traurigkeit
Baritone and chorus: Denn wir haben hie keine bleibende Statt
Chorus: Selig sind die Toten

HELEN BOATWRIGHT *soprano* SHERRILL MILNES *baritone*
TANGLEWOOD CHOIR and BERKSHIRE CHORUS
CHARLES WILSON *director* JOHN OLIVER *assistant director*

The program notes and texts for tonight's concert begin on page 27

BALDWIN PIANO
RCA VICTOR RECORDS

TRANSCRIPT-TELEGRAM (e)
HOLYOKE, MASS.
CIRC. 26,950

JUL 29 1968 New England Newsclip

Tanglewood Choir, Berkshire Chorus Join In Singing Brahms' "Requiem"

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ALBANY TIMES UNION
Monday, July 29, 1968

Bach and Brahms Works Feature Soloists, Choruses

Voice Dominant Instrument in Evening at Tanglewood

By JOAN SIMMONS
Times-Union Music Critic

The voice was by far the dominant instrument in Saturday night's concert at Tanglewood which made ample use of the talents of Helen Boatwright, Sherill Milnes and the Tanglewood Choir and Berkshire Chorus.

Erich Leinsdorf conducted the Boston Symphony Orchestra and voices in a warm and spirited performance opening with Bach's Wedding Cantata No. 22 ("Weichet nur betrubte Schatten") sung by soprano Helen Boatwright supported by a small group of instrumentalists.

The Cantata, opening "Vanish gloomy shadows," is a celebration of spring and the light hearted romance of the season. Miss Boatwright was marvellous with a full but caressing voice and a glowing face that bespoke her own feeling of the performance.

Burden on Soloist

The Cantata is relatively brief but nevertheless places a heavy burden on the soloist who is backed primarily by the continuo of the harpsichord, cello and the double bass.

Violinist Joseph Silverstein and oboeist Ralph Gomberg as solo instrumentalists provided the subtle shadings of tome with an expert touch.

It was on the whole a performance of musical subtlety and understatement. Solo voice and chamber orchestra were inversely employed to fill orchestral proportions.

In contrast, choir upon choir and full complement of orchestral accompaniment was used to achieve the heavier and never subtle "German" Requiem of Brahms which followed, completing the program.

As the first work depended on Miss Boatwright, the Requiem was built on the persistent full-voiced use of the Tanglewood Choir and Berkshire Chorus.

The Requiem is thoroughly German and-or Lutheran, far removed from the sentiments and text of the Latin mass common to other familiar requiems. In its way, it is also celebrational.

SHERRILL MILNES

HELEN BOATWRIGHT

Orchestra and choruses performed beautifully, straining to the utmost under the unusually spirited direction of Leinsdorf. This is a work of massive power, not one for individual virtuosity.

The role of the soloists, Miss Boat weight and barit one Sherrill Milnes, is extremely restricted and in the case of Milnes not even particularly advantageous. The fault lay with the part not the performance, Milnes making the best of an unsatisfactory role.

While the Requiem performance possessed all of the heavy and glorious power of the attention-getting climax it lacked enough reserve for texture that would have sustained interest better. It was almost too much of a good thing.

The ending of the second section, "For all flesh is as grass," would have made a perfect conclusion for the works. But instead the performance piled climax on climax until the actual ending came as a disappointing anticlimax.

The weekend at the Berkshire Music festival opened with pianist Malcom Frager giving the Weekend Prelude on Friday night followed by Leinsdorf conducting the orchestra and pianist Jorge Bolet playing a program that included Weber's Knzertstuck in F Minor and Liszt's Fantasia on Hungarian folktunes.

Joseph Kripps was scheduled to conduct the BSO on Sunday afternoon in a performance of Beethoven's Symphony No. 6 and Stravinsky's Firebird Suite.

The highlight of next week's concerts in Lenox, Mass., will be the only appearance of William Steinberg with the orchestra between the announcement of his appointment as music director and the time when he succeeds Leinsdorf at the conclusion of next summer. Steinberg will conduct on Sunday afternoon.

HELEN BOATWRIGHT, soprano, will be featured as a soloist in a concert by the Boston Symphony Orchestra, Tanglewood Choir, and Berkshire Chorus that will include Bach's Cantata no. 202 (The Wedding Cantata) and Brahms' Requiem op. 45, Saturday, July 27 at Tanglewood. (See "Entertainment" calendar.)

SUNDAY REPUBLICAN
SPRINGFIELD, MASS.
CIRC. 115,950

JUL 28 1968

New England Newsclip

At Tanglewood

Symphony, Singers Deliver Solemn Message of Brahms

By R. C. HAMMERICH

LENOX — Brahms' "German Requiem" is a slow starter, and Erich Leinsdorf was in no hurry to get it going Saturday night at Tanglewood. With him and the Boston Symphony Orchestra were Helen Boatwright, soprano, Sherrill Milnes, Baritone, and the 100 voices of the combined Tanglewood Choir and Berkshir Chorus.

Toward the end of the second chorus there is a little action, and after the baritone has contributed his share to the third section the chorus breaks forth with fugal passages that are dramatically impressive.

But action is not the message this music has to deliver. Solemn thoughtfulness is the message, and faith and a generous and comforting view of the world.

Both Milnes, a member of the Metropolitan Opera Company, and Miss Boatwright delivered this message with clarity even though their words were lost.

Calm Pacing

The chorus and orchestra delivered it even more eloquently with calm and deliberate pacing and tasteful dynamics.

Brahms worked on his great oratorio over a period of nine years; even so it was a relatively early work, completed eight years before his first symphony. And it made the young, beardless Brahms famous — especially among the many singing societies in Germany.

There are seven movements, the early sections being expressions of mourning, the center (fourth) an expression of consolation ("How Lovely is Thy Dwelling Place") and the later movements expressions of reconciliation to the idea of death.

It is a big piece of music—vast in scope and philosophy—and it kept its 7925 listeners in their seats Saturday for about 70 minutes.

But its opening mournfulness leads surely to strong and climactic final passages of optimism.

Before intermission Miss Boatwright was soloist with 21 members of the orchestra for a really elegant performance of Bach's "Wedding" Cantata No. 202.

The little group on sage consisted of 18 strings, a harpsichord, oboe, bassoon and Miss Boatwright, who was obliged to sing four arias, four recitatives and the final gavotte.

Three of the arias are of special interest, the first because the oboe (Ralph Gomberg) accompanies the soprano on an almost equal basis, the third because a solo violin (Joseph Silberstein) sings along with her, and the fourth because she and the oboe and bassoon (Sherman Walt) form a playful trio.

The cantata is one of Bach's most popular. The opening words are "Vanish, gloomy shadows," and that is what it did for its lucky listeners Saturday.

Boston Symphony to Play 'Requiem' at Tanglewood

The major work of the fourth weekend of the Boston Symphony Orchestra's 1968 Berkshire Festival at Tanglewood, Mass., is a performance this evening of the Brahms "Requiem" conducted by the orcestra's music director, Erich Leinsdorf.

Soloists will be Helen Boatwright, soprano, and Sherrill Milnes, baritone.

The 78-voice chorus will be the combined Tanglewood Choir and Berkshire Shorus.

The Tanglewood Choir consists of the fellows of the Berkshire Music Center and participants in the Tanglewood programs of the New England Conservatory of Music, and Boston University. The Berkshire Chorus is made up of residents of the Tanglewood area who work under the direction of the orchestra's assistant conductor, Charles Wilson.

Also on tonight's program will be the "Wedding" Cantata (No. 202) of Bach, conducted by Leinsdorf, with Miss Boatwright as soloist.

* * *

Tomorrow's concert will be conducted by the third guest conductor of the current festival, Josef Krips, conductor of the San Francisco Symphony Orchestra. Krips will lead the Boston Symphony in performances of Beethoven's "Pastoral" Symphony, Strauss's "Don Juan," and Stravinsky's "Firebird" Suite.

The open rehearsal of the orchestra will be held at 10:30 a.m. today in the Shed.

The Sunday morning chamber music concert will be presented by the Music Guild String Quartet, playing works of Haydn, Bartok and Ravel.

SCHENECTADY GAZETTE
Saturday, July 27, 1968

Albany Knickerbocker News
Monday, July 29, 1968

A Night to Remember at Tanglewood

By EDWARD FRENCH

At the Concert

Saturday night a crowd of over 8,000 went to Tanglewood to hear a program of baroque and romantic music consisting of the Bach "Wedding Cantata" No. 202 for soprano and the Brahms "A German Requiem" for orchestra, chorus and soprano and baritone soloists.

In the requiem the test is of a very special import. It is not setting of a traditional liturgical sequence, but a most sensitive gleaning of the Christian scriptures based on the composers own thorough knowledge of the German Bible.

"A German Requiem" has the ordered proportions and singleness of mood and color of a great work of art. The music is colored by Brahm' concern for the surviving living rather than the itercessary prayers for the departed dead.

The performance of this work by the combined Berkshire and Tanglewood choruses, soloists and Boston Symphony Orchestra under the inspire leadership of Erich Leinsdorf left nothing to be desired.

Full credit must be given to Charles Wilson and John Oliver for the splendid work of the chorus. The blend was exceptional and the overall sound had a freshness and youthful quality of unusual beauty. There was never a strident moment.

The baritone, Sherril Milnes has a rich resonant voice which he used with intelligence and style.

Helen Boatright's fluent pure voice and splendid musicianship were heard to great advantage in both Bach and Brahms.

The Bach "Wedding Cantata" which began the concert gave an opportunity for the vaunted first chair men of the orchestra to exhibit exceptional abilities. Joseph Silverstein, violin and Ralph Gomber, oboe, deserve special mention for their outstanding playing.

At the close of the concert, the audience gave the performers 10-minute standing ovation. This was truly a concert to be remembered as it was one of the rare occasions when conductor, orchestra, soloists and chorus all seemed equally inspired.

HELEN BOATWRIGHT

Massive Music At Tanglewood Presents Interesting Contrast

A two-part program at Tanglewood Saturday evening held interesting contrast for its audience. The second half presented Brahms' "German Requiem" with Erich Leinsdorf conducting the Boston Symphony together with soloists Helen Boatwright, soprano, Sherrill Milnes, baritone and a member of the Metropolitan Opera Company, and the combined voices of the Tanglewood Choir and the Berkshire Chorus. The latter made its first appearance of the season and is composed of people in the area. This massive and impressive piece of music was composed over a period of nine years and reflects the devotion to the mastering of a difficult form by its composer. Although long and at times ponderous, this work is huge in scope both musically and philosophically, and it is to be noted that the measured mourning of the early sections gives way to optimism and acceptance of death without fear in the final passages, ending on a note of great strength and faith. The chorus skillfully handled the fugal passages with dramatic effect.

Bach's "Wedding Cantata" No. 202 opens with the words "Vanish gloomy shadows" which proved indeed to be the case, as the audience was treated in the first half of the program to a fine and polished performance by Miss Boatwright, 18 strings, a harpsichord, oboe and bassoon. The carefully controlled interplay of voice and instruments made this popular cantata both a memorable and delightful experience for its listeners.—A.C.

HAMPSHIRE GAZETTE (e)
NORTHAMPTON, MASS.
CIRC. 14,250

JUL 30 1968 New England Newsclip

SOPRANO Helen Boatwright is featured soloist with Boston Symphony Orchestra at Tanglewood Saturday.

Leinsdorf, Krips Conduct at Lenox

By RAYMOND MORIN
Telegram Music Critic

Music Review

LENOX — Two strikingly different personalities were on podium Saturday night and yesterday afternoon for the closing concerts of the Berkshire Music Festival's fourth weekend at Tanglewood.

The Boston Symphony Orchestra was conducted by Erich Leinsdorf, its regular conductor, and Joseph Krips, conductor of the San Francisco Symphony.

Yesterday's audience of 6,562 made a total of 21,424 for weekend concerts beginning Friday night.

Saturday night, Leinsdorf conducted the orchestra, Tanglewood Choir, Berkshire Chorus, and vocal soloists in a program that might be thought of lesser cross-section attraction. It brought the largest audience of the weekend, 7,925.

It was Bach's "Wedding" Cantata, No. 202 for soprano and small orchestra, and Brahms' "German Requiem." Helen Boatwright was soprano soloist in both works.

Tried and True

The mixed chorus of 78 voices and baritone Sherrill Milnes of the Met participated in the Brahms.

Krips conducted a tried and true, safe and sound program. It was also unusually exciting — Beethoven's Symphony No. 6, "Pastoral," Strauss' "Don Juan," and the 1919 version of Stravinsky's ballet suite, "Firebird."

In Leinsdorf one witnessed a conductor of generalized, standard gesture. His Bach was "according to the book," but he was also instrumental in filling the Brahms Requiem with tonal opulence and inspiration.

The Bach Cantata was disappointing. Miss Boatwright's voice was poorly suited to the score. It was frail, pleasing at times, but effortful and not entirely reliable in pitch. She improved in the Brahms.

Chorus, Milnes and the orchestra shared credit for a profound delivery of the Requiem. They produced a rich composition of sound, intimately associated with the spiritual nuances of the text.

Milnes sang "Lord, make me to know" with a powerful and disciplined baritone. The absence of vocal stress was most impressive.

Commands Respect

Krips commands respect from the moment he steps on stage. You can feel such reaction from the orchestra. The audience confirmed it with long, insistent applause.

His face exuded the joy that permeates most of Beethoven's "Pastoral." Everything was exactly in place. The man has a few characteristic gestures. He beckons for loud instead of resorting to sweeping commands. His balances are obtained by quieting an entire section with a flip of the hand.

Krips' cues anticipate action. They don't pursue it in that split second that's too late for effectiveness.

Only Sour Note

Everything in the Beethoven sounded in bold relief. The only sour note was audience restlessness after the second movement. Krips was visibly upset. He could also have been annoyed at the clinkers in horns, although those men more than compensated in the Straus and Stravinsky.

The conductor brought magnificence to "Don Juan" as well as narrative substance. He placed unusual stress on the brass and didn't allow the work to lag even through the long oboe episode.

Stravinsky's "Firebird" was loaded with highlights. To name but two, the luscius sounds in the Princess round, and tingling excitement of Kastchei's dance.

It was the kind of music that brings you to the edge of your seat and keeps you there.

TELEGRAM (m)
WORCESTER, MASS.
CIRC. 62,350

JUL 29 1968 New England Newsclip

Syracusan sings at Tanglewood

TANGLEWOOD, LENOX, MASS. — The major work of the fourth weekend of the Boston Symphony Orchestra's 1968 Berkshire festival is a performance on Saturday evening of the Brahms' "Requiem" conducted by the orchestra's music director, Erich Leinsdorf.

Soloists will be Syracusan Helen Boatwright, soprano, and Sherrill Milnes, baritone, with the 78-voice chorus will be the combined Tanglewood Choir and Berkshire chorus.

Also on the Saturday evening program will be the "Wedding Cantata" (No. 202) of Bach, conducted by Leinsdorf, with Mrs. Boatwright as soloist.

The weekend programs will begin at 7 p.m. Friday in the Tanglewood Music Shed when pianist Malcolm Frager plays the Weekend Prelude Concert, performing the Brahms C. Major Sonata and the Liszt Hungarian Rhapsody No. 8 in F Sharp minor. That evening's Boston Symphony Orchestra concert conducted by Leinsdorf features Jorge Bolet as piano soloist in two works, the Konzertstueck of Weber and the Hungarian Fantasy of Lisz. Leinsdorf will also conduct William Kraft's Concerto for Precussion and Orchestra, and Schumann's Symphony No. 2.

The Sunday concert at 2:30 p.m. will be conducted by the third guest conductor of the current Festival, Josef Krips, condoctur of the San Francisco Symphony Orchestra. Krips will lead the Boston Symphony Orchestra in performances of Beethoven's "Pastoral" Symphony, Strauss's "Don Juan," and Stravinsky's "Firebird" Suite.

The Open Rehearsal of the Boston Symphony Orchestra will be Saturday in the shed at 10:30 a.m. The Sunday Morning Chamber Music Concert will be presented by the Music Guild String Quartet, playing works of Haydn, Bartok, and Ravel.

SYRACUSE HERALD JOURNAL
Wednesday, July 24, 1968

MUSIC

MASSACHUSETTS

LENOX (Berkshire Festival) — Erich Leinsdorf will conduct the Boston Symphony Orchestra in all three concerts at Tanglewood this week. Today's all-Beethovan program at 2:30 p.m. will include *Symphony No. 2, Symphony No. 8* and *Piano Concerto No. 5, Emperor.* At 9 p.m. on Friday, the Orchestra will play Kraft's *Concerto for Percussion and Orchestra,* Weber's *Konzertstuck,* Schulmann's *Symphony No. 2* and Liszt's *Hungarian Fantasy.* On Saturday at 8 p.m. the Berkshire Chorus and Tanglewood Choir will join in the performance of Brahm's *Requiem.*

DANCE

MASSACHUSETTS

LEE (Jacob's Pillow Dance Festival) — The Pennsylvania Ballet Company, July 23-27.

SUNDAY JOURNAL
PROVIDENCE, R. I.
CIRC. 204,800

JUL 21 1968 New England Newsclip

Albany Knickerbocker News
Sat. [illegible] 1968

Music

TANGLEWOOD. —The Boston Symphony Orchestra, Erich Leinsdorf conducting, will present a program at 8 p.m. today consisting of Brahms "Requiem." Helen Boatwright and Sherrill Milnes will sing with the Berkshire Chorus and the Tanglewood Choir. At 2:30 p.m. tomorrow Josef Krips will conduct a program of Beethoven's "Symphony No. 6." Strauss "Don Juan;" and Stravinsky's "Firebird Suite." Concerts will start again on Aug. 2 with a Weekend Prelude, followed by the Boston Symphony playing Berlioz, Ravel and Tchaikovsky.

Boston Symphony At Tanglewood

The Brahms Requiem will be conducted by the Boston Symphony's music director, Erich Leinsdorf tonight at 8 p.m.

Soloists wil be Helen Boatwright, soprano, and Sherrill Milnes, baritone.

The 78-voice chorus will be comprised of the Tanglewood Choir and Berkshire Chorus.

Also on the evening program is "Wedding" Cantata (No. 202) of Bach.

The 2:30 Sunday concert will be conducted by Josef Krips, conductor of the San Francisco Symphony.

His program: Beethoven's "PASTORAL" Symphony Struss's "Don Juan, and Stravinsky's "Firebird" Suite.

TIMES (E)
HARTFORD, CONN.
CIRC. 133,800

JUL 27 1968 New England Newsclip

46.

BERKSHIRE FESTIVAL 1968

Sunday July 28 at 2.30 pm

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

JOSEPH KRIPS *conductor*

BEETHOVEN	Symphony no. 6 in F major op. 68 'The Pastoral'
	Awakening of happy feelings on reaching the countryside: allegro ma non troppo
	At the brook's edge: andante molto mosso
	Festive gathering of the country people: allegro
	Thunderstorm: allegro
	Shepherd's song — happy and thankful feelings after the storm: allegretto
intermission	
STRAUSS	Don Juan op. 20
STRAVINSKY	Suite from the ballet 'The Firebird' (1919)*
	Introduction — the Firebird and its dance — variation of the Firebird
	The round of the Princess
	Infernal dance of Kashchei
	Lullaby
	Finale

The program notes for this afternoon's concert begin on page 42

BALDWIN PIANO
RCA VICTOR RECORDS*

/ **Music Review**

Varied Musical Fare at Tanglewood

By JAY C. ROSENFELD

THE PAST WEEKEND at Tanglewood, the fourth and the halfway mark of the season, presented three programs of stimulating interest consisting mainly of well-worn but welcome ever-young favorites.

Yesterday afternoon, guest conductor Joseph Krips, a man of long international experience and respected authority, made his debut with the Boston Symphony Orchestra in three masterpieces: The Beethoven Sixth Symphony, Strauss' "Don Juan" and a suite from Stravinsky's "Firebird."

The composer of this latter work has had second thoughts and has rearranged, editing and excising, certain details from the original composition. The performance which Krips used yesterday was not the one Stravinsky was heard in two years ago when he conducted the Eastman School Orchestra at Rochester, but the 1919 version of the ballet which was commissioned by the nearest-to-fabulous entrepreneur, Diaghilev, who has ever dominated any era.

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Krips, too, recognizing its aptness asked rhetorically, "Where else but here?"

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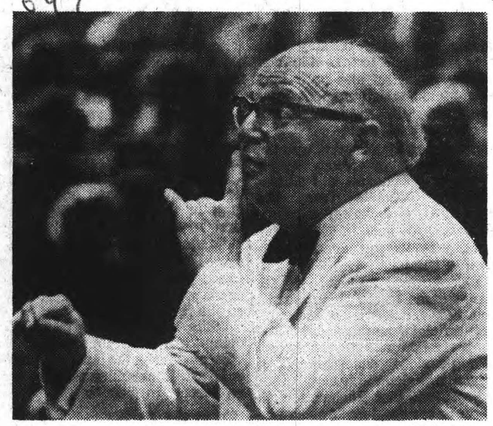

Whitestone

Joseph Krips in Tanglewood debut.

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But if his "Infernal Dance" was deliriously seducing and his "Don Juan" emotionally moving, his "Pastoral" was inclined to be comfortably languid. Krips is a tall, straight man and his baton technic is professionally correct. The delineation of the various Beethoven movements which the Bostonians gave him was exemplary.

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THE ASTONISHMENTS of this work never dull. It becomes redundant to point out the strokes of genius in the score, but it was nothing less than that to always notice the entrance and later the underlying accompaniment of the opening chorus in the wonderfully grateful timbre realized by omitting violins for its entire duration.

The Tanglewood Choir and the Berkshire Chorus, Charles Wilson, director, and John Oliver, assistant, sang with instant power and responsiveness and produced overwhelming impact in many instances. The soloists were Helen Boatwright, soprano, and Sherrill Milnes, baritone. Each one has but a single opportunity, but they did them with outstanding effectiveness. Leinsdorf was overgenerous in sharing the acclaim the audience of nearly 8,000, would not cease to tender him, but he should have shouldered more of the praise personally, for the success of the evening was mainly his.

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Five percussionists from the Boston orchestra battery took their place as soloists at the front of the stage but unexpectedly, did not release the full power of their potential impact until well along in the three-movement concerto. There were suggestions and reminiscences of Varese in some spots but it had continuity and originality as well.

Surprisingly, there were solos for several of the numerous instruments spread out before them and occasionally one player scampered from one drum to another or to a vibraphone. About 24 different instruments were utilized and the sound effects were fun and intriguing. Except for a slash-bang tympani solo, most of the playing was delicately restrained.

Kraft writes an episode for strings at the beginning of his "Cadenza e Variozioni" which sounds like a 12-note envasion. It was attention-demanding and may not have sounded any better if it had been played accurately.

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BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900

JUL 29 1968

New England Newsclip

46.

BERKSHIRE FESTIVAL 1968

Sunday July 28 at 2.30 pm

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

JOSEPH KRIPS *conductor*

BEETHOVEN — Symphony no. 6 in F major op. 68 'The Pastoral'

Awakening of happy feelings on reaching the countryside: allegro ma non troppo
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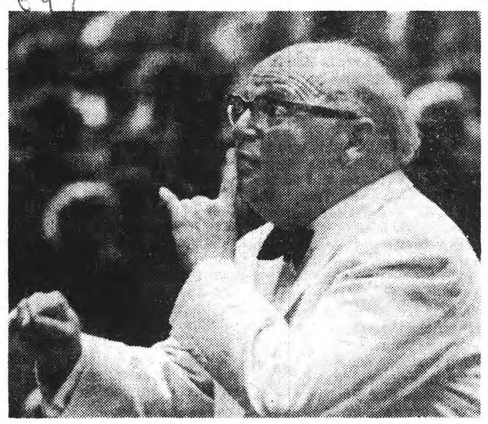

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BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900

JUL 29 1968 New England Newsclip

47

Krips' Metronomic Beat Inhibits Performance at Tanglewood

By R. C. HAMMERICH

LENOX —Josef Krips, the rotund Viennese conductor from San Francisco, was treated politely by his hosts, the members of the Boston Symphony Orchestra, Sunday afternoon.

Joyful "Don Juan"

They painted Strauss' "Don Juan" with all the joyfully garish colors the young Strauss asked for and they managed to insert some robust, gusty sounds into the "Infernal Dance" during the course of Stravinsky's suite from his ballet, "The Firebird."

But they couldn't get past Krips' professorial, metronomic beat to bring Beethoven's Symphony No. 6, "The Pastoral," to life.

Of course, a Beethoven symphony core is a masterpiece at the start, and Boston's orchestra consists of masterful musicians; so a bad performance of "The Pastoral" would have been impossible.

Early Tension Missed

But this symphony, for all its facade of rustic idyl, is best when its early sections convey an underground of electric tension which increases in anticipation of the "Thunderstorm" at the climactic point and is released in the final "Shepherd's Song" in the finale.

That "Shepherd's Song" is one of the great melodies of the symphonic library, and Sunday its beauty was sadly diminished because the uninspired early sections had not provided the proper preparation.

The orchestral virtuosity with Strauss and Stravinsky which followed erased the memory of the dissapointment with "The Pastoral," however, and the audience gave Krips warm applause.

Ehrling to Conduct

Attendance was 6562, which, with Wednesday's 4653 at the Ravi Shankar concert, brought the week's attendance to 26,077.

Next weekend the programs in the shed will present Sixten Ehrling as guest conductor Friday and William Steinberg as guest conductor Sunday.

Guest soloists will be pianists Jorge Bolet at the Friday prelude concert and with the Paganini Variations Sunday afternoon and Malcolm Frager Saturday night with his revised score of the Schumann piano concerto.

Morning Chamber Music

The spirit of the 10.30 a. m. chamber-music concert in the Tanglewood theater was dampened by a grey overcast that produced three short showers which developed into a steady, warm drizzle by the end of the concert. (The afternoon was warm and sunny.)

But the grey atmosphere was oppropriate to most of the music. The Music Guild String Quartet played Bartok's Quartet No. 3 and Ravel's Quartet in F.

The players, all members of the Boston Symphony Orchestra, are Max Winder, first violin; Gerald Gelbloom, second violin; Bernard Kadinoff, viola; Stephen Gerber, cello.

Benevolence Evident

Neither the weather nor the players seemed to be entirely in sympathy with the Haydn "Rider" quartet (Op. 74. No. 3), which opened the program, although no serious quibble is raised with the technical quality of the performance.

Aside from the tidy coordination displayed by the four players reflecting the talent for ensemble unanimity that infuses even the back-bench players of Boston's orchestra, the most evident characteristic of the quartet Sunday morning was benevolence.

It failed to show the aggression bordering on arrogance so often displayed by string quartets when essaying the dense textures, strong dynamics and variable rhythms of Ravel's only quartet and any of Bartok's quartets . . . in this case, the third.

Boston Sinfonietta

The result was supple music with a wry flavor —tasteful and satisfying.

Next Sunday morning the Boston Sinfonietta is scheduled to play music by Mozart, Bach and Dvorak.

UNION (m)
SPRINGFIELD, MASS.
CIRC. 79,350
JUL 29 1968
New England Newsclip

Sunday's concert was conducted by Joseph Krips of the San Francisco Symphony. It might well have been sub-titled "Lush music for a warm Sunday Afternoon." There is nothing sterile or academic about Mr. Krips. He seems to have a fine feeling for romance and smaltz and the music Sunday had no competition whatsoever from the cicadas or swaving trees outside. Beethoven's 6th in F. Major, "The Pastoral" opened, and surely, there is no more perfect work to be played at Tanglewood. And it was played perfectly. We dreamed on to Strauss' Don Juan op. 20 and became aware that besides romance. Mr. Krips has a great sense of the dramatic. He seems particularly interested in intonation and sound quality. We get a real feeling of theatre from what he does with the orchestra. The afternoon concluded with Stravinsky's Firebird Ballet music and here Krips really shone. It had verve and vitality and drama. It was as exciting as it was romantic and everyone sort of smiled out of the shed. It is nice to know that there are conductors like Joseph Krips around. They endow music with another dimension; it is somewhere close to love.

— Esther Watstein

Bristol Conn. Press 7/30/68

THE NEW YORK TIMES, MONDAY, JULY 29, 1968

Music: Tanglewood Has Variety

Krips Mingles Familiar and Uncommon Fare

By HAROLD C. SCHONBERG
Special to The New York Times

LENOX, Mass., July 28—If nothing else, the Tanglewood programs of the Berkshire Music Festival had variety over the weekend. This afternoon's program, conducted by Joseph Krips, was strictly bread-and-butter, with Beethoven's "Pastoral" Symphony, Strauss's "Don Juan" and Stravinsky's "Firebird" Suite. But last night saw Bach's "Wedding Cantata" and the Brahms "German Requiem," two works that are not exactly unknown but do not turn up very often. And on Friday, what with Malcolm Frager playing Brahms's C major Sonata at the Weekend Prelude, and Jorge Bolet at the evening concert playing Weber's "Concertstück" and Liszt's "Hungarian Fantasy," both with Erich Leinsdorf and the Boston Symphony, nobody could complain of hackneyed programs.

•

There even was a complete novelty to most listeners. William Kraft's Concerto for Percussion and Orchestra opened the Friday evening concert.

Mr. Kraft, a 45-year-old Chicago-born composer, now a teacher at the University of Southern California, composed this concerto last year. It is a three-movement work, a little over 15 minutes long, and does what its title implies—gives the percussion players a chance to indulge in some fancy handwork and footwork, and make a hell of a racket. The musical idiom is relatively conservative, and there even was a tonal feeling. And, of course, juggling five percussionists inevitably provides variety of sound, from pianissimo cymbal brushing to the full battery.

There were perky moments, and exciting moments. But once pure sound and pure technique were absorbed by the listener, the actual musical content sounded very thin. Whatever temporary interest the music has is in the chance it gives for hitherto anonymous musicians, normally far back in the orchestra, to come up front and display themselves. The gallant five on this occasion, all Boston Symphony players, were Everett Firth, Arthur Press, Frank Epstein, Charles Smith and Thomas Gauger.

•

The Weber "Concertstück" is a marvelous piece, and should be permanently in the repertory. Liszt's "Hungarian Fantasy," on the other hand, is fun and games, and does not aim higher than entertainment. But entertainment it is, especially as played so heroically by Mr. Bolet, all 20 fingers flailing away, not a digit out of place, in complete command of style and sonority.

Curiously, Mr. Bolet sounded less comfortable in the Weber. Possibly it was not rehearsed enough. But he was hitting in the cracks,

Percussionists Heard in Rare Solo Roles

something rare for this infallible pianist, and he even committed a few rhythmic sins. One had almost forgotten how prophetic this piece is, how it inspired the romantics, how its bravura still shines through, how advanced it was for its day.

In the Schumann Second, Mr. Leinsdorf gave an up-and-down metrical performance, propulsive but inflexible, strong but without much charm. But the following night, in the "German Requiem," he was conducting music that clearly meant a great deal to him, and there was a kind of personal involvement missing from the Schumann, or from Bach's "Wedding Cantata," for that matter.

The powerful and often brooding Brahms score emerged with consecutive flow, with contour and rhythmic precision, and with a kind of massiveness that never degenerated into lumpy heaviness. Two fine soloists participated. Helen Boatwright sang the soprano solo with a pure, lovely floating sound, and Sherrill Milnes was the admirable baritone —a singer with an opulent voice and, in addition, brains. The Tanglewood Choir had been rehearsed through and through, and the young singers gave as good an account of the choral parts as one is going to hear any time, any place.

Tanglewood and Marlboro

Festival highlights

Lenox, Mass.

ARTS
ENTERTAINMENT

The novelty piece at Tanglewood this weekend was William Kraft's Concerto for Percussion and Orchestra. This is a relatively new work; Zubin Mehta conducted its first performance in Los Angeles last year, and Erich Leinsdorf introduced it to the Berkshire Music Festival Friday night.

Mr. Kraft is principal percussionist for the Los Angeles Philharmonic and one of the finest timpanists in that part of the world. His concerto betrays the hand and mind of a skilled performer; one can hardly imagine its being written by anyone with less than Mr. Kraft's accomplishment, for it is as idiomatic as the piano music of Liszt, and perhaps as difficult.

Five players — on this occasion they were Everett Firth, Arthur Press, Frank Epstein, Charles Smith, and Thomas Guager — work at a battery of some 35 instruments, including all manner of drums and bells, chimes, glockenspiel, vibraphone, xylophone, triangles, and six antique cymbals. Piano and celeste enter the fray from time to time as percussion instruments, although they are not designated as belonging to the solo group, and the man who played both of them Friday didn't get his name in the program.

The rest of the orchestra is also treated in concerto fashion for a large portion of the work, with instruments, or sections of them, frequently chattering at each other across the band shell. The orchestration is sparse; tuttis are rare, and except for the opening of the second movement, the percussion is always in the forefront.

Variation by timbre

The musical substance, taken in the abstract, is also rather lean. Variations by timbre is the most notable compositional technique. The last movement is a variation form, and although the other two are not, they also rely for their effect on an ever-changing configuration of tone colors.

Mr. Kraft's concerto has its pretty moments, but makes no pretense of heavy musical thought. As with most genuinely virtuosic music, the pleasure it produces is derived chiefly from the application of monumental executant force to an unusual instrumental challenge. And watching it performed is as much fun as listening to it.

The same could be said for most of the remainder of Friday night's concert. Jorge Bolet's delivery of the Konzertstück in F minor for Piano and Orchestra, by Weber (also, oddly enough, a Tanglewood première), and of the Liszt Hungarian Fantasy, revealed more showmanship than technical or stylistic accuracy. But his performances were fun, and the audience received them well.

Between Weber and Liszt Mr. Leinsdorf sandwiched a rather listless reading of Schumann's Symphony No. 2 in C major.

Bach at Marlboro

Marlboro, Vt.

Saturday night was the annual Bach cantata night at Marlboro. Blanche Honegger-Moyse led her well-trained Brattleboro Music Center Chorus through three works of the Leipzig period: No. 104, "Du Hirte Israel, höre"; No. 105, "Herr, gehe nicht ins Gericht"; and No. 11, "Lobet Gott in seinen Reichen."

The performances featured a variety of soloists, most of them of high quality. Thomas Paul and Leslie Guinn made bass and baritone arias exceptionally pleasurable; Betty Allen brought a rich, if not invariably accurate, contralto sound to solo numbers from the second and third works.

The soprano Benita Valente had only one aria to sing — "Wie zittern und wanken" from Cantata No. 105. But she did that so exceedingly well that it was one of the high points of the evening.

Kirchner concerto

Mrs. Honegger-Moyse has made a specialty of the Bach cantatas. Her performances are a model of taste and musicianship — never spectacular, but devastatingly effective, and invariably a service to the cause.

The Sunday afternoon concert included Leon Kirchner's Concerto for Violin, Cello, Ten Winds, and Percussion (1960), with Pina Carmirelli and Robert Sylvester, soloists, and the composer conducting. The work strikes this listener as substantial and stimulating, and put together with a high order of workmanship. The extreme condensation of its musical materials makes it difficult to absorb on one hearing; but its exuberant spirit encourages one to come back for a second round.

The rest of the program consisted chiefly of Alexander Schneider playing second fiddle in the best of Marlboro tradition. Mr. Schneider played second to Yoko Matsuda in a sweet performance of the Ravel Quartet, and to Yosef Yankelev in Schubert's Quartet in A minor, Op. 29.

The program opened with Monteverdi's "Scherzi Musicali" (1607), featuring sopranos Bethany Beardslee and Kate Hurney, and baritone Leslie Guinn. This was followed by a lively interpretaton of the Stravinsky Septet (1953), in which Mr. Schneider played first—and only fiddle. C. S.

48.

Tanglewood Concerts Draw 18,934

Last weekend at Tanglewood, summer home of the Boston Symphony Berkshire Music Festival, the half-way mark of the season was reached.

A total of 18,934 attended the three concerts, plus an audience of 4,653 who turned out for the Wednesday Contemporary Trends musical program with Ravi Shankar and a group of North and South India Musicians.

Malcolm Frager played the Brahms' C major Sonata at the weekend Prelude Friday evening with his usual competence and musicianship, followed by the regular concert with Erich Leinsdorf conducting the Boston Symphony, which opened with a rather interesting novelty, making its debut at Tanglewood, William Kraft's "Concerto for Percussion and Orchestra".

Composed last year, Kraft is tympanist of the Los Angeles Philharmonic Orchestra and teaches at the University of Southern California. His work gives the symphony's percussionists an opportunity to let go with solos sounds that blast away. The five soloists from the percussion section featured up front were Everett Firth, Arthur Press, Frank Epstein, Charles Smith and Thomas Gauger.

The famed pianist George Bolet performed the Weber "Concertstuck" most colorfully, with considerable fire and passion. The second half of the program featured Schumann's Symphony No. 2, given a pedestrian performance by orchestra and conductor. Friday evening's program finished with the delightful and ever-popular Liszt's Fantasia on Hungarian folk tunes op. 123, brilliantly played by George Bolet, who has the flair and technique that does Liszt justice.

Saturday evening's program began with Bach's "Wedding Cantata" featuring Helen Boatwright as soprano soloist, accompanied by Joseph Silverstein, concertmaster of the Boston, Charles Wilson playing the Harpsichord Continuo, Henry Portnoi, Double Bass Continuo, Ralph Gomberg, Oboe and Jules Eskin, Cello Continuo. This was a thoroughly delightful and charming performance, with Miss Boatwright's flowing and beautiful voice thrilling the audience.

However, the most thrilling and exciting performance was the presentation of the monumental "Brahms German Requiem", which completed the last half of Saturday night's performance. It was quite evident that Leinsdorf was personally and deeply involved with this performance. It was brilliantly the Tanglewood Choir and Berkperformed by the orchestra and shire Festival Chorus sang this work with the greatest of purity, joy and musicanship. Credit should be given to Charles Wilson, director of these choral groups and his assistant, John Oliver. The two soloists, Helen Boatwright and Sherrill Milnes, Baritone, performed their small, yet perfectly beautiful solos with infallible artistry. This work of powerful beauty and massiveness never proved dull or overbearing.

Joseph Krips made his Tanglewood debut as guest conductor on Sunday afternoon with a beautiful rendition of Beethoven's "Pastoral" Symphony No. 6. always enjoyed by audiences in this idyllic bucolic and magnificent setting of Tanglewood. The last half of the program featured Strauss' Don Juan, op. 20 and Stravinsky's "Firebird" Suite from the Ballet.

Next weekend's programs will bring Sixten Ehrling of the Detroit Symphony as Guest Conductor, Friday evening, featuring Berlioz, "Benvenuto Cellini, Overture, Ravel's Pavane for a dead Infanta, Ravel's Rapsodie Spaknole and Tchaikovsky's Symphony No. 5. Saturday evening's concert will be conducted by Erich Leinsdorf playing Nicolai's "The Merry Wives of Windsor", Mendelssohn's Symphony No. 3 (Scottish), Strauss' Suite from Der Rosenkavalier, and the return to the regular concert stage of Malcolm Frager, eminent pianist, who will be the soloist in Schumann's Piano Concerto. Sunday afternoon, Aug. 4, will bring guest conductor William Steinberg, music director of the Pittsburgh Symphony Orchestra, for a concert of works by Wagner, Rachmaninoff and Mahler. George Bolet, Piano Soloist will be heard in Rachmaninoff's Paganini Variations. Tonight, "the Association" will perform in the last of the contemporary trends concerts.

S.S.M.

JOURNAL
LAKEVILLE, CONN.
WEEKLY CIRC. 3,500

AUG 1 1968 New England Newsclip

Tanglewood in Review

FRIDAY, JULY 26
By D. D.

This evening's concert by the Boston Symphony featured a host of soloists, seven, to be exact, in a program featuring three concertos and one symphony. Robert Kraft's *Concerto for Percussion and Orchestra,* with its numerous hints of Copland and Bernstein, was, if not much else, a brilliant display piece for the percussion section of the orchestra. If one has a taste for dazzling virtuosity in this department, Kraft's work generated a lot of excitement and seemed to please the audience.

Jorge Bolet, brilliant Cuban pianist, turned finely wrought versions of Weber's *Konzertstuck in F Minor* and Liszt's *Hungarian Fantasy.* These works, requiring enormous technical command as well as sheer muscular force, were worthy vehicles for this gifted artist. In absolute control at all times, his ability to preserve complete clarity and purity of line especially in the heavily charged passages would place Bolet in the top rank of interpreters of Liszt. Schumann's *Second Symphony* with its rich thematic material and varied moods was read with integrity and taste if not with any excess of lyric abandon.

SATURDAY, JULY 27
By A. C. S.

When a conductor has so many compositions to present in the course of a symphony season, it is presumptuous to expect him to have a deep personal attachment for each one. Those who were at Tanglewood Saturday night were privileged to hear at least two works about which Erich Leinsdorf does feel deeply. The first was Bach's *Wedding Cantata No. 202* with Helen Boatwright as soprano soloist. It was a joyful performance of a work heard rarely in concert or otherwise.

The major offering was the *Requiem* of Johannes Brahms. The orchestra has rarely sounded better and the rich sonorities of the score were eloquently projected. Sherrill Milnes' rich baritone was perfect for the work. (Although a member of the Metropolitan Opera Company, this was his first appearance at Tanglewood.) Miss Boatwright was ideal for the soprano solo. Her sensitive approach and the fine texture of her voice added immeasurably to the presentation.

Brahms makes extraordinary demands on the chorus in this very personal oratorio. The range is wide, the *tessitura* is often high, and the dynamic range is enormous. The combined voices of the Berkshire Chorus and the Tanglewood Choir were superbly equal to the demands. In all, this was one of the finest performances one could hope to hear.

SUNDAY, JULY 28
By D. D.

Making his first appearance this season at Tanglewood was the noted conductor Joseph Krips. For his program he chose three works from the standard repertory: Beethoven's *Symphony No. 6,* Richard Strauss' *Don Juan,* and Stravinsky's *Firebird Suite.* Mr. Krips' excellence as an interpreter of Beethoven was quite obvious. A taut style along with a highly disciplined approach in the Germanic tradition, drew every ounce of musical content from the score, the various scenes flowing one into the other to form an unbroken image of nature.

The same touch was evident in the Strauss work. An impressive orchestral showpiece to begin with, and utilizing the full resources of the modern orchestra, the Don Juan requires a seasoned conductor and musicians to make its effect, and this was admirably achieved. In spite of some faulty intonation *The Firebird* came over with the same verve. Heavily accentuated dynamic contrasts kept the audience awake and listening. A note of praise is due to the first oboist Ralph Gomberg for some exquisite playing in all three works.

REPUBLICAN (m)
WATERBURY, CONN.
CIRC. 26,100

AUG 1 1968 New England Newsclip

Attendance Hits 23,587 At Concerts

Last weekend at Tanglewood, summer home of the Boston Symphony Berkshire Music Festival, the half-way mark of the season was reached.

A total of 18,934 attended the three concerts, plus an audience of 4,653 which turned out for the Wednesday Contemporary Trends musical program with Ravi Shankar and a group of North and South India Musicians.

Malcolm Frager played the Brahms' C major Sonata at the weekend Prelude Friday evening with his usual competence and musicianship, followed by the regular concert with Erich Leinsdorf conducting the Boston Symphony, which opened with a rather interesting novelty, making its debut at Tanglewood, William Kraft's "Concerto for Percussion and Orchestra".

Composed last year, Kraft is with the Los Angeles Philharmonic Orchestra and teaches at the University of Southern California. His work gives the symphony's percussionists an opportunity to let go with solos sounds that blast away. The five soloists from the percussion section featured up front were Everett Firth, Arthur Press, Frank Epstein, Charles Smith and Thomas Gauger.

The famed pianist George Bolet performed the Weber "Concertstuck" most colorfully, with considerable fire and passion. The second half of the program featured Schumann's Symphony No. 2, given a pedestrian performance by orchestra and conductor. Friday evening's program finished with the delightful and ever-popular Liszt's Fantasia on Hungarian folk tunes op. 123, brilliantly played by George Bolet, who has the flair and technique that does Liszt justice.

Saturday evening's program began with Bach's "Wedding Cantata" featuring Helen Boatwright as soprano soloist, accompanied by Joseph Silverstein, concertmaster of the Boston, Charles Wilson playing the Harpsichord Continuo, Henry Portnoi, Double Bass Continuo, Ralph Gomberg, Oboe and Jules Eskin, Cello Continuo. This was a thoroughly delightful and charming performance, with Miss Boatwright's flowing and beautiful voice thrilling the audience.

However, the most thrilling and exciting performance was the presentation of the monumental "Brahms German Requiem", which completed the last half of Saturday night's performance. It was quite evident that Leinsdorf was personally and deeply involved with this performance. It was brilliantly performed by the orchestra and the Tanglewood Choir and Berkshire Festival Chorus sang this work with the greatest of purity, joy and musicanship. Credit should be given to Charles Wilson, director of these choral groups and his assistant, John Oliver. The two soloists, Helen Boatwright and Sherrill Milnes, Baritone, performed their small, yet perfectly beautiful solos with infallible artistry. This work of powerful beauty and massiveness never proved dull or overbearing.

Joseph Krips made his Tanglewood debut as guest conductor on Sunday afternoon with a beautiful rendition of Beethoven's "Pastoral" Symphony No. 6. always enjoyed by audiences in this idyllic bucolic and magnificent setting of Tanglewood. The last half of the program featured Strauss' Don Juan, op. 20 and Stravinsky's "Firebird" Suite from the Ballet.

AMERICAN (e)
WATERBURY, CONN.
CIRC. 41,850

AUG 1 1968 New England Newsclip

Fifth Week

Chopin Ballades Highlight at Tanglewood

By RAYMOND MORIN
Telegram Music Critic

Music Review

LENOX — Some of the most stimulating music of this Berkshire Festival was heard at the opening concert of the fifth weekend Friday night at Tanglewood.

Although this summer's audiences have been partial to programs with soloists, 5,043 persons came to hear Sixten Ehrling conduct the Boston Symphony.

Ehrling is well known to Worcester where he conducts his Detroit Symphony Orchestra annually at the festival.

The early evening weekend prelude program was the four Chopin ballades superbly played by Jorge Bolet.

It was crystal clear Friday night that the Boston Symphony players like and respect Ehrling. This could be detected easily in their personal attitude and playing.

The program itself was pretty standard, with two rather frail inclusions. Substantial works were Ravel's Rapsodie Espagnol and Tchaikovsky's Symphony No. 5, Opus 64.

Pallid by comparison were Berlioz' overture to "Benvenuto Cellini," Opus 23, and Ravel's "Pavane Pour Une Infante Defunte."

Ehrling is an imaginative, reliable conductor. He knows what he wants and approaches his scores with decision. When he conducts an orchestra of Boston Symphony caliber, the results can be spectacular.

They certainly were in the Tchaikovsky symphony and Ravel rapsodie.

Its frowning moods do not bar the Tchaikovsky Fifth from being used as an abject emotion rouser along with fireworks display.

The Tchaikovsky was outstanding because Ehrling removed all traces of exaggeration.

Opening theme was sad but didn't weep. String passages had sweep. Brass was aggressive but didn't blare. Percussion was not pounded.

The major horn solo of the second movement was invisively and accurately played by James Stagliano and duplicated beautifully by the cello section. Ehrling drew vivid contrasts between the passionate laments of the second movement and flighty mood of the ensuing waltz. The finale had breadth and total magnificence.

Ravel's rapsodie was presented as a tapestry of exquisite sound. Ehrling gave as much attention to its delicate porcelain as to geyser-like passages and lush materials.

The Malaguena and Habanera were thoroughly steeped in the Spanish idiom. The concluding feria took the orchestra into an area of virtuosity. It was excellent podium-orchestra communication and the men played for all they were worth.

Berlioz' "Cellini" was competent performance of a jaded piece — pompous, noisy and shallow beyond its superficial sound.

Ravel's "Pavane" was properly amorous. Its only justification on this program was that it gave horns, woodwinds, strings and harp opportunities to play sentimental and euphonious solos.

SUNDAY TELEGRAM
WORCESTER, MASS.
CIRC. 107,550

AUG 4 1968 New England Newsclip

BERKSHIRE FESTIVAL 1968

Friday August 2 at 7 pm

BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF *Music Director*

WEEKEND PRELUDE

JORGE BOLET *piano*

CHOPIN

Ballade in G minor op. 23

Ballade in F major op. 38

Ballade in A flat major op. 47

Ballade in F minor op. 52

Jorge Bolet plays the Baldwin piano

BALDWIN PIANO
RCA VICTOR RECORDS

JORGE BOLET was born in Havana, Cuba, and was five when he began to study the piano. At nine he gave his first public recital and a year later appeared as soloist with the Havana Sinfonica. He won a scholarship to the Curtis Institute, and after graduation went to Europe for further study. He served in both the Cuban and US armies during the second world war, then returned to the concert stage. Jorge Bolet has played with the major orchestras in the United States, and has appeared in recital and with orchestras on all five continents of the world. He appears again with the Boston Symphony Orchestra next weekend, and is soloist at the prelude next Friday August 2. During the coming season he will perform with the Orchestra in Boston and New York.

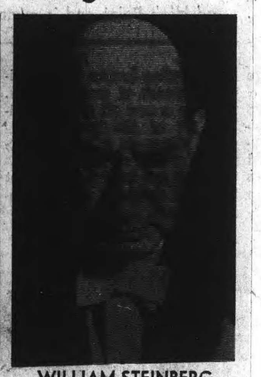
TRANSCRIPT (e)
NORTH ADAMS, MASS.
CIRC. 13,350

AUG 2 1968 New England Newsclip

Tanglewood Weekend Program

MALCOLM FRAGER

SIXTEN EHRLING



WILLIAM STEINBERG

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NEWS (E)
FRAMINGHAM, MASS.
CIRC. 18.650

AUG 2 1968 New England Newsclip

Berkshire Festival In Fifth Weekend

TANGLEWOOD, LENOX — The fifth weekend of the 1968 Berkshire Festival opens tonight at 7 o'clock when pianist Jorge Bolet plays the four Chopin Ballads as the Weekend Prelude. At 9 p.m. the Boston Symphony Orchestra will be conducted by Sixten Ehrling, conductor of the Detroit Symphony, in a program consisting of Berlioz' Overture to Benvenuto Cellini, Ravel's Pavane for a Dead Infanta and Rapsodie Espagnole, and Tschaikowsky's Symphony No. 5.

On Saturday evening's program, Erich Leinsdorf, the Orchestra's Music Director, conducts an unusually interesting performance of Robert Schumann's piano concerto with Malcolm Frager as soloist. This performance offers a rare opportunity to hear the concerto's first movement as Schumann first composed it in 1841 for his wife, Clara. It was then called the Phantasie for Piano and Orchestra.

When Schumann added the second and third movements, he made certain changes in the Phantasie, in which changed form we know it now as the concerto's first movement. Malcolm Frager had the opportunity to obtain a copy of the original work. At the time of his appearance at the Berkshire Festival in 1967, he read through it with Mr. Leinsdorf and the Berkshire Music Center Orchestra and Mr. Leinsdorf decided then to program it for Tanglewood 1968.

Also on the Saturday evening program is the "Scottish" Symphony, No. 3, of Mendelssohn. The concert opens with the overture to Nicolai's "The Merry Wives of Windsor" and closes with a suite from Strauss's "Der Rosenkavalier."

On Sunday, August 4, the Orchestra will be conducted by its future Music Director, William Steinberg. This will be Mr. Steinberg's only appearance with the Orchestra before assuming the Music Directorship in the fall of 1969. His program will include Wagner's Overture to "Die Meisters-Paganini Variations, with pianist Jorge Bolet as soloist, and Mahler's First Symphony.

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* * *

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William Steinberg will conduct the orchestra on Sunday, Aug. 4. This program, which begins at 2:30 p.m., will feature a performance of Rachmaninoff's Paganini Variations by pianist Jorge Bolet. Mahler's Symphony No. 1 will also be heard.

* * *

WAMC, the FM station of Albany Medical College, is broadcasting live from Tanglewood every performance of the Boston Symphony Orchestra at this year's Berkshire Music Festival.

Schenectady Gazette
SCHENECTADY, N. Y.
D. 54,006

AUG 1 1968

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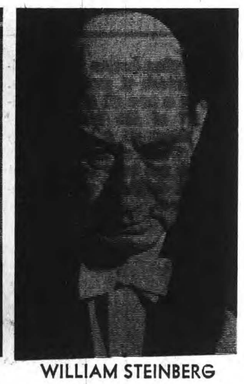
TRANSCRIPT (e)
NORTH ADAMS, MASS.
CIRC. 13,350

AUG 2 1968 New England Newsclip

Tanglewood Weekend Program

MALCOLM FRAGER

SIXTEN EHRLING



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CIRC. 18,650

AUG 2 1968 New England Newsclip

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Schenectady Gazette
SCHENECTADY, N. Y.
D. 54,006

AUG 1 1968

50.

Will Make Appearances at Tanglewood

JOSEF KRIPS

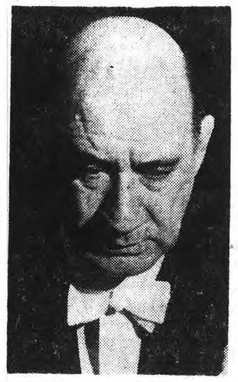
Josef Krips, conductor of the San Francisco Symphony Orchestra, will guest conduct the Boston Symphony Orchestra for a concert that will include works by Beethoven, Strauss and Stravinsky, today.

SIXTEN EHRLING

Sixten Ehrling, music director and conductor of the Detroit Symphony, will guest conduct the Boston Symphony Orchestra in a concert including works by Berlioz, Ravel, and Tschaikovsky, next Friday.

MALCOLM FRAGER

Malcolm Frager, pianist, will be featured as the soloist in a performance of the Schumann Piano concerto (Frager version) with the Boston Symphony Orchestra under the direction of Erich Leinsdorf, Saturday evening.



WILLIAM STEINBERG

William Steinberg, music director of the Pittsburgh Symphony Orchestra, will be guest conductor of the Boston Symphony Orchestra for a concert of works by Wagner, Rachmaninoff and Mahler, next Sunday afternoon.

The Association will give a concert of Rock music in the third event in the Contemporary Trends Series, Wednesday evening.

Saturday, Aug. 17

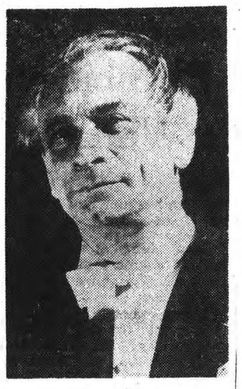
Ancerl to Conduct Berkshire Concert

Erich Leinsdorf, music director of the Boston Symphony Orchestra, has announced the program to be played by the orchestra under the direction of Karel Ancerl on Saturday, Aug. 17, when Mr. Ancerl conducts a concert originally to have been conducted by the ailing Charles Munch, at Tanglewood.

PROGRAM

GLUCK Overture to IPHIGENIA IN AULIS
SHOSTAKOVICH Symphony no. 1
DVORAK Symphony no. 8 in G (old no. 4)

The 60 year old Mr. Ancerl, conductor since 1950 of the Czech Philharmonic Orchestra, was born in Bohemia and educated at the Prague Conservatory. He is widely known through his recordings, his tours with the Czech orchestra, and his appearances throughout the



KAREL ANCERL

the Boston Symphony Orchestra.

Mr. Munich, former music director of the B.S.O. was to have conducted Berlioz' Romeo and Juliet until illness required the cancellation of his American engagements this summer.

Illness Cancels Engagement

"We are delighted to welcome Karel Ancerl to the Boston Symphony Orchestra and to Tanglewood," said Music Director Erich Leinsdorf in a statement issued when he announced Mr. Ancerl's program, "though we regret that it should be occasioned by the illness of Charles Munch, who holds a very special place in our hearts and to whom we send our warmest good wishes. We are very grateful to Mr. Ancerl for kindly revising his plans and coming early to this country for his first conducting appearances of the season."

SUNDAY REPUBLICAN
SPRINGFIELD, MASS.
CIRC. 115,950

JUL 28 1968 New England Newsclip

WILLIAM STEINBERG . . . Music Director of the Pittsburgh Symphony Orchestra who will be guest conductor at Tanglewood Sunday, Aug. 4.

The Weekend at Tanglewood

Two guest conductors and two soloists will be featured at Tanglewood this weekend. The Friday evening concert (which starts at 9) will be precluded by pianist Jorge Bolet who begins her solo performance at 7. The concert itself will be conducted by Sixten Ehrling, Music Director and Conductor of the Detroit Symphony. The program will include the *Benvenuto Cellini Overture* by Berlioz; *Pavane for a dead Infanta* and *Rapsodie Espagnole*, Ravel; *Symphony No. 5*, Tchaikovsky.

Saturday evening at 8 Erich Leinsdorf will lead the Boston Symphony in *The Merry Wives of Windsor* by Nicolai; Mendelssohn's *Scottish Symphony;* and the Frager version of Schumann's Piano Concerto featuring soloist Malcolm Frager. The program will conclude with a suite from *Der Rosenkavalier* by Strauss.

William Steinberg, Music Director of the Pittsburgh Symphony Orchestra will be guest conductor Sunday, Aug. 4 at 2:30. The program will include only two works: *Paganini Variations* by Rachmaninoff featuring Jorge Bolet, and Mahler's *First Symphony.*

In an advance announcement, Director Leinsdorf states that due to ill health Charles Munch will be unable to conduct his scheduled concert on Aug. 17. In his place will be Karel Ancerl, conductor of Czech Philharmonic.

JOURNAL
LAKEVILLE, CONN.
WEEKLY CIRC. 3,500

AUG 1 1968 New England Newsclip

This Week At Tanglewood

Wednesday, July 31: Contemporary trends, rock, the Association, 8 p. m., Shed.

Friday, August 2: BSO conducted by Sixten Ehrling, in Berlioz's Benvenuto Cellini, Overture, Ravel's Pavane for a dead Infanta and Rapsodie Espagnole and Tchaikovsky Symphony No. 5, 9 p. m., Shed . . Week end Prelude, 7 p. m., Jorge Bolet . .

Saturday, August 3: BSO conducted by Leinsdorf in Nicolai's The Merry Wives of Windsor, Mendelssohn's Symphony No. 3, "Scottish," Schumann's Piano Concerto (Frager version) (Malcolm Frager) and Strauss' Suite from Der Rosenkavalier, 8 p. m., Shed . .

Sunday, August 4: BSO conducted by William Steinberg in Wagner's Meistersinger Overture, Rachmaninoff's Paganini Variations (Bolet) and Mahler's Symphony No. 1, 2:30 p. m., Shed.

GREENVILLE LOCAL
Wednesday, July 31, 1968

ATHENS HERALD
Thursday, August 1, 1968

RAVENA NEWS HERALD
Friday, August 2, 1968

UNION (m)
SPRINGFIELD, MASS.
CIRC. 79,350

AUG 2 1968 New England Newsclip

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Ehrling To Conduct

At 9 the Boston Symphony Orchestra will be conducted by Sixten Ehrling, conductor of the Detroit Symphony, in a program consisting of Berlioz' Overture to Benvenuto Cellini, Ravel's Pavane for a dead Infanta and Rapsodie Espagnole, and Tschaikowsky's Symphony No. 5.

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On Sunday, the orchestra will be conducted by its future music director, William Steinberg. His program will include Wagner's Overture to Die Meistersinger, Rachmaninoff's Paganini Variations, with pianist Jorge Bolet as soloist, and Mahler's First Symphony.

The 1968 Festival of Contemporary Music, sponsored for the fifth year by the Berkshire Music Center with the Fromm Music Foundation, begins Sunday and runs through August 11. Electronic music, chamber and orchestral music and opera will be presented.

Leinsdorf, will conduct a performance of Schoenberg's Die Gluecklicke Hand on August 7 at 8 p. m. preceding the premiere of a new opera by Stanley Silverman (music) and Richard Foreman (words). The opera will be conducted by Michael Tilson Thomas.

Three other works are also to be premiered. On Monday, Richard Trythall's Continuums will be heard in a program to be conducted by Gunther Schuller. On Tuesday, Mark DeVoto's The Distinguished Thing will be heard in a program which also will include William T. McKinley's Premises and Espositions.

Ehrling Masterful At Tanglewood

By R. C. HAMMERICH

LENOX — Sixten Ehrling was guest conductor of the Boston Symphony Orchestra at Tanglewood Friday night, and I must confess he mixed me up.

Easy Prediction

On earlier hearings when he has appeared in the Connecticut Valley with his Detroit Symphony Orchestra and at Tanglewood, he has seemed to perform according to easy prediction, that is, with Germanic regularity and sonority in keeping with his Swedish origin.

Friday night he led off his program with the overture to Berlioz' opera, "Benvenuto Cellini," a colorful piece which he conducted with an expected, no-nonsense, businesslike precision.

Then he softened and relaxed for two works by Ravel, "Pavane for a Dead Infanta" and "Rapsodie Espagnole." They came forth with exquisite nicety, every detail exposed.

He set a surprisingly slow pace for them especially the rhapsody and nursed them along as if he were savoring every little, shimmering delicacy in them.

Ehrling is a short and sturdy man with a burly atmosphere. There are times when it seems as if he is a stalwart, Nordic baker standing there with feet apart purposefully kneading dough at dawn.

But that is not how his music sounded.

Graceful, Fluid

After intermission he led the orchestra through Tchaikovsky's Symphony No. 5., almost as well known as Beethoven's of the same number, and it was graceful . . . fluid, pliant, lyric and, well, graceful.

I can't remember when I have felt fully justified before in saying that I heard a Tchaikovsky symphony played with grace. To be sure, that master melodist wrote his songs with infinite grace, but they are usually played another way.

So here I am a bit mixed up . . . Ehrling looked like a journeyman and conducted Berlioz with Nordic precision, Ravel with French delicacy and Tchaikovsky with Russian warmth.

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He is a first-class purveyor of the music of Liszt and the other rosy romantics and will be playing one of the classics in that classification Sunday afternoon, Rachmaninov's "Rhapsody on a Theme of Paganini" with the orchestra.

His Chopin Friday evening, however, offered a split appeal. The high-pressure, theatrical sections calling for muted lightning were greatly impressive. The lyrical passages were pleasant but not unusual.

Bolet's Chopin had plenty of heat, not much light, and luminous elegance is one of the attributes one looks for in Chopin.

UNION (m)
SPRINGFIELD, MASS.
CIRC. 77,424
AUG 3 1968 New England Newsclip

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 230,817
JUL 31 1968 New England Newsclip

SIXTEN EHRLING, conductor of Detroit Symphony Orchestra, will be guest conductor of Boston Symphony in concert of works by Berlioz, Ravel, Tschaikovsky on Friday at Tanglewood.

BERKSHIRE FESTIVAL 1968

Friday August 2 at 9 pm

BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF *Music Director*

SIXTEN EHRLING *conductor*

BERLIOZ	Overture to 'Benvenuto Cellini' op. 23*
RAVEL	Pavane pour une infante défunte*
RAVEL	Rapsodie espagnole Prélude à la nuit Malagueña Habanera Feria

intermission

TCHAIKOVSKY	Symphony no. 5 in E minor op. 64* Andante - allegro con anima Andante cantabile con alcuna licenza Valse: allegro moderato Finale: andante maestoso - allegro vivace

The program notes for tonight's concert begin on page 19

BALDWIN PIANO
RCA VICTOR RECORDS*

Fifth Tanglewood Weekend

Ehrling Pleases Audience

By JOHN F. KYES
Gazette Music Critic

LENOX — Tanglewood's fifth weekend began with the only appearance of Detroit's Sixten Ehrling, a conductor of great interest to Worcester. The audience, while not extremely large, was very enthusiastic.

Ehrling directed the Boston Symphony Orchestra in the familiar work he and the Detroit Symphony Orchestra will feature at the opening concert of Worcester's 109th Festival, Monday, Oct. 21: Tchaikovsky's Fifth.

Gazette Review

The Weekend Prelude presented Jorge Bolet playing the four Ballades of Chopin. Tonight, with Erich Leinsdorf conducting, Malcolm Frager will be the piano soloist. Tomorrow afternoon, William Steinberg, who is to take over the baton at Boston in the fall of 1969, will conduct a program with Bolet as soloist, culminating in the Mahler First Symphony.

Last night, conducting entirely from memory, Ehrling revealed the qualities heard in Worcester: capable control, lucid interpretations and energy which overflowed the man to the inner workings of his orchestral choirs.

Ehrling's "first" at Tanglewood was Aug. 12, 1966 and his Symphony Hall B.S.O. debut was March 8, 1968. Last night's shouts of "bravo" indicated a much more responsive audience than that at Boston.

In Berlioz's Overture to "Benvenuto Cellini," Ehrling brought out the lower voices of the orchestra and built to climaxes after starting very softly.

Ravel's "Rapsodie Espagnole," in the first three sections, emphasized delicacy and fragile charm, leaving "The Fair" to burst forth in full-voiced rhythmic splendors.

Ehrling has been conducting at the eight-week Meadow Brook Festival in Michigan. The "super" acoustics of this smaller layout may have influenced his choice of dynamics at Tanglewood.

The warmth of Tchaikovsky last night found a cameo mate in Ravel's tender "Pavane for a Dead Princess."

GAZETTE (e)
WORCESTER, MASS.
CIRC. 94,350
AUG 3 1968 New England Newsclip

The Berkshire Eagle, Monday, Aug. 5, 1968—

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The "Pavane for a dead Infanta" was written when Ravel was not yet 25, thereby just squeezing in before the turn of the century. But it is actually centuries away from the Schumann and Mendelssohn and even from the Berlioz overture to "Benvenuto Cellini" with which Ehrling opened his program. It is a pity that the illness of a guest conductor is going to deprive Tanglewood of hearing one of the massive Berlioz works this festival, for these nibbles provoke a strong appetency for his more formidable writings.

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THE RAVEL "Rapsodie Espagnole" was one of a series of compositions to appear in the quarter-century before World War I which provoked the opinion that the best Spanish music of the period was written by foreigners. The fascinating themes are the factors which first strike the ear but a little closer attention reveals the mastery of orchestral timbre Ravel possessed. As Mahler pre-empted (one can hardly plagiarize from himself) his own songs, so Ravel adapted melodies and music he had written for other applications and used them here again in his Rapsodie. The subtle rhythms of his Malaguena and Habanera and the over-all nature of the delicacy with which Ravel constructed everything he touched made these the highlights of a perspective of the weekend's programs.

BERKSHIRE FESTIVAL 1968

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ERICH LEINSDORF *Music Director*

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RCA VICTOR RECORDS*

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BOSTON, MASS.
CIRC. 230,817
JUL 31 1968 New England Newsclip

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UNION (m)
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CIRC. 77,404
AUG 3 1968 New England Newsclip

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GAZETTE (e)
WORCESTER, MASS.
CIRC. 51,320
AUG 3 1968 New England Newsclip

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52.

BERKSHIRE FESTIVAL 1968

Saturday August 3 at 8 pm

BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF *Music Director*

ERICH LEINSDORF *conductor*

NICOLAI	Overture to 'The Merry Wives of Windsor'
MENDELSSOHN	Symphony no. 3 in A minor op. 56 'The Scottish'*
	Andante con moto - allegro un poco agitato
	Vivace non troppo
	Adagio
	Allegro vivacissimo - allegro maestoso assai

intermission

SCHUMANN	Concerto for piano and orchestra in A minor op. 54 (original version)†
	Allegro affettuoso
	Intermezzo: andantino grazioso
	Allegro vivace
	MALCOLM FRAGER
STRAUSS	Suite from 'Der Rosenkavalier'†

†First performance at the Festival concerts in this version.

Malcolm Frager plays the Steinway piano

The program notes for tonight's concert begin on page 23

BALDWIN PIANO
RCA VICTOR RECORDS*

Schumann 'premiere' by Frager, BSO first-rate

By MICHAEL STEINBERG
Globe Music Critic

The ARTS

LENOX — Last Summer, the pianist Malcolm Frager participated in an informal reading with the Berkshire Music Center Orchestra of the first movement of the Schumann Concerto in its original version, which he had recently discovered in Germany. Last Saturday, a few hundred yards across the Tanglewood lawn and before an audience about 50 times the size of last year's, Frager was soloist with the Boston Symphony in the Schumann, playing the whole work, of course, but using the first version of the opening movement, giving its real American premiere. Erich Leinsdorf was the conductor on both occasions.

To recapitulate the background quickly, what is now the first movement existed to begin with as an independend Concert Fantasy, and the finale — using the terminology of Clara Schumann, who always thought of the Intermezzo and final Allegro together as "the finale" — was added four years later. At some point between the first performance of the one-movement Fantasy and the publication of the whole Concerto, Schumann made changes in the first movement, producing the work familiar today.

Three changes are obvious. The work originally started without the bang from the orchestra on the first downbeat, but instead put a dramatic punctuation between the piano's first and second pairs of chords. Second, the last 12 measures of the cadenza as they stand now are the result of rewriting: the original led via more propulsive figuration to a startingly unexpected orchestral entry on a diminished chord. Third, in the coda, the piano originally had a two-measure outburst on its own, theatrically delaying for a moment the final settling onto the tonic in bar 504.

The other changes affect scoring and figuration rather than structure and rhetoric. One attractive detail does stand out, though: the downward arpeggios that tailed each phrase of the C major clarinet melody that is first heard at measure 67, though Gino Cioffi's staccato clatter through them was remarkably ugly.

With Schumann, for reasons about which one can only speculate, the rule seems to be that his revisions make things less interesting than they were before because he tends to put safe moves in place of the audacious, original strokes he first thought of. Of course, the first movement of the Concerto is beautiful in the form in which we have always heard it, but almost without exception I regret the changes, now that I know what was there first.

Saturday's performance, however, made me see why some of the changes might have seemed desirable to Schumann or to his wife, who was the first soloist. That beginning, for instance, is hard to carry off. It seems that the only way the conductor can safely bring the orchestra in on its tricky entrance right after the piano's first da-DUM, is to give the downbeat Schumann so carefully left out. But that spoils it both for the pianist (he can't make his dramatic gesture at his own pleasure) and for the audience (we get a clear signal instead of the surprise of the solo entrance from nowhere). Also, the orchestral chord after the cadenza is hard to bring in. It sounded tentative rather than dramatic on Saturday, and Schumann, who was an exceedingly unconfident conductor, will have had much more trouble with it than Leinsdorf, and may, as well, have been disappointed by the lack of punch in the sonority itself.

These are technical problems that can be solved, though I expect Mr. Frager, and any other pianist who takes up this version, will often run into the typical conductor's prejudice against exhaustive rehearsal of a concerto, especially one "we all know" like the Schumann. I hope, at any rate, they will be solved. There is no reason why the 1841 version should replace the 1845 one altogether, nor is there any chance it will, but it has a boldness about it, a sense of adventure, that makes it an important and exciting find. It should stay in circulation.

Frager's warm, vocal, unpercussive playing became better and better, more free and with more expression of delicate fantasy, as it went on. It was marvelously nonmechanical, and throughout there was an exquisite rightness of taste in the way he moved about Schumann's affettuoso style. His tempi were close to the indicated ones, faster than usual in the first two movements, but broader in the third. I have never heard the finale done with such grace, and it really cannot be done properly at the conventional quick pace. Apart from the couple of reservations above, Leinsdorf and the orchestra provided first-rate collaboration, and even had there not been the special matters of interest, this performance would have been something singularly memorably and beautiful.

BOSTON SYMPHONY ORCHESTRA. Erich Leinsdorf conducting Nicolai: Overture, "The Merry Wives of Windsor;" Mendelssohn: Symphony No. 3 in A minor, "Scottish;" Schumann: Piano Concerto (first American performance of the original version of the first movement), with Malcolm Frager, soloist; Strauss-Wilson: Suite from "Der Rosenkavalier." Saturday evening at Tanglewood.

MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702

AUG 6 1968

EVENING GLOBE
BOSTON, MASS.
CIRC. 196,923

AUG 6 1968

A Schumann original

Erich Leinsdorf will conduct the Boston Symphony Orchestra at Tanglewood tonight in a unique version of Schumann's piano concerto with Malcolm Frager, soloist. Mr. Frager obtained an original copy of the first movement which Schumann had written for his wife which was called Phantasie for Piano and Orchestra. Later, when Schumann added the second and third movements, he made several changes in the first movement. Mr. Frager's performance will include the original first movement.

MONITOR (e)
BOSTON, MASS.
CIRC. 192,400

AUG 3 1968

MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702

JUL 31

Music sleuth Frager sheds new light on Schumann

MICHAEL STEINBERG

The ARTS

LENOX — The Boston Symphoney concert at Tanglewood this Saturday evening, Aug. 3, will include the Schumann Piano Concerto in what the program calls "the Frager version," a description deplored by the Frager in question, Malcolm, the pianist, who will be the soloist. "It sounds as though I have added something," he says. He has not. On the contrary: he has done something that sheds fascinating new light on Schumann's intentions concerning this particularly well-loved work of his.

It began a couple of years ago with Frager worrying, as many pianists have, about the metronome marks in the Piano Concerto. The 84 for the main tempo of the first movement seems fast, and so does the 72 for the A flat major episode; on the other hand, 72 in the finale is slow. Then again, because of the evidently intended tempo connections (via the 72) Frager felt that thhe problem could not be ignored, though that is what most pianists have in fact done. He thought access to the manuscript might help, and on his next European tour he went to look at it. In private German ownership, the manuscript is partly in Schumann's hand, partly in that of his wife, Clara, who was the first pianist to play the work, and partly in that of a third, unidentified person.

The controversial metronome marks were there all right, but what excited Frager was the realization that he was looking at a version of the first movement that was startlingly different from the one he had always played. Concertgoers and record collectors know from their reading of program notes that in 1841 Schumann wrote a one-movement piano and orchestra "Konzert-Fantasie" for Clara and that in 1845 he added an intermezzo and finale, turning the Fantasia into a full-length Concerto. Attentive note-readers might remember, too, that after the second performance of the three-movement concerto, Schumann made what are usually referred to as "a few alterations" in the first movement. No one, however, seems to have had any idea that these alterations, incorporated in the first published edition, amount to something as interesting as they in fact do.

Apropos not having any idea, Frager said that he had asked the owner of the manuscript if anyone else had taken an interest in it. The owner said no and added that Wolfgang Boetticher, a German musicologist who is the author of a voluminous critical-biographical study of Schumann, had been to see some of the other Schumann manuscripts in his collection, but that he could not be interested in the concerto at all. And not surprisingly, Boetticher has nothing to say about the Piano Concerto in its original form.

Now, there are composers whose final thoughts on any given work are the most characteristic and therefore preferable, Mahler, for instance. That is most often, though not always, true of Verdi. With Mozart, first versions are apt to be the finer ones, with the Prague score of "Don Giovanni," regardless of the individual beauties of the later "Dalla sua pace" and "Mi tradi," providing the outstanding example.

Schumann is a composer whose first thoughts are generally his best, a rule well known to pianists in its application to big solo works like the Symphonic Etudes and the "Davidsbuendlertaenze." Was Schumann pushed about by an adoring yet domineering wife whose tastes were more conventional than his? Was it the shock of his experiences as a bad conductor? Was it an early sign of his mental illness that undermined his confidence in his own judgment? Whatever the reason, we find again and again that Schumann, as he revised, eliminated bold, original first inspirations and substituted safe, "normal," over-insured solutions. With the solo works, both versions have always been available; for the Concerto we have had only the revised score.

Frager first tried a few details of the original score in a performance in Brussels with Andre Cluytens. The Belgian conductor was delighted, said "this is beautiful . . . I always want to play it this way," but he died of cancer shortly afterwards and the concert with Frager was in fact his last. One conductor in America whom Frager tried to interest in his discovery responded with an abusive sermon on the necessity of always respecting the composer's final thoughts and with a contemptuous volley in the direction of manuscript grubbers. Then someone suggested that Erich Leinsdorf might be sympathetic. Leinsdorf was, inviting Frager to try the score out at a runthrough with the Berkshire Music Center Orchestra and the result of that reading in August 1967, Frager was engaged to play it this week-end's Boston Symphony concert. Since then, Frager has played it in Krakow (where the conductor was delighted), and in Budapest and in The Hague (where the conductors, according to Frager, "couldn't have been less interested," and where one of them scratched his head and brilliantly remarked something like, "well, gee, I don't know, I've never heard it this way . . ."). There was also an eminent German conductor in Paris who refused point-black to as much as open the score. So far, no American performances are definitely scheduled after that at Tanglewood, though there are strong prospects for one other. The Leinsdorfs, the men with a little curiosity, are rare.

Since his last performance, Frager has been able to deal with the one problem that still hung on. At the end of the cadenza, Schumann had made such an extensive change that he had to paste a new sheet over the original one. It was good glue, and there was no budging the paper. The owner was reluctant to have the MS x-rayed, but he had no objection when Frager went to work with a strong light-bulb. He managed not to scorch the precious document, and by a tremendous effort of concentration directed at not seeing the notes on the upper sheet and focusing on those on the lower one, he was able to decipher the original, something he hardly dared hope for when we spoke about this a year ago.

I am not going to give away what happens at that spot: the effect is dramatic and audacious. So, for example is the original opening, which lacks the metrical stabilizer of the orchestral downbeat, but in which the piano leaps into its cascade of chords, as it were, from nowhere, the orchestra providing a dramatic comment only on the third beat. One of the most striking variants occurs in the C major clarinet solo (m.67), where the decorative arpeggios originally occurred not only in the piano, but in the clarinet as well. So it goes through many differences in figuration, articulation, and scoring: no radical changes, but almost always the first score gives more exciting life to the idea.

Frager prefers the first version. On my sketchy acquaintance with it, I do too. He emphasizes, though, that regardless of this or that listener's preference, the bringing to light of something so revealing about Schumann, his music, his personality, his way of working, is in itself exciting, important, and its own justification.

August 3: MALCOLM FRAGER, pianist, will be featured as the soloist in a performance of the Schumann Piano concerto (Frager version) with the Boston Symphony Orchestra at Tanglewood under the direction of Erich Leinsdorf.

AMHERST RECORD
AMHERST, MASS.
WEEKLY CIRC. 3,150

AUG 1 1968

52.

BERKSHIRE FESTIVAL 1968

Saturday August 3 at 8 pm

BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF *Music Director*

ERICH LEINSDORF *conductor*

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MENDELSSOHN	Symphony no. 3 in A minor op. 56 'The Scottish'*
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intermission

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RCA VICTOR RECORDS*

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The ARTS

LENOX — Last Summer, the pianist Malcolm Frager participated in an informal reading with the Berkshire Music Center Orchestra of the first movement of the Schumann Concerto in its original version, which he had recently discovered in Germany. Last Saturday, a few hundred yards across the Tanglewood lawn and before an audience about 50 times the size of last year's, Frager was soloist with the Boston Symphony in the Schumann, playing the whole work, of course, but using the first version of the opening movement, giving its real American premiere. Erich Leinsdorf was the conductor on both occasions.

To recapitulate the background quickly, what is now the first movement existed to begin with as an independend Concert Fantasy, and the finale — using the terminology of Clara Schumann, who always thought of the Intermezzo and final Allegro together as "the finale" — was added four years later. At some point between the first performance of the one-movement Fantasy and the publication of the whole Concerto, Schumann made changes in the first movement, producing the work familiar today.

Three changes are obvious. The work originally started without the bang from the orchestra on the first downbeat, but instead put a dramatic punctuation between the piano's first and second pairs of chords. Second, the last 12 measures of the cadenza as they stand now are the result of rewriting: the original led via more propulsive figuration to a startingly unexpected orchestral entry on a diminished chord. Third, in the coda, the piano originally had a two-measure outburst on its own, theatrically delaying for a moment the final settling onto the tonic in bar 504.

The other changes affect scoring and figuration rather than structure and rhetoric. One attractive detail does stand out, though: the downward arpeggios that tailed each phrase of the C major clarinet melody that is first heard at measure 67, though Gino Cioffi's staccato clatter through them was remarkably ugly.

With Schumann, for reasons about which one can only speculate, the rule seems to be that his revisions make things less interesting than they were before because he tends to put safe moves in place of the audacious, original strokes he first thought of. Of course, the first movement of the Concerto is beautiful in the form in which we have always heard it, but almost without exception I regret the changes, now that I know what was there first.

Saturday's performance, however, made me see why some of the changes might have seemed desirable to Schumann or to his wife, who was the first soloist. That beginning, for instance, is hard to carry off. It seems that the only way the conductor can safely bring the orchestra in on its tricky entrance right after the piano's first da-DUM, is to give the downbeat Schumann so carefully left out. But that spoils it both for the pianist (he can't make his dramatic gesture at his own pleasure) and for the audience (we get a clear signal instead of the surprise of the solo entrance from nowhere). Also, the orchestral chord after the cadenza is hard to bring in. It sounded tentative rather than dramatic on Saturday, and Schumann, who was an exceedingly unconfident conductor, will have had much more trouble with it than Leinsdorf, and may, as well, have been disappointed by the lack of punch in the sonority itself.

These are technical problems that can be solved, though I expect Mr. Frager, and any other pianist who takes up this version, will often run into the typical conductor's prejudice against exhaustive rehearsal of a concerto, especially one "we all know" like the Schumann. I hope, at any rate, they will be solved. There is no reason why the 1841 version should replace the 1845 one altogether, nor is there any chance it will, but it has a boldness about it, a sense of adventure, that makes it an important and exciting find. It should stay in circulation.

Frager's warm, vocal, unpercussive playing became better and better, more free and with more expression of delicate fantasy, as it went on. It was marvelously nonmechanical, and throughout there was an exquisite rightness of taste in the way he moved about Schumann's affettuoso style. His tempi were close to the indicated ones, faster than usual in the first two movements, but broader in the third. I have never heard the finale done with such grace, and it really cannot be done properly at the conventional quick pace. Apart from the couple of reservations above, Leinsdorf and the orchestra provided first-rate collaboration, and even had there not been the special matters of interest, this performance would have been something singularly memorably and beautiful.

BOSTON SYMPHONY ORCHESTRA, Erich Leinsdorf conducting Nicolai: Overture, "The Merry Wives of Windsor;" Mendelssohn: Symphony No. 3 in A minor, "Scottish;" Schumann: Piano Concerto (first American performance of the original version of the first movement), with Malcolm Frager, soloist; Strauss-Wilson: Suite from "Der Rosenkavalier." Saturday evening at Tanglewood.

MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702

AUG 6 1968

EVENING GLOBE
BOSTON, MASS.
CIRC. 196,923

AUG 6 1968

A Schumann original

Erich Leinsdorf will conduct the ~~Boston~~ Symp~~hony Or~~chestra at Tanglewood tonight in a unique version of Schumann's piano concerto with Malcolm Frager, soloist. Mr. Frager obtained an original copy of the first movement which Schumann had written for his wife which was called Phantasie for Piano and Orchestra. Later, when Schumann added the second and third movements, he made several changes in the first movement. Mr. Frager's performance will include the original first movement.

MONITOR (e)
BOSTON, MASS.
CIRC. 192,400

AUG 3 1968

MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702

JUL 31

Music sleuth Frager sheds new light on Schumann

MICHAEL STEINBERG

The ARTS

LENOX — The Boston Symphoney concert at Tanglewood this Saturday evening, Aug. 3, will include the Schumann Piano Concerto in what the program calls "the Frager version," a description deplored by the Frager in question, Malcolm, the pianist, who will be the soloist. "It sounds as though I have added something," he says. He has not. On the contrary: he has done something that sheds fascinating new light on Schumann's intentions concerning this particularly well-loved work of his.

It began a couple of years ago with Frager worrying, as many pianists have, about the metronome marks in the Piano Concerto. The 84 for the main tempo of the first movement seems fast, and so does the 72 for the A flat major episode; on the other hand, 72 in the finale is slow. Then again, because of the evidently intended tempo connections (via the 72) Frager felt that thhe problem could not be ignored, though that is what most pianists have in fact done. He thought access to the manuscript might help, and on his next European tour he went to look at it. In private German ownership, the manuscript is partly in Schumann's hand, partly in that of his wife, Clara, who was the first pianist to play the work, and partly in that of a third, unidentified person.

The controversial metronome marks were there all right, but what excited Frager was the realization that he was looking at a version of the first movement that was startlingly different from the one he had always played. Concertgoers and record collectors know from their reading of program notes that in 1841 Schumann wrote a one-movement piano and orchestra "Konzert-Fantasie" for Clara and that in 1845 he added an intermezzo and finale, turning the Fantasia into a full-length Concerto. Attentive note-readers might remember, too, that after the second performance of the three-movement concerto, Schumann made what are usually referred to as "a few alterations" in the first movement. No one, however, seems to have had any idea that these alterations, incorporated in the first published edition, amount to something as interesting as they in fact do.

Apropos not having any idea, Frager said that he had asked the owner of the manuscript if anyone else had taken an interest in it. The owner said no and added that Wolfgang Boetticher, a German musicologist who is the author of a voluminous critical-biographical study of Schumann, had been to see some of the other Schumann manuscripts in his collection, but that he could not be interested in the concerto at all. And not surprisingly, Boetticher has nothing to say about the Piano Concerto in its original form.

Now, there are composers whose final thoughts on any given work are the most characteristic and therefore preferable, Mahler, for instance. That is most often, though not always, true of Verdi. With Mozart, first versions are apt to be the finer ones, with the Prague score of "Don Giovanni," regardless of the individual beauties of the later "Dalla sua pace" and "Mi tradi," providing the outstanding example.

Schumann is a composer whose first thoughts are generally his best, a rule well known to pianists in its application to big solo works like the Symphonic Etudes and the "Davidsbuendlertaenze." Was Schumann pushed about by an adoring yet domineering wife whose tastes were more conventional than his? Was it the shock of his experiences as a bad conductor? Was it an early sign of his mental illness that undermined his confidence in his own judgment? Whatever the reason, we find again and again that Schumann, as he revised, eliminated bold, original first inspirations and substituted safe, "normal," over-insured solutions. With the solo works, both versions have always been available; for the Concerto we have had only the revised score.

Frager first tried a few details of the original score in a performance in Brussels with Andre Cluytens. The Belgian conductor was delighted, said "this is beautiful . . . I always want to play it this way," but he died of cancer shortly afterwards and the concert with Frager was in fact his last. One conductor in America whom Frager tried to interest in his discovery responded with an abusive sermon on the necessity of always respecting the composer's final thoughts and with a contemptuous volley in the direction of manuscript grubbers. Then someone suggested that Erich Leinsdorf might be sympathetic. Leinsdorf was, inviting Frager to try the score out at a runthrough with the Berkshire Music Center Orchestra and the result of that reading in August 1967, Frager was engaged to play it this week-end's Boston Symphony concert. Since then, Frager has played it in Krakow (where the conductor was delighted), and in Budapest and in The Hague (where the conductors, according to Frager, "couldn't have been less interested," and where one of them scratched his head and brilliantly remarked something like, "well, gee, I don't know, I've never heard it this way . . ."). There was also an eminent German conductor in Paris who refused point-black to as much as open the score. So far, no American performances are definitely scheduled after that at Tanglewood, though there are strong prospects for one other. The Leinsdorfs, the men with a little curiosity, are rare.

Since his last performance, Frager has been able to deal with the one problem that still hung on. At the end of the cadenza, Schumann had made such an extensive change that he had to paste a new sheet over the original one. It was good glue, and there was no budging the paper. The owner was reluctant to have the MS x-rayed, but he had no objection when Frager went to work with a strong light-bulb. He managed not to scorch the precious document, and by a tremendous effort of concentration directed at not seeing the notes on the upper sheet and focusing on those on the lower one, he was able to decipher the original, something he hardly dared hope for when we spoke about this a year ago.

I am not going to give away what happens at that spot: the effect is dramatic and audacious. So, for example is the original opening, which lacks the metrical stabilizer of the orchestral downbeat, but in which the piano leaps into its cascade of chords, as it were, from nowhere, the orchestra providing a dramatic comment only on the third beat. One of the most striking variants occurs in the C major clarinet solo (m.67), where the decorative arpeggios originally occurred not only in the piano, but in the clarinet as well. So it goes through many differences in figuration, articulation, and scoring: no radical changes, but almost always the first score gives more exciting life to the idea.

Frager prefers the first version. On my sketchy acquaintance with it, I do too. He emphasizes, though, that regardless of this or that listener's preference, the bringing to light of something so revealing about Schumann, his music, his personality, his way of working, is in itself exciting, important, and its own justification.

August 3: MALCOLM FRAGER, pianist, will be featured as the soloist in a performance of the Schumann Piano concerto (Frager version) with the Boston Symphony Orchestra at Tanglewood under the direction of Erich Leinsdorf.

AMHERST RECORD
AMHERST, MASS.
WEEKLY CIRC. 3,150

AUG 1 1968

Malcolm Frager Draws 9,000 to Tanglewood

By EDWARD FRENCH

MALCOLM FRAGER

The featured work on Saturday night's program at Tanglewood was the original version of Robert Schumann's Concerto in A Minor, Opus 54 for piano and orchestra which had Malcolm Frager as the soloist.

The changes are all in the first movement and concern details in the piano figuration and orchestration. The most obvious difference is that the orchestral chord which usually begins the concerto is missing and there is a different transition from the end of cadenza to the coda.

In no way is the essential charm and appeal of the romantic concerto lessened.

Malcolm Frager who is one of our better young pianists showed a melodic sense and beauty of tone unusual in this day of percussive playing. The piano has never sounded better as it had the full rich ound that we expect in Carnegie Hall, but very seldom hear in the vast Tanglewood music shed.

Mr. Frager and Mr. Leinsdorf combined to make this a most sensitive and moving performance, with the various duets between the piano and woodwinds having the intimacy and ensemble of chamber music. This was especially true in the delicate Intermezzo.

The remainder of the program was well suited to the pleasant summer evening.

Scotland's picturesque highlands and rugged coast inspired Mendelssohn in the writing of his orchestral works, the "Fingal's Cave" overture and the Symphony No. 3 in A Minor "The Scottish" which was played last night.

The suite from "Der Rosenkavalier" by Strauss, the program's finale, was arranged by Charles Wilson, assistant conductor of the orchestra. The melodious and colorful score was stunningly played by Erich Leinsdorf and his players who obviously have a special sympathy for this bittersweet Strauss music.

That this type of program is popular is attested by the over 9,000 music lovers in attendance.

Friday evening Charles Wilson will conduct an all-Russian program with Gina Bachauer as soloist in the Rachmaninoff Concerto No. 3 for piano and orchestra.

SUNDAY REPUBLICAN
SPRINGFIELD, MASS.
CIRC. 115,950

AUG 4 1968

Albany Knickerbocker News
Monday, August 5, 1968

New Version of Concerto Debuts at Tanglewood

By GEORGE W. STOWE

Paradoxical as it may seem, the real novelty of the program at Tanglewood Saturday night was the Schumann Piano Concerto in A minor.

In his travels in Europe Malcolm Frager recently discovered the manuscript of the original version of the first movement of the Schumann Concerto, which differs in several respects from the later version. The composer at first conceived of the work at a one-movement fantasy and only later added the familiar second and third movements.

* * *

Frager believes the original version was superior to the revised one. Unlike Mahler and Beethoven (whose painstaking revisions produced masterpieces), Schumann, like Mozart, was often most inspired when he first put pen to musical paper.

Although there are some very apparent changes (the piano, rather than the orchestra, makes the initial entry and there is a change immediately after the cadenza of the first movement), the familiar melodic pattern is there.

* * *

Saturday night the versatile Mr. Frager was the soloist with the Boston Symphony under Erich Leinsdorf and he played with the skill and assurance that he has displayed in the past. His concept of the work is dramatic, rather than poetic, but it worked very well with such accomplished participants.

For the remainder of his Saturday program Leinsdorf chose works that are tried and true — Nicolai's "Merry Wives of Windsor" Overture, Mendelssohn's "Scottish" Symphony (No. 3), and the Suite from Strauss' "Der Rosenkavalier," which (believe it or not) was having its Festival premiere.

* * *

The Mendelssohn had an extroverted and sunny interpretation that suited its lyric content very well. If the final Allegro Maestoso is one of the most banal movements from the romantic period, Leinsdorf had the good sense not to dwell too heavily on its mediocrities. The Nicolai overture was tossed off with imperturbable virtuosity.

For this reviewer the Strauss suite was a nostalgic reminder that I first encountered Leinsdorf as the conductor of the Metropolitan's production of the Strauss opera with Lotte Lehmann in the early Forties. He still knows how to underline the echt-Wien quality of this treasurable score.

TIMES (E)
HARTFORD, CONN.
CIRC. 133,800

AUG 5 1968

At Tanglewood

Frager's Keyboard Style Fits Original Schumann Concerto

By R. C. HAMMERICH

LENOX —There were 9110 listeners at Tanglewood Saturday night to hear Malcolm Frager and the Boston Symphony Orchestra present the original version of Schumann's Concerto for Piano and Orchestra undert he direction of Erich Leinsdorf.

Orchestra Reduced

The orchestra was reduced to about two-thirds for balance, inasmuch as the piece is not a giant and because the second and third movements, which are the same as those of the well-known and much recorded version, require the pianist to cover the keyboard like a tireless gazelle with endlessly linked, decorative, lightfingered runs.

The major difference between the original and well-known versions are at the very beginning and near the end of the first movements. Frager believes Schumann made the changes at the request of his pianist wife —to build up the piano part a little.

It is a beautiful piece (both versions) full of romantic warmth and joy as well as sentiment, and Frager's understanding of the lighter side of the 19th century musical literature was well illustrated.

His pianistic temperament is well suited to the piece, as it is also to the late 18th century classic of Mozart.

The program ended as it began, with light - hearted summery music eminently suitable to the Boston Pops — Nicholai's overture to "The Merry Wives of Windsor" to begin and a suite of nine excerpts from Richard Strauss' "Der Rosenkavalier" arranged by the orchestra's assistant conductor, Charles Wilson, to end.

There wasn't a heavy note to be heard.

Mendelssohn Work

Before intermission Leinsdorf led the orchestra through a carefully structured but smoothly fluid performance of Mendelssohn's Symphony No. 3, Opus 56, "The Scottish."

It is an unspectacular work, but it is full of comfort and it was fashioned with special attention to detail, not only by the composer, but also by the orchestra Saturday.

Mendelssohn acquired a few ideas for the music when he was a 20-year-old tourist in Scotland, but he worked on them and developed and polished them for 11 years before he let the symphony be published.

The first movement Saturday was serious, the second joyful, the third serene and the fourth purposeful and crisp. There were no oddities or eccentricities. It was good stuff.

This afternoon Leinsdorf's replacement (in 1969) will lead the orchestra in a program of music by Wagner (Prelude), Rachmaninov ("Paganini Variations" with Jorge Bolet) and Mahler (Symphony No. 1).

Tanglewood Program Suits Light Summer Mood

LENNOX — On Saturday, the Tanglewood program opened and closed in a light vein suited to a summer mood, beginning with a sprightly rendition of Nicholai's overture to "The Merry Wives of Windsor" and closing with a suite of excerpts from "Der Rosenkavalier" by Richard Strauss.

The major portion of the first half of the program was devoted to Mendelssohn's Symphony No. 3, "The Scottish," based on ideas acquired during Mendelssohn's trip through Scotland in his youth and composed over a period of eleven years. Although a somewhat unremarkable work, its performance by the Boston Symphony under the direction of Erich Leinsdorf was well executed and solid.

The highlight of the performance was, of course, Malcolm Frager's playing of Schumann's "Concerto for piano and orchestra in A minor" in its original version. The differences in the version played on Saturday night occur in the first movement at the beginning and near the end. Frager feels that the changes were made later perhaps at the request of Schumann's wife, who often performed this concerto, to help enhance the piano part. It is the lack of pretentiousness of this work which charms the listener with a lyric flow of melody and warm sentiment. The light and sure touch of Malcolm Frager is well suited to this particular concerto and shows his fine understanding of the quality of the music.

HAMPSHIRE GAZETTE (e)
NORTHAMPTON, MASS.
CIRC. 14,250

AUG 6 1968

BROOKLYN CANARSIE DIGEST
Saturday, August 3, 1968

FLATBUSH LIFE
Saturday, August 3, 1968

MALCOLM FRAGER, pianist, will be featured as the soloist in a performance of the Schumann Piano Concerto (Frager version) with the Boston Symphony Orchestra under the direction of Erich Leinsdorf, Sat. evening, Aug. 3, at Tanglewood, Lenox, Mass.

BROOKLYN BAY NEWS
Saturday, August 3, 1968

BROOKLYN KINGS COURIER
Saturday, August 3, 1968

Tanglewood

A musical occasion . . .

By Clifford Barnes

Lenox, Mass.

ARTS
ENTERTAINMENT

The composer's original version or the final printed one? For two consecutive years Erich Leinsdorf and the Boston Symphony Orchestra have posed this question for audiences at Tanglewood. Last year, the earlier version of Beethoven's "Fidelio" served as a starring vehicle for the debut of Hanne-Lore Kuhse.

Saturday night in the Music Shed, pianist Malcolm Frager played the result of some refined detective work on Robert Schumann's Concerto for Piano and Orchestra.

Mr. Frager is apparently the first musician to compare the original manuscript of the "Phantasie" of 1841 with the published edition of the first movement. The most important changes are the opening chords, and a transition from the cadenza to the coda. This is of historical and compositional interest, as well as worth being heard once. After this version has served the pianist for a season or two, there seems no reason why it should continue.

Once the novelty of the first movement was over, Mr. Frager settled down to the unchanged concluding movements. The pianist ties phrases up in neat, precise rhythmic units. This is fine for brilliant passages, but not for lyrical ones. The Intermezzo was too matter-of-fact, just skimming what this brief contrasting section is all about. The outer movements were in polished bravura style.

Leinsdorf chose Nicolai's Overture to "The Merry Wives of Windsor" for the concert opener. It was good to hear a fully professional orchestra play it — and with enthusiasm. The conductor had nothing new to say with Mendelssohn's Third Symphony (not that that is necessary), but it was familiar territory traversed engagingly. The audience was reminded that Mendelssohn had, and still has something worth saying in the symphonic repertoire.

Charles Wilson's arrangement of a Suite from Richard Strauss's "Der Rosenkavalier" adds some excerpts from the opera that are not in the more familiar concert version. In many places, Leinsdorf just settled back and let the musicians play, as only a well-disciplined group can do. In others, he kept the reins as tight as necessary. Strauss's glorious orchestration showed the Boston Symphony Orchestra to be the great ensemble that it is.

. . . and a family outing

By Roderick Nordell

Lenox, Mass.

The frail, indomitable sound of a baby's crying wafted from the lawn into the Music Shed during Rachmaninoff's Rhapsody on a Theme of Paganini. Inside, and inaudibly, a woman was crying, because, she explained, this had been a favorite piece when she was a girl and now she was hearing it done superbly with her young son beside her.

Tanglewood, on a Sunday afternoon, is not just music, it is people.

Last Sunday, the conductor was William Steinberg, making his first appearance with the Boston Symphony Orchestra since the announcement that he would become its music director at the beginning of the 1969-70 season. If the kinetic response he drew from the Tanglewood audience is an indication, he will be made thoroughly welcome at that time.

Like much of the Tanglewood season, the program was conservative—Wagner's Prelude to "Die Meistersinger" and Mahler's Symphony No. 1 in D major, along with the Rachmaninoff. But, with Jorge Bolet at the piano in the latter work, and Steinberg conveying a splendid ease and control over the orchestra, the audience fairly exploded into applause before the last notes of each work died away. They brought the conductor and soloist back time and again.

For the people there on a warm and sunny August day, it all added to the Tanglewood experience—music made accessible in an inviting setting. One saw the family with the daughter home from college, the grown children taking their parents for an outing, the young marrieds, the middle-aged and elderly couples, the retinues of all ages with giant hampers, folding chairs, and even a table or two. After the concert, courting couples lingered under the trees.

We took our own two sons of 9 and 11 for the first time this year. We reminisced about how long the drive from Boston used to take—in Tanglewood's youth and our own —and how fast it is now on the Massachusetts Turnpike, two hours or a little more.

The boys suffered our nostalgia. Part of the concert they obviously suffered, too—the storms and mutterings of the Mahler go on a bit even for older ears enjoying the fluidity with which the orchestra under Steinberg passed the themes from section to section, ready with the necessary power when he stamped his foot—which was about the most extravagant gesture this impeccably disciplined conductor indulged himself in.

But the delight of the children, in a parent's eyes, outweighed any signs of the old ennui. Not just the box lunches, not just the trips back to the cafeteria for extra refreshments, not just the scenery being shot by a third-grader's camera—their pleasure obviously went beyond these things to moments of a rapport of their own with the music.

MONITOR (e)
BOSTON, MASS.
CIRC. 192,400

AUG 6 1968

54.

BERKSHIRE FESTIVAL 1968

Sunday August 4 at 2.30 pm

BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF *Music Director*

WILLIAM STEINBERG *conductor*

WAGNER	Prelude to 'Die Meistersinger von Nürnberg'
RACHMANINOV	Rhapsody on a theme of Paganini op. 43 JORGE BOLET

intermission

MAHLER	Symphony no. 1 in D major (1888)* Langsam: schleppend, wie ein Naturlaut Kräftig bewegt, doch nicht zu schnell Feierlich und gemessen, ohne zu schleppen Stürmisch bewegt

Jorge Bolet plays the Baldwin piano

The program notes for this afternoon's concert begin on page 37

BALDWIN PIANO
RCA VICTOR RECORDS*

TIMES UNION
ALBANY, N. Y.
D. 68,913 SUN. 129,006
AUG 5 1968

TIMES UNION
ALBANY, N. Y.
D. 68,913 SUN. 129,006
AUG 3 1968

BSO Under a New Baton

Steinberg Cheered in Debut

By JOAN SIMMONS
Times-Union Music Critic

Conductor William Steinberg was accorded a rousing welcome by both audience and orchestra in his preview appearance with the Boston Symphony Orchestra at Tanglewood Sunday afternoon.

An attendance of almost 7,500 turned out to hear Steinberg in his only performance with the BSO before he assumes the post of music director of the orchestra next summer. Erich Leinsdorf's retirement is effective August 25, 1969.

Cheers and wild applause followed by an ebullient performpearance on stage. Overly enthusiastic "Bravos" punctuated all applause for the afternoon.

The program itself was rousing in its own manner.

Wagner's Prelude To "Die Meistersinger von Nurnberg" which opened the program is in itself a celebration of the arts and the orchestra gave some of its spirited best in its performance marked Steinberg's aploose but authoritative direction.

Going beyond its sometimetendency to become a bit stolid, the orchestra sprang forthwith full bright sound. In the Prelude as in the Rachmoniov Rhapsody on a Theme of Paganini that followed, the single problem appeared to be with the brass.

WILLIAM STEINBERG

Each work possessed a bit of madness for brass and percussion which crashed forth punctuating the full range of mood expressed in each, with an occasional surprising raggedness of brass.

Pianist Jorge Bolet was soloist in the Paganini Variations, translating what was originally a violin virtuosity to pianistic virtuosity of a high order. A jazzy "Qies Irae," familiar melodic strains and finally the so-called "Diabolic" pizzicato, infitately identifiable as Paganini, combined to test all modes of musical expression for both piano and orchestra.

The string sections particularly responded to a vigorous workout through the Variations.

Bolet was superb, asserting and restraining his solo role, finally crashing through the medley of themes that is designed to stir the audience to high response.

The balance of the program consisted of Gustave Mahler's Symphony No. 1, a musically expressive work which was originally a tone poem in five movements. As a symphony in four movements, it represents a variety of musical ideas pulled an integrated whole. The orchestra continued to reach beyond itself for a particularly enjoyable performance combining thought and technique.

Sunday's concert concluded a series of weekend performances which opened with a Prelude concert of Chopin music performed by Bolet on Friday night. Sisten Ehrling of the Detroit Symphony conducted the Boston Symphony in Friday night's main concert, which included Tchaikowsky's Symphony No. 5.

Leinsdorf himself conducted the Saturday night concert with pianist Malcolm Frager performing Schumann's Concerto for Piano and Orchestra in A Minor.

A total of 38,000 turned out at Tanglewood in the past week, which included an appearance by the top vocal group The Association, with attracted 13,000 on Wednesday night.

Steinberg in Evening of Comfortable Beethoven at Spa

By JOAN SIMMONS
Times-Union Music Critic

William Steinberg conducted the Philadelphia Orchestra in a program of comfortably familiar Beethoven at the Saratoga Performing Arts Center Friday night, the first of his two appearances in the area this weekend.

Friday's concert could almost be considered a warm-up for Steinberg's appearance Sunday afternoon with the Boston Symphony Orchestra at Tanglewood.

Sunday's performance will be of particular interest because it is his only scheduled appearance with the Boston Symphony prior to his assuming the reins of the orchestra on Erich Leinsdorf's retirement a year from now.

Steinberg is also conductor of the Pittsburg Symphony, a title he can hold for his lifetime.

The Saratoga concert Friday might combine the "Philadelphia Sound" with the equally famous "Beethoven Sound" for a full-blown performance of beautiful Beethoven. It is hard to imagine a program that would better suit the popular image of the typical "Beethoven Sound" unless the "Emperor" Concerto were substituted for the Piano Concerto No. 3 which was played by Rudolf Firkusny.

Symphonies No. 5 and 8 rounded out the program.

Beethoven's Fifth is undoubtedly one of the most popular and familiar pieces of music per-

WILLIAM STEINBERG

formed on the concert stage. But unlike many of what might be termed "good time classics," the Beethoven selections for Friday's concert also fall well within the realm of superb symphonic music.

From beginning to end, it was a confident and heart-felt performance whether it was the strength of the Fifth Symphony or the restrained hesitancy of the second movement of the Piano Concerto. Steinberg conducts with a sure hand that demands attention and respect from the players. A carelessly tossed baton combines with a scowl, a grin and a stamp of a foot to get his message across clearly.

Firkusny is one of the older generation of concert artists, somewhat of a strange sight among the many young soloists prominent on the summer festival circuit.

The pianist played quickly and precisely in a display of technical excellence. Music and quickness militated against a similar display of interpretation without hinting at its being mechanical.

Altogether, it was a program that gave straight good music but offered no surprises. It delivered nothing but good music.

The popularity of the program was reflected in the size of the audience which equalled that of Thursday's opening performance by the Philadelphia under Eugene Ormandy.

Tonight, Eugene Ormandy returns to the podium to lead the Philadelphia in an all-Russian program featuring music of Kabalevsky, Rimsky-Korsakov, Stravinsky and Borodin.

Sunday afternoon, Arthur Fiedler and Richard Rogers will share conducting duties at SPAC in a Rogers and Hammerstein program with soloists Lee Venora, Shirley Verrett, Harry Danner and Theodor Uppman, and the Parnassus Club chorus of the Capitol Hill Choral Society of Albany.

TIMES UNION
ALBANY, N. Y.
D. 68,913 SUN. 129,006
AUG 3 1968

Steinberg at Tanglewood

William Steinberg, who will become conductor of the Boston Symphony Orchestra in the fall of 1970 will conduct a full-length concert at the Berkshire Festival Sunday at 2:30 p.m. on WGBH-FM.

Broadcast in stereo direct from the Music Shed at Tanglewood, the program includes the overture to "Die Meistersinger" by Wagner, Rachmaninoff's "Paganini Variations" with pianist Georges Bolet as soloist, and Symphony No. 1 by Gustav Mahler.

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Miss Bachauer will be on stage Saturday, Aug. 10, as well, when Erich Leinsdorf directs the orchestra in three excerpts from L'Arleesienne" by Bizet, "Also sprach Zarathustra" by Richard Strauss and Rachmaninoff's Piano Concerto No. 2 featuring Miss Bauchauer.

NEWS (E)
FRAMINGHAM, MASS.
CIRC. 18.650
AUG 3 1968
New England Newsclip

AMHERST RECORD
AMHERST, MASS.
WEEKLY CIRC. 3.150
AUG 1 1968
New England Newsclip

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54.

BERKSHIRE FESTIVAL 1968

Sunday August 4 at 2.30 pm

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

WILLIAM STEINBERG *conductor*

WAGNER	Prelude to 'Die Meistersinger von Nürnberg'
RACHMANINOV	Rhapsody on a theme of Paganini op. 43 JORGE BOLET

intermission

MAHLER	Symphony no. 1 in D major (1888)* Langsam: schleppend, wie ein Naturlaut Kräftig bewegt, doch nicht zu schnell Feierlich und gemessen, ohne zu schleppen Stürmisch bewegt

Jorge Bolet plays the Baldwin piano

The program notes for this afternoon's concert begin on page 37

BALDWIN PIANO
RCA VICTOR RECORDS*

TIMES UNION
ALBANY, N. Y.
D. 68,913 SUN. 129,006

AUG 5 1968

BSO Under a New Baton

Steinberg Cheered in Debut

By JOAN SIMMONS
Times-Union Music Critic

Conductor William Steinberg was accorded a rousing welcome by both audience and orchestra in his preview appearance with the Boston Symphony Orchestra at Tanglewood Sunday afternoon.

An attendance of almost 7,500 turned out to hear Steinberg in his only performance with the BSO before he assumes the post of music director of the orchestra next summer. Erich Leinsdorf's retirement is effective August 25, 1969.

Cheers and wild applause followed by an ebullient performpearance on stage. Overly enthusiastic "Bravos" punctuated all applause for the afternoon.

The program itself was rousing in its own manner.

Wagner's Prelude To "Die Meistersinger von Nurnberg" which opened the program is in itself a celebration of the arts and the orchestra gave some of its spirited best in its performance marked Steinberg's aploose but authoritative direction.

Going beyond its sometime-tendency to become a bit stolid, the orchestra sprang forthwith full bright sound. In the Prelude as in the Rachmoniov Rhapsody on a Theme of Paganini that followed, the single problem appeared to be with the brass.

WILLIAM STEINBERG

Each work possessed a bit of madness for brass and percussion which crashed forth punctuating the full range of mood expressed in each, with an occasional surprising raggedness of brass.

Pianist Jorge Bolet was soloist in the Paganini Variations, translating what was originally a violin virtuosity to pianistic virtuosity of a high order. A jazzy "Qies Irae," familiar melodic strains and finally the so-called "Diabolic" pizzicato, infitately identifiable as Paganini, combined to test all modes of musical expression for both piano and orchestra.

The string sections particularly responded to a vigorous workout through the Variations.

Bolet was superb, asserting and restraining his solo role, finally crashing through the medley of themes that is designed to stir the audience to high response.

The balance of the program consisted of Gustave Mahler's Symphony No. 1, a musically expressive work which was originally a tone poem in five movements. As a symphony in four movements, it represents a variety of musical ideas pulled an integrated whole. The orchestra continued to reach beyond itself for a particularly enjoyable performance combining thought and technique.

Sunday's concert concluded a series of weekend performances which opened with a Prelude concert of Chopin music performed by Bolet on Friday night. Sisten Ehrling of the Detroit Symphony conducted the Boston Symphony in Friday night's main concert, which included Tchaikowsky's Symphony No. 5.

Leinsdorf himself conducted the Saturday night concert with pianist Malcolm Frager performing Schumann's Concerto for Piano and Orchestra in A Minor.

A total of 38,000 turned out at Tanglewood in the past week, which included an appearance by the top vocal group The Association, with attracted 13,000 on Wednesday night.

TIMES UNION
ALBANY, N. Y.
D. 68,913 SUN. 129,006

AUG 3 1968

Steinberg in Evening of Comfortable Beethoven at Spa

By JOAN SIMMONS
Times-Union Music Critic

William Steinberg conducted the Philadelphia Orchestra in a program of comfortably familiar Beethoven at the Saratoga Performing Arts Center Friday night, the first of his two appearances in the area this weekend.

Friday's concert could almost be considered a warm-up for Steinberg's appearance Sunday afternoon with the Boston Symphony Orchestra at Tanglewood.

Sunday's performance will be of particular interest because it is his only scheduled appearance with the Boston Symphony prior to his assuming the reins of the orchestra on Erich Leinsdorf's retirement a year from now.

Steinberg is also conductor of the Pittsburg Symphony, a title he can hold for his lifetime.

The Saratoga concert Friday might combine the "Philadelphia Sound" with the equally famous "Beethoven Sound" for a full-blown performance of beautiful Beethoven. It is hard to imagine a program that would better suit the popular image of the typical "Beethoven Sound" unless the "Emperor" Concerto were substituted for the Piano Concerto No. 3 which was played by Rudolf Firkusny.

Symphonies No. 5 and 8 rounded out the program.

Beethoven's Fifth is undoubtedly one of the most popular and familiar pieces of music per-

WILLIAM STEINBERG

formed on the concert stage. But unlike many of what might be termed "good time classics," the Beethoven selections for Friday's concert also fall well within the realm of superb symphonic music.

From beginning to end, it was a confident and heart-felt performance whether it was the strength of the Fifth Symphony or the restrained hesitancy of the second movement of the Piano Concerto. Steinberg conducts with a sure hand that demands attention and respect from the players. A carelessly tossed baton combines with a scowl, a grin and a stamp of a foot to get his message across clearly.

Firkusny is one of the older generation of concert artists, somewhat of a strange sight among the many young soloists prominent on the summer festival circuit.

The pianist played quickly and precisely in a display of technical excellence. Music and quickness militated against a similar display of interpretation without hinting at its being mechanical.

Altogether, it was a program that gave straight good music but offered no surprises. It delivered nothing but good music.

The popularity of the program was reflected in the size of the audience which equalled that of Thursday's opening performance by the Philadelphia under Eugene Ormandy.

Tonight, Eugene Ormandy returns to the podium to lead the Philadelphia in an all-Russian program featuring music of Kabalevsky, Rimsky-Korsakov, Stravinsky and Borodin.

Sunday afternoon, Arthur Fiedler and Richard Rogers will share conducting duties at SPAC in a Rogers and Hammerstein program with soloists Lee Venora, Shirley Verrett, Harry Danner and Theodor Uppman, and the Parnassus Club chorus of the Capitol Hill Choral Society of Albany.

NEWS (E)
FRAMINGHAM, MASS.
CIRC. 18.650

AUG 3 1968
New England Newsclip

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AMHERST RECORD
AMHERST, MASS.
WEEKLY CIRC. 3,150

AUG 1968
New England Newsclip

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55

At Tanglewood

Steinberg Chooses Program to Match Regal Podium Style

By R. C. HAMMERICH

LENOX —William Steinberg is a regal sort of conductor. He stands tall and bows from the waist with his back straight, and he keeps his neck sort of stiff and commands the orchestra to do his bidding rather as if he had a divine right to do so.

Next Director

He was at Tanglewood Sunday afternoon to lead the resident Boston Symphony Orchestra through Mahler's stentorian Symphony No. 1, Wagner's prelude to "Die Meistersinger" and Rachmaninov's "Rhapsody on a Theme of Paganini," Opus 43.

Steinberg has been appointed to take over the orchestra in October next year as its regular music director and conductor. He will split his time between Boston and Pittsburgh, where he is music director and conductor of that orchestra.

The program he chose to present Sunday was an almost perfect match, atmospherically, for his podium manner and for the setting, also. All three of the pieces are characterized by an expansive spaciousness reflected by Steinberg's benevolent imperialism and Tanglewood's bucolic opulence.

Careful Pace

Most impressive, of course, was the Mahler symphony. It is about an hour of gradual accumulation of sonic splendor, and Steinberg did not hurry it. He set a carefully measured pace so that its massive, all-inclusiveness could make its full effect.

Even the vaguely satirical funeral march, apparently founded on a slight variation of "frere Jacques," sounded royal under Steinberg's firm guidance.

We knew we had been somewhere when that giant work finally reached its destination. And there was no doubt who had been driving.

Bolet on Keyboard

It had been preceded by Rachmaninov's "Paganini Variations" with Jorge Bolet at the solo keyboard, a colorful piece composed especially to dazzle the audience.

Bolet's nimble fingers are nearly always ready for this sort of entertainment music, and so is his musical temperament, so it was a successful performance, full of neon lights and sequins and lyricism and sentiment and flashes of firecrackers as well as frowning Russian melancholy.

* * *

Morning Chamber Music

Sunday morning George Zazofsky appeared at the 10.30 chamber music program in the Tanglewood theater with the Boston Sinfonietta, a string group made up of 12 members of the Boston Symphony Orchestra plus a harpsichord player.

Hand Injured

Zazofsky has been missing all summer from his usual seat in the orchestra because of a serious cut on the third finger of his left (fingerboard) hand acquired while gardening.

But he is a concertmaster and driving force of the Sinfonietta and, well, the show must go on.

Sunday morning he played the solo part for Bach's A Minor Violin Concerto as well as issued the key signals for Mozart's K. 136 Divertimento and Benjamin Britten's "Variations on a theme of Frank Bridge."

Signals Start

The Sinfonietta plays without a conductor, but Zazofsky is obviously in charge. Like the first violinist in a string quartet, he signals from his chair to time the starts at crucial moments.

Otherwise the group played Sunday like an untended, well-oiled machine, smoothly and smartly.

More important, it played with taste and elegance, with musical expressiveness befitting a first-class chamber group.

Small Falters in Bach

The bandage on Zazofsky's finger kept reminding me of the painful hurdles he was leaping, but there was no evidence of strain (except, perhaps, to someone who is thoroughly aware of how he plays with 10 good fingers) until the third movement of the Bach concerto.

There was a small flurry of finger-falters at one point; it failed to erase the memory of the beauty of the sweet, singing tone with which he played the floating middle movement of Bach piece.

The Mozart which had started the program was exquisite and the Britten which ended it was notable, not only for its moments of beauty, but also for the technical unanimity of its 12 conductorless players while negotiating constantly-changing variations of dynamics and speeds.

Weekend's Best

Once again the Sunday morning program had produced some of the best sounds of the festival weekend.

The audience for the afternoon program was 7467, which, with the Saturday morning open rearsal, brought the week's total to 38,121.

* * *

Contemporary Festival

The opening concert of the series of seven in the Festival of Contemporary Music, sponsored jointly by the Berkshire Music Center and the Fromm Music Foundation, began about 9 Sunday night for about 300 patient listeners on the damp grass.

It was a concert of electronic music dispensed from four giant speakers (two stereo pairs) on the roof of the back of the shed directed toward the lawn. The activating tape player was backstage out of sight.

There were five works on the program, three of them consisting entirely of sounds generated by electronic devices, one involving pre-recorded cello plus electronic sounds, and another beginning with unaccompanied violin and evolving into 19 variations of electronic sound composed by a computer.

Like most electronic music produced during recent years, it appeared to be the result of surrealistic techniques producing sounds in an infinite range of speeds, durations, volumes, pitches, sequences and combinations.

There were, as expected, a bewildering array of ticks, tocks, moans, crashes, (wind in the trees), pings, roars, shudders, (a truck on Hawthrone St. behind the high hedge), booms, whistles and wheezes.

It was interesting, of course, but as inhuman as a witch's wish.

UNION (m)
SPRINGFIELD, MASS.
CIRC. 77,424

AUG 5 1968 New England Newsclip

SUNDAY JOURNAL
PROVIDENCE, R. I.
CIRC. 204,800

AUG 4 1968 New England Newsclip

MUSIC

MASSACHUSETTS

LENOX (Berkshire Festival)—The Boston Symphony Orchestra will play Wagner's *Die Meistersinger—Overture*, Rachmaninoff's *Paganini Variations* and Mahler's Symphony No. 1 this afternoon at 2:30 p.m. Friday at 9 p.m. the Boston Symphony's concert will include Glika's *Rusian and Ludmila*, Rimsky-Korsakov's *Sheherazade* and Rachmaninoff's Piano Concerto No. 3. Erich Leinsdorf will conduct Saturday evening's concert at 8 p.m. *Excerpts from L'Arlesienne* by Bizet, *Also Sprach Zarathustra* by Strauss and Piano Concerto No. 2 by Rachmaninoff will be given by the orchestra.

Steinberg Leads Boston Symphony

The Boston Symphony Orchestra at Tanglewood was led Sunday afternoon by its future music director, William Steinberg. Three works comprised the program, Wagner's "Die Meistersinger" overture, Rachmaninoff's Paganini Rhapsody, and Mahler's First Symphony.

"Die Meistersinger" was superb. Rarely has the orchestra responded to a conductor so completely, giving him contoured arches of sound, fluent passagework, precise attacks, and impeccable balances. It truly sounded like an orchestra of soloists. The real impetus behind this marvelous music-making was, of course, William Steinberg.

Rachmaninoff's "Rhapsody on a Theme of Paganini" followed, with Jorge Bolet as piano soloist. Most admirable was the linearity Steinberg and Bolet brought to the piece. Played thusly, the music was certainly no less persuasive and had every bit as much emotion. In a day when "big-sound sumptuousness" and overresonance are literally extruded like cheap plastic by our major orchestras, it was certainly pleasant to hear an engaging, facile performance of the work.

Bolet didn't overplay the solo role grossly; rather he worked with conductor and orchestra to make the score sound like an integrated unit. Steinberg's accompaniment reaffirmed this organic consciousness, stressing piano-orchestral continuity and inter-dependence. At times the orchestra sounded a bit rough, but in general things went smoothly and left a favorable impression.

Mahler's First Symphony, following intermission, fared less well. I've never understood Steinberg's austere approach to Mahler, for despite the contemplative or intellectual mortar that binds Mahler's works, you should never walk away feeling like you've just been to a great lecture session. Mahler should provoke a catharsis, the more emotional, the better. You "take all the fun" out of his music by playing anagrams with the various motifs and minimizing the more obvious sentimentality and violence that betrays an overly-romantic heart.

Musically, the orchestra sounded like it was in rehearsal. Off-stage trumpets never got softer in the distance, on-stage trumpets came in 20 measures early, the triangle missed an important downbeat, etc. Worst of all, in the loudest parts the orchestra was always held back. For example, the timpani could always have used more volume, and tubist Chester Schmitz (who deserves a "most valuable player of the year" award) was heard in only two "Pesante" sections of the finale.

The center of the third movement and the concluding pages of the finale were the best moments of the symphony. Too bad. It was the first time I've ever been bored during a Mahler symphony. I hope those of you hearing the music for the first time at least try to investigate this composer's music from some other source.

The World Of Music

Tanglewood Marks 30th Anniversary

By BORIS NELSON
Blade Music Critic

It was a soggy, muggy, hot, and airless afternoon that made even standing still a chore, and yet it did not prevent 7,467 people from paying $2.50 up to $7.50 for a seat in the 6,000-seat Music Shed at Tanglewood in Massachusetts last Sunday to listen to the Boston Symphony Orchestra under the direction of William Steinberg.

Sunday also marked the 30th anniversary of the opening of this pie-wedge shaped music shed, which was dedicated in 1938 by the late Serge Koussevitzky, through whose effort it was built. During the previous summer, I was told, the orchestra had played in an enormous tent, but a sudden and violent thunderstorm demonstrated quite vividly that a permanent structure was needed. The original plans for the shed were sketched by the late Eliel Saarinen and were modified by Joseph Frantz, who supervised the 1½-acre shed's construction, begun on New Year's Eve in 1937 and completed in June, 1938.

* * *

Koussevitzky, as Irving Kolodin tells it, strolled onto the stage, picked up two blocks of wood, clacked them together and proclaimed: "Perfect!" So much for the acoustics: perfect — despite the fact that the shed shows its age or perhaps vintage. The extreme sides are not ideal for watching, if you must, but the sound comes by undisturbed. In fact, the design of the shed is such that every point on the outer edge is equidistant from the stage, thus assisting the sounds of the music as it spreads out from the point of the wedge under the open sides of the structure unto the lawn.

A coat of paint might have been a birthday present to the venerable structure with its bat-like acousticons on the ceiling, but then who cares about such details, when the Bostonians play and play at their best?

The orchestra played as if it wanted to show that even without white jackets, the shirtsleeved members of this orchestra are musical aristocrats, as RCA Victor claims them to be. It was coincidental, no doubt, that this concert also marked Steinberg's only appearance before he assumes the music directorship of the orchestra in the fall of 1969. Obviously, there is a very great love-affair between the orchestra and their future boss and from the shouts of "bravo" and the standing ovations, it is obvious there is another such love-affair brewing between Steinberg and the audience.

Not that the Bostonians and Steinberg did not deserve this accolade, for together they made some magnificent music and one can look forward to some exciting things in Boston in the seasons to come. It is always exciting when orchestral players bother or are moved to applaud their conductor, and that is exactly what the Bostonians did for Mr. Steinberg.

The program was perhaps ordinary enough, and yet it wasn't ordinary at all, proving once again that it is in the conception and interpretation of the conductor and the response by the orchestra that music breathes — lives or dies. Steinberg plays his Wagner "echt deutsch," as it indeed it should be played. Every idea, every instrumental contribution of the overture to Die Meistersinger therefore came through — clean and clear, and the tempi were just right, heavily accented but not dragging, impressively pompous without falling apart.

How Steinberg can build climaxes is always a bit of a miracle; starting very slowly and quietly, he mounts them carefully until he has reached full dynamic strength and the tempo sounds explosively new and fresh. And such climaxes are irresistible, as was proven in the Mahler's First Symphony in D Major.

* * *

This work is never an easy thing to do, for just to play the notes is not enough. It takes a plan, an idea, and a frame by the conductor, and I think Steinberg hit on excellent balances: elegiac and lyrical in turn, he could play it on the rough side, too, as in the stompy Laendler (country dance) of the second movement scherzo, and really hit the sense of fulfillment one moment and of frustration the next in the chromatic wail of the stormy last movement.

And in the famous funeral march of the third movement Steinberg saw the humor in it but like all real humor, it has a tug or two of tragedy. I think Steinberg's was one of the finest realizations of that movement I have ever heard, despite the fact that no doubt due to the weather the principal bass player had a bit of pitch trouble with the sounding the initial solo of the Frere Jacques theme.

Just before intermission, Steinberg almost disappeared in the shadow of great, big Jorge Bolet who was to be the soloist in a cataclysmic version of Rachmaninoff's Rhapsody On a Theme by Paganini, Opus 43. Bolet is not only a big man, he is also a big pianist and he plays with a great line and a large technique. And yet there were some exquisitely sensitive moments.

As we re-entered the afternoon of hot sun, the applause still continued and Steinberg made his seventh return to stage center to share with the orchestra the enthusiasm of the crowd loathe to go away.

* * *

At the press office I learned that to date 78,935 people had listened at Tanglewood this summer, a figure which surpasses by 16,758 the audiences of last year.

People brought their ice-chests and bought box lunches at the Tanglewood cafeteria and enjoyed the shade under the trees.

Only in one matter did the Tanglewood audience deviate from the policy stated that "Tanglewood is a concert hall, albeit an outdoor one, and the management expects and kindly requests that all Tanglewood patrons attend performances in appropriate concert dress."

Ascribe it to the weather or to prevailing styles, never has human imagination abbreviated and colorized female attire to such an extent. So if you did not want to enjoy the music inside the shed, you could always wander about and pop your eyes at the human display. I suppose it adds to the 'flavor' of a summer afternoon's outdoor concert. Wagner surely would have approved, although I have my doubts about Mahler!

DINNER ON THE GROUND AND MUSIC AT TANGLEWOOD
William Steinberg conducts the Boston Symphony Orchestra

THE BLADE
TOLEDO, O.
P.M. - CIRC. 175,118
SUN. - CIRC. 185,817

Schenectady Gazette

57.

Whitestone

WILLIAM STEINBERG, present director of the Pittsburgh Symphony and the recently announced successor to Erich Leinsdorf as head of the Boston Symphony, conducts the latter orchestra at his Tanglewood concert Sunday afternoon. His performance yesterday and at the Saturday open rehearsal were his only appearances here this summer. Concerts this weekend at Tanglewood drew 25,042 listeners.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900

AUG 5 1968 New England Newsclip

Music Review

Ehrling, Steinberg and Leinsdorf at Tanglewood

By JAY C. ROSENFELD

ERICH LEINSDORF, music director of the Boston Symphony Orchestra, shared the podium for the three concerts of the fifth week of the Berkshire Music Festival at Tanglewood this past weekend with two guests. Yesterday afternoon William Steinberg, director of the Pittsburgh Symphony and director-designate of the Boston orchestra starting in the fall of 1969, took the baton and Friday night Sixten Ehrling, director of the Detroit Symphony, was in charge.

One of the advantages of this procedure is to dilute the onerous duties of the orchestra's director and another is to expose audiences to a wider range of the repertory. No matter how catholic a conductor's interests and preferences may be, in the long run, it will be channeled within discernible limits. Koussevitzky brought much French and Russian music to Tanglewood programs; Munch lavished French choices, and currently Leinsdorf does much Germanic music. This is all to the good but the injection of a soupcon of French seasoning, namely some Ravel, which Ehrling threw into the potpourri, added a welcome and zestful spice to an otherwise predictable menu.

* * *

YESTERDAY Steinberg gave the major part of his afternoon to the Mahler First Symphony, a near-hour-long work in which ideas are so plentiful that, ad valorem, a portion of them seems to have been squandered. But on the other hand, Steinberg kept the contrasts between the opposing alternates so clearly in character and well-defined that the music moved on consistently without any diminution of magnetism.

* * *

JORGE BOLET paid a welcome return visit in the spectacular Rachmaninoff "Rhapsody on the 24th Caprice for violin solo of Paganini," Opus 43. Again Bolet was cast in the role he fulfills so splendidly, that of a flamboyant virtuoso. One remembers and thinks of him at Tanglewood only as that type of pianist. He always reveals that he is equally capable in the more amiable, even if short, passages of the choices in which he appears but he becomes typed at the keyboard as a personage, much as Boris Karloff was in the movies.

A straightforward reading of the Wagner Prelude to "Die Meistersinger von Nurnberg" opened Steinberg's program.

* * *

LEINSDORF'S program Saturday night was a doubly frosted cake of one layer too many. Malcolm Frager in Schumann's piano concerto turned in a deeply stirring performance but, coming after the Mendelssohn "Scottish" Symphony, the A Minor, Opus 56, it was like two planked steaks in succession. And to encase them in Nicolai's overture to "The Merry Wives of Windsor" and Strauss's suite from "Der Rosenkavalier" was enough to make one raise his eyebrows in mild surprise.

Frager played a version of the Schumann which adhered to the composer's earliest sketches of his concerto, because of the soloist's fortuitous finding of the manuscript in a private collection. The changes are not momentous and are of interest mainly to scholars. His performance, however, combined a lissome and reposeful poetry with an incandescent rhythmic urgency. There is no passage in the piano concerto literature which is more felicitous than the cello section solo which is the second theme in the middle movement of the concerto.

* * *

THE STRAUSS SUITE is a captivating series of the opera's most familiar melodies. Leinsdorf played it with nostalgic infatuation which he readily conveyed to the audience of more than 9,000.

Friday night Ehrling's major opus was the Tchaikovsky Fifth Symphony, in E Minor, Opus 64. His reading did not neglect any of the multiple opportunities for tonal richness and dramatic fervor that the score reflects in conspicuously competent hands but his Ravel was doubly welcome on his program, for the music itself and for the convincing penetration the performance evinced.

The "Pavane for a dead Infanta" was written when Ravel was not yet 25, thereby just squeezing in before the turn of the century. But it is actually centuries away from the Schumann and Mendelssohn and even from the Berlioz overture to "Benvenuto Cellini" with which Ehrling opened his program. It is a pity that the illness of a guest conductor is going to deprive Tanglewood of hearing one of the massive Berlioz works this festival, for these nibbles provoke a strong appetency for his more formidable writings.

* * *

THE RAVEL "Rapsodie Espagnole" was one of a series of compositions to appear in the quarter-century before World War I which provoked the opinion that the best Spanish music of the period was written by foreigners. The fascinating themes are the factors which first strike the ear but a little closer attention reveals the mastery of orchestral timbre Ravel possessed. As Mahler pre-empted (one can hardly plagiarize from himself) his own songs, so Ravel adapted melodies and music he had written for other applications and used them here again in his Rapsodie. The subtle rhythms of his Malaguena and Habanera and the over-all nature of the delicacy with which Ravel constructed everything he touched made these the highlights of a perspective of the weekend's programs.

Study in Comparisons at Lenox

By RAYMOND MORIN
Telegram Music Critic

Music Review

LENOX — An audience of 7,467 persons came to Tanglewood yesterday afternoon to find out what's in store for the Boston Symphony Orchestra after the Berkshire Music Festival of 1969.

Judging by the volume of applause before, during and after yesterday's program, it's a safe assumption that they intend to prolong the welcome when William Steinberg succeeds Erich Leinsdorf as the Boston Symphony's new conductor.

Total attendance for the weekend was 25,042.

It was more a study in comparisons than contrasts at the last two concerts of the festival's fifth weekend, Saturday night and Sunday afternoon.

Heavily Romantic

Leinsdorf conducted Saturday night with Malcolm Frager as piano soloist in the original version of the Schumann Concerto.

Pianist Jorge Bolet was Steinberg's soloist yesterday afternoon. He played Rachmaninoff's Rhapsody on a Theme of Paganini.

Both programs were heavily romantic. The only possible exception was a suite from Richard Strauss' "Der Rosenkavalier," which could have been written by a sophisticated Johann Strauss.

Tone Was Pure

Both programs were stylistically so similar that comparisons were inevitable. This applied equally to the soloists.

Frager approached the Schumann Concerto as a reserved romantic. Differences from the popular version are clinical rather than musical.

It was technically competent, extremely musical playing. Frager made every phrase hinge on melody. His tone was pure, well-rounded and singing.

Much the same can be said of Bolet's performance in the Rachmaninoff Variations, except that he indulged in such license that at one point Steinberg showed his irritation.

Some of the slower variations dawdled and dragged. But Bolet's capacity for tempestuous speed and bursting sonorities was natural fodder for brilliant sections.

Leinsdorf's conducting of Flotow's featherweight "Merry Wives of Windsor" Overture encouraged momentum, tonal beauty approaching splendor, and dramatic strength.

Best Disposed

While the orchestra performed its part admirably, Leinsdorf was best disposed toward the second and final movements of Mendelssohn's "Scottish" Symphony.

Strauss' "Rosenkavalier" sparkled in what was identified as an "arrangement" by Charles Wilson, assistant conductor of the Boston Symphony. It sounded more like a mere selection of material from the opera.

Yesterday, Steinberg applied his impressive gifts of scrutiny and detail to the Prelude to Wagner's "Meistersinger," and Mahler's Symphony No. 1 in D major.

Steinberg has no stereotyped movements for anything. The orchestra was his willing instrument and attentive to his every move.

Blaze of Glory

No resource of regalia and brilliant sound was left untapped in the Wagner. It had a sweeping start, progressed through reserved terrain, and ended in a blaze of glory.

The orchestra ran into a few problems of intonation in the Mahler Symphony.

Steinberg sustained interest in the lengthy and occasionally long-winded work.

Some might even feel that it took such beautifully sculptured balances and philosophy to spare the Mahler from being a colossal bore.

Yesterday it was downright thrilling.

TELEGRAM (m)
WORCESTER, MASS.
CIRC. 62,350

AUG 5 1968 New England Newsclip

BERKSHIRE MUSICIANS PLAY TO CAPACITY

The Berkshire Music Festival, with the Boston Symphony Orchestra, at Tanglewood, Lenox, Mass. came forth with another group of victories for the past weekends programs — boasting capacity crowds, virtuoso instrumentalists, programs that initiate innovations in performance and choice of compositions.

Beginning as is the custom of the past two years with a Friday evening prelude, with Jorge Bolet playing a group of Chopin Ballades, the major program, conducted by Sixten Ehrling as guest, presented a stirring rendition of Berlioz Overture to Benvenuto Cellini, Ravel's Pavane pour une infante defunte, and Rapsodie espagnole before intermission. A never to be forgotten Trhaikovsky's Fifth Symphony was the entire second half.

Ehrling has an approach in directing that electrifies both musicians and audience, and some new sounds from the familiar seemed audibly in evidence in the beloved Tchaikovsky; it was worth the entire season's output to hear. Saturday, Erich Leinsdorf again resumed the podium, opening the program with a stirring Overture to the Merry Wives of Windsor of Nicolai, and a compellingly eager-to-listen-to-every nuance and tone in the Scottish, third symphony of Mendelssohn.

The intermission was followed by the guest soloist of the evening, Malcolm Frager — whose appearances at Tanglewood now seem to be a must on every season's billing. The original version of Schumann's concerto for piano and orchestra in A., seldom heard, is now in a private collection in Europe Mr. Frager is the only pianist who has seen it since the turn of the century. The changes are all in the opening movement. It is as one critic has said, fa more dramatic and audacious The orchestral chord which begins the familiar version is replaced by a sudden striking of the piano keys. The revised version was pasted over the first but Mr. Frager managed to decipher what was underneath. He believes the changes were made to please his wife, Clara Wieck and that it is characteristic of Schumann in its original form. It was interesting to note that one of the earliest performances had been conducted by Mendelssohn, whose own symphony appeared on the same program last Saturday. Frager has an inimitable style and genius of his own, and he was given an ovation of applause that seemed would never cease.

Another First

A brilliantly performed and stirring Strauss composition, Suite from Der Rosenkavalier, too, was the first performance at the Festival in that version, sent the audience away singing with joy.

William Steinberg, who is to be the orchestra's leadership choice in the 1969-1970 season conducted the Sunday afternoon program in Wagner's Preluded to Die Meistersinger, and Mahler's first symphony.

Guest pianist, in his third appearance of this season, who is a repeater by acclamation, rendered the Rhapsody on a theme of Paganini by Rachmaninov. Truly it was another in memorable weekend packages defying comparison.

—R.E.H.

HOUR (e)
NORWALK, CONN.
CIRC. 21,500

AUG 8 1968 New England Newsclip

Summer home Aug 8

Tanglewood in Review

FRIDAY, AUGUST 2
By AA. C. S.

Sixten Ehrling, director of the Detroit Symphony, chose a program of old favorites for his appearance as guest conductor of the Boston Symphony. Berlioz' *Overture to Benvenuto Cellini* made a brilliant opener. This was followed by two works of Ravel: *Pavane pour une infante defunte* and the *Rapsodie espagnole*. The second half of the evening was devoted to Tchaikovsky's *Symphony No. 5*.

If the management believed the program would draw a large crowd they were mistaken. It was an enthusiastic audience, however. A friend noted that one reason for such a collection of oft played works was to demonstrate how well they could be played. Ehrling certainly pulled out all stops. His direction is unmannered and authoritative; and if he sometimes seemed to be testing the virtuosity of the orchestra in his choice of tempos, he was always in complete control. The Tchaikovsky gave him the obvious opportunity to display his talents and received a tumultuous ovation.

The Cuban pianist Jorge Bolet, was soloist for the weekend prelude. He played four Chopin Ballades with fervor.

SATURDAY, AUGUST 3
By R. H.

Last Saturday's Tanglewood performance was the most satisfying of the several this writer has heard thus far this season. The highlight was a superb performance of Mendelssohn's *Symphony No. 3* in A minor (opus 56), *The Scottish*. It is beautifully Celtic, and the Boston Symphony understood that. One might have thought that MacLeinsdorf was conducting MacMendelssohn.

Malcolm Frager played the Schumann *piano concerto in A minor*. To be sure, the opinion of a group of young hairy necklaced (sic) males types seated nearby that the whole business was "schmaltz" had some merit; but it was good honest schmaltz, and there could be worse things. Too many listeners like to intellectualize all music, willy-nilly. because they think it is intellectual to do so.

Otto Nicolai's Overture to his *Merry Wives* opened the program. It is, I suppose, what those self-appointed Madison Avenue grammarians call "fun" music. The concluding number was Strauss's Suite from *Der Rosenkavalier*. I feel about Strauss the way some English milord or other felt about looking at a waterfall. "Pretty soon," he said, "you want to leave." That's what I did; I felt, thereby avoiding the departing traffic of the very large audience as well as Strauss.

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Steinberg chose a varied program of late romantic-type works beginning with Wagner's *Prelude to "Die Meistersinger."* Jorge Bolet was piano soloist in the Rachmaninov *Rhapsody on a theme of Paganini*. His rendition was brilliantly virile, and the collaboration between soloists and conductor provided an exhilarating performance.

The meatiest part of the program was saved for the end: Mahler's *Symphony No. 1*. This ode to Nature with its bird-like motifs and country dances obviously appeals to Steinberg. His rather elemental style of conducting, strong and earthy, matched the quality of the music. Here, as was evident in his reading of the Wagner, Steinberg caught the architectural sweep of the score. For all its length, one was never bored.

Pianist Rich, conductor Morgenstern at Bennett College concert.

THE LIVELY ARTS

Festival Scene '68

By ROY HEMMING

IT used to be only the rich and *chic* who attended summer music festivals. But not anymore. The increasing mobility of the average American (thanks mainly to the automobile and the superhighway, and to some extent the economy-fare jet airplane) has turned most summer music festivals into genuine mass-culture affairs—with moderate prices, no shortage of tickets, and a generally informal atmosphere.

Most important of all, however, has been their generally high artistic level. The Chicago Symphony Orchestra, for example, plays for Illinois' Ravinia Festival, and the Detroit Symphony for the Meadowbrook Festival in Michigan. And for the third successive season, the London Symphony Orchestra even crossed the Atlantic for the Daytona Beach Festival in Florida. Many of the orchestras' musicians also double as instructors at summer music schools affiliated with the festivals.

And the record-breaking 1968 attendance at most of the festivals proved how really popular the concerts themselves are. At Tanglewood, Mass., for example, pianist Van Cliburn and the Boston Symphony Orchestra played to nearly 15,000 people at one concert—more than five times the standing-room-only capacity of the major concert halls of Boston or New York.

But the record of records was maintained again this summer at the free outdoor concerts given by the New York Philharmonic in New York City's principal parks—with more than 70,000 attending several of the Central Park concerts.

There was a major new festival this summer: the Cleveland Orchestra's new Blossom Center Festival in Ohio. This reporter regretted being unable to accept an invitation to attend the festival's gala opening in July, but others were glowing in their praise of the design of the new Blossom Center, its acoustics, and the quality of its first season's programs as led by George Szell and others.

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▶ **Saratoga, N. Y.:** July featured the incomparable New York City Ballet—dancing fantastically in the most far-ranging repertory of any ballet company in the world (from baroque divertimentos to the jazzy *Slaughter on 10th Avenue*). August spotlighted the Philadelphia Orchestra, proving week after week why anyone with a good set of ears considers it the world's greatest orchestra. Conductor Eugene Ormandy shone particularly in an all-Rachmaninoff program.

▶ **Greensboro, N. C.:** The Eastern Music Festival at Guilford College made impressive strides toward establishing itself as one of the South's major festivals. In one of several programs I heard, conductor Sheldon Morgenstern and pianist Warren Rich (in a program of Ives, Dohnanyi, and Stravinsky) gave clear evidence of the exciting and off-beat music-making taking place in some of the U. S.'s less-publicized locales. Morgenstern and Rich also scored a first—giving the first integrated symphonic concert ever held on the campus of primarily Negro Bennett College.

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U.S AFFAIRS IN PERSPECTIVE
Senior Scholastic
September 13, 1968

Summer home Aug 8

Tanglewood in Review

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58

Sixth Week

BERKSHIRE FESTIVAL 1968

Friday August 9 at 7 pm

BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF *Music Director*

WEEKEND PRELUDE

BERKSHIRE BOY CHOIR
BRIAN RUNNETT *Music Director*
LOWELL LACEY *organ*

POULENC	Timor et tremor venerunt super me (1939)
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BALDWIN PIANO
RCA VICTOR RECORDS

The BERKSHIRE BOY CHOIR makes its second appearance at the Festival this weekend. Founded in 1967, it has already established itself as one of the outstanding musical organizations of the United States. The members, who are selected by audition on a competitive basis, come from as far afield as Portland, Oregon, Washington, DC and Canada. The Music Director, BRIAN RUNNETT, is Organist and Master of the Choristers at Norwich Cathedral, England, and is a distinguished chorus master and recitalist. During its eight-week season this summer, the Choir has sung at the Festivals at Hartford and Saratoga, at the University of Rhode Island, Castle Hill, Rutgers University, Syracuse University, and in Washington, DC, among other appearances. They will perform next week at Lincoln Center.

Boy Choir Sings

The Berkshire Boy Choir, which sang six pieces for the 7 p. m. prelude and is based at the Stockbridge School down the road from Tanglewood, is in its second summer of existence.

It is made up of 14 paid adult choices and 46 boys from choirs all over the country. It is supported by contributions.

Last summer it sounded fine. Friday it sounded first class . . . clean, exact, dynamically nimble, tonally balanced and unusually precise with its diction.

It gave evidence of thorough discipline under tasteful coaching. The director is Brian Runnett, master of the choristers at Norwich Cathedral, England.

Most impressive, perhaps, on the program were Bruckner's "Christus Factus Est Pro Nobis Obediens" and a motet for three choirs written by Thomas Tomkins and sung as an encore. Other composers represented were Poulenc, Pinkham, Britten and Debussy.

Springfield Union 8-10-68

UNION (m)
SPRINGFIELD, MASS.
CIRC. 77,424

AUG 3 1968 New England Newsclip

First for Tanglewood

Gina Bachauer to Play Three Concerts in Single Weekend

TANGLEWOOD, Lenox — Gina Bachauer, pianist, will appear with the Boston Symphony Orchestra in each of its fifth weekend concerts, laying three concrtos, two Rachmaninoff and one Brahms.

First for Tanglewood

Erich Leinsdorf, music director of the orchestra, noted that while other soloists have appeared more than once in a single Tanglewood season, this will be the first time cne artist has been the only weekend soloist, appearing three times.

* * *

On Friday, Miss Bachauer will play the Rachmanioff Third Concerto as part of an all - Russian program under the direction of Charles Wilson, assistant conductor of the Boston Symphony Orchestra. Wilson, making his first Tanglewood appearance of the season as guest conductor of the Boston Symphony Orchestra, is also director of the Berkshire Chorus and head of vocal music activities of the Berkshire Music Center. In addition to the Rachmaninoff, the program includes Glinka's Overture to Ruslan and Ludmila, and Rimsky - Korsakov's Sheherazade Suite.

GINA BACHAUER

* * *

On Saturday evening, Miss Bachauer plays the Rachmaninoff Second Concerto. Erich Leinsdorf conducts. His program also includes Wagner's Siegfried Idyll and Strauss's Also Sprach Zarathustra.

* * *

Sunday afternoon Miss Bachauer plays the Brahms Second Concerto, again with Mr. Leinsdorf conducting. The program is all - Brahms. The other works are the Tragic Overture and the Variations on a Theme by Haydn.

* * *

The Weekend Prelude of Friday is a choral program by the Berkshire Boy Choir. The Sunday morning chamber music concert will be played by the Boston Symphony Chamber Players as the concluding event of the 1968 Festival of Contemporary Music sponsored jointly by the Berkshire Music Center and the Fromm Music Foundation.

Gina Bachauer To Appear At Berkshire Festival Concerts

Gina Bachauer will appear with the Boston Symphony Orchestra in all three concerts of the Berkshire Festival's fifth weekend, at Tanglewood, Lenox, starting Aug. 9.

Erich Leinsdorf, music director of the orchestra, noted this is the first time one artist will be the only weekend soloist. On Friday, Aug. 9, Miss Bachauer will play the Rachmaninoff Third Concerto as part of an all-Russian program under the direction of Charles Wilson, assistant conductor of the Boston Symphony Orchestra. In addition to Rachmaninoff, the program includes Glinka's Overture to "Ruslan and Ludmila," and Rimsky - Korsakov's "Sheherazade" suite.

Miss Bachauer plays the Rachmaninoff Second Concerto with Erich Leinsdorf conducting Saturday, Aug. 10. His program also includes Wagner's "Siegfried Idyll" and Strauss' "Also Sprach Zarathustra."

Miss Bachauer plays the Brahms Second Concerto, again with Leinsdorf conducting, on Sunday, afternoon, Aug. 11. The program is all Brahms and includes the Tragic Overture and the Variations on the Theme of Haydn.

The Sunday morning chamber music concert will be played by the Boston Symphony Chamber Players as the concluding event of the 1968 Festival of Contemporary Music sponsored jointly by the Berkshire Music Center and the Fromm Music Foundation.

Summertime Aug 8

GINA BACHAUER . . . pianist, who will be featured in all three Boston Symphony Orchestra concerts of the weekend August 9-11 at Tanglewood. She will play Rachmaninoff's Piano Concertos no. 3 and no. 2, and Brahms' Piano concerto no. 2 in B flat.

The Weekend at Tanglewood

A romantic and colorful musical bill of fare has been prepared for listeners at Tanglewood this weekend. Friday evening the Berkshire Boy Choir will offer a seraphic prelude at 7 for pre-concert picnickers. At 9 Charles Wilson, Assistant Conductor of the Boston Symphony Orchestra will direct an all - Russian program which includes Glinka's *Ruslan and Ludmila;* Rimsky-Korsakov's *Scheherezade* and Rachmaninoff's *Piano Concerto, No. 3* featuring Gina Bachauer, pianist.

Mme Bachauer will play Rachmaninoff's *Second Piano Concerto* at the 8 p.m. concert Saturday. Other compositions included in this concert will be *Also Sprach Zarathustra* by Strauss and excerpts from *L'Arlesienne* by Bizet. Erich Leinsdorf will be the conductor.

Director Leinsdorf will again hold the baton Sunday afternoon for the all-Brahms program at 2:30. Selections will include the *Tragic Overture; Variations on a Theme by Haydn; Three Hungarian Dances;* and *Piano Concerto No. 2* featuring Mme. Bachauer.

SUNDAY REPUBLICAN & Union
SPRINGFIELD, MASS. 8-4-68
CIRC. 115,950

AUG 4 1968 New England Newsclip

* * *

Gina Bachauer Set As Tanglewood Soloist

Gina Bachauer will appear with the Boston Symphony Orchestra in each of its concerts next weekend, playing three concertos, two Rachmaninoff and one Brahms. Erich Leinsdorf, music director of the Orchestras, noted this was the first time one artist had been the only weekend soloist.

Next Friday, Miss Bauchauer will play the Rachmaninoff Third Concerto as part of an all - Russian program under the direction of Charles Wilson. In addition to the Rachmaninoff, the program includes Glinka's Overture to Russlan and Ludmila, and Rimsky - Korsakov's Scheherazade Suite.

On next Saturday evening, Miss Bachauer plays the Rachmaninoff Second Concerto. Erich Leinsdorf conducts. His program also includes Wagner's Siegfried Idyll and Strauss's Also Sprach Zarathustra.

On Sunday afternoon, August 11, Miss Bachauer plays the Brahms Second Concerto, again with Mr. Leinsdorf conducting. The program is all -Brahms. The other works are the Tragic Overture and the Variation on a Theme by Haydn.

TRANSCRIPT-TELEGRAM (e)
HOLYOKE, MASS.
CIRC. 26,950

AUG 3 1968 New England Newsclip

Albany Knickerbocker News
Friday, August 9, 1968

Gina Bachauer at Tanglewood

GINA BACHAUER

LENOX, Massachusetts — Gina Bachauer will appear with the Boston Symphony Orchestra in each of this weekend's concerts, playing treee concertos, two by Rachmaninoff and one Brahms. Erich Leinsdorf, music director of the orchestra, noted today that while other soloists have appeared more than once on a single Tanglewood season, this was the first time one artist had been the only weekend soloist, appearing three times.

Tonight at 9, Miss Bachauer will play the Rachmaninoff Third Concerto as part of an all-Russian program under the direction of Charles Wilson, assistant conductor of the Boston Symphony Orchestra. Mr. Wilson, making his first Tanglewood appearance of the season as guest conductor of the Boston Symphony Orchestra, is also director of the Berkshire Chorus and head of vocal music activities of the Berkshire Music Center. In addition to the Rachmaninoff, the program includes Glinka's Overture to Ruslan and Ludmila, and Rimsky Korsakov's "Sheherazade Suite."

Tomorrow at 8:30 p.m., Miss Bachauer plays the Rachmaninoff Second Concerto. Eric Leinsdorf conducts. His program also includes Wagners "Siegrfried Idyll" and Strauss' "Also Sprach Zarathustra.'

Sunday afternoon, Miss Bachauer plays the Brahms Second Concerto again with Mr. Leinsdorf conducting. The program is all-Brahms. The other works are the "Tragic Overture' and the "Variations on a Theme" by Haydn.

The Weekend Prelude tonight at 7 is a choral program by the Berkshire Boy Choir. The Sunday morning chamber-music concert will be played by the Boston Symphony Chamber Players as the concludng event of the 1968 Festival of Contemporary Music sponsored jointly by the Berkshire Music Center and the Fromm Music Foundation.

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Boy Choir Sings

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It is made up of 14 paid adult choices and 46 boys from choirs all over the country. It is supported by contributions.

Last summer it sounded fine. Friday it sounded first class . . . clean, exact, dynamically nimble, tonally balanced and unusually precise with its diction.

It gave evidence of thorough discipline under tasteful coaching. The director is Brian Runnett, master of the choristers at Norwich Cathedral, England.

Most impressive, perhaps, on the program were Bruckner's "Christus Factus Est Pro Nobis Obediens" and a motet for three choirs written by Thomas Tomkins and sung as an encore. Other composers represented were Poulenc, Pinkham, Britten and Debussy.

Springfield Union 8-10-68

UNION (m)
SPRINGFIELD, MASS.
CIRC. 77,424

AUG 3 1968 New England Newsclip

First for Tanglewood

Gina Bachauer to Play Three Concerts in Single Weekend

TANGLEWOOD, Lenox — Gina Bachauer, pianist, will appear with the Boston Symphony Orchestra in each of its fifth weekend concerts, playing three concrtos, two Rachmaninoff and one Brahms.

First for Tanglewood

Erich Leinsdorf, music director of the orchestra, noted that while other soloists have appeared more than once in a single Tanglewood season, this will be the first time one artist has been the only weekend soloist, appearing three times.

* * *

On Friday, Miss Bachauer will play the Rachmanioff Third Concerto as part of an all - Russian program under the direction of Charles Wilson, assistant conductor of the Boston Symphony Orchestra. Wilson, making his first Tanglewood appearance of the season as guest conductor of the Boston Symphony Orchestra, is also director of the Berkshire Chorus and head of vocal music activities of the Berkshire Music Center. In addition to the Rachmaninoff, the program includes Glinka's Overture to Ruslan and Ludmila, and Rimsky - Korsakov's Sheherazade Suite.

GINA BACHAUER

* * *

On Saturday evening, Miss Bachauer plays the Rachmaninoff Second Concerto. Erich Leinsdorf conducts. His program also includes Wagner's Siegfried Idyll and Strauss's Also Sprach Zarathustra.

* * *

Sunday afternoon Miss Bachauer plays the Brahms Second Concerto, again with Mr. Leinsdorf conducting. The program is all - Brahms. The other works are the Tragic Overture and the Variations on a Theme by Haydn.

* * *

The Weekend Prelude of Friday is a choral program by the Berkshire Boy Choir. The Sunday morning chamber music concert will be played by the Boston Symphony Chamber Players as the concluding event of the 1968 Festival of Contemporary Music sponsored jointly by the Berkshire Music Center and the Fromm Music Foundation.

Gina Bachauer To Appear At Berkshire Festival Concerts

Gina Bachauer will appear with the Boston Symphony Orchestra in all three concerts of the Berkshire Festival's fifth weekend, at Tanglewood, Lenox, starting Aug. 9.

Erich Leinsdorf, music director of the orchestra, noted this is the first time one artist will be the only weekend soloist. On Friday, Aug. 9, Miss Bachauer will play the Rachmaninoff Third Concerto as part of an all-Russian program under the direction of Charles Wilson, assistant conductor of the Boston Symphony Orchestra. In addition to Rachmaninoff, the program includes Glinka's Overture to "Ruslan and Ludmila," and Rimsky - Korsakov's "Sheherazade" suite.

Miss Bachauer plays the Rachmaninoff Second Concerto with Erich Leinsdorf conducting Saturday, Aug. 10. His program also includes Wagner's "Siegfried Idyll" and Strauss' "Also Sprach Zarathustra."

Miss Bachauer plays the Brahms Second Concerto, again with Leinsdorf conducting, on Sunday, afternoon, Aug. 11. The program is all Brahms and includes the Tragic Overture and the Variations on the Theme of Haydn.

The Sunday morning chamber music concert will be played by the Boston Symphony Chamber Players as the concluding event of the 1968 Festival of Contemporary Music sponsored jointly by the Berkshire Music Center and the Fromm Music Foundation.

Albany Knickerbocker News
Friday, August 9, 1968

Gina Bachauer Set As Tanglewood Soloist

Gina Bachauer will appear with the Boston Symphony Orchestra in each of its concerts next weekend, playing three concertos, two Rachmaninoff and one Brahms. Erich Leinsdorf, music director of the Orchestras, noted this was the first time one artist had been the only weekend soloist.

Next Friday, Miss Bauchauer will play the Rachmaninoff Third Concerto as part of an all - Russian program under the direction of Charles Wilson. In addition to the Rachmaninoff, the program includes Glinka's Overture to Russlan and Ludmila, and Rimsky - Korsakov's Scheherazade Suite.

On next Saturday evening, Miss Bachauer plays the Rachmaninoff Second Concerto. Erich Leinsdorf conducts. His program also includes Wagner's Siegfried Idyll and Strauss's Also Sprach Zarathustra.

On Sunday afternoon, August 11, Miss Bachauer plays the Brahms Second Concerto, again with Mr. Leinsdorf conducting. The program is all -Brahms. The other works are the Tragic Overture and the Variation on a Theme by Haydn.

TRANSCRIPT-TELEGRAM (e)
HOLYOKE, MASS.
CIRC. 26,950

AUG 3 1968 New England Newsclip

Summer time Aug 8

GINA BACHAUER . . . pianist, who will be featured in all three Boston Symphony Orchestra concerts of the weekend August 9-11 at Tanglewood. She will play Rachmaninoff's Piano Concertos no. 3 and no. 2, and Brahms' Piano concerto no. 2 in B flat.

The Weekend at Tanglewood

A romantic and colorful musical bill of fare has been prepared for listeners at Tanglewood this weekend. Friday evening the Berkshire Boy Choir will offer a seraphic prelude at 7 for preconcert picnickers. At 9 Charles Wilson, Assistant Conductor of the Boston Symphony Orchestra will direct an all - Russian program which includes Glinka's *Ruslan and Ludmila;* Rimsky-Korsakov's *Scheherezade* and Rachmaninoff's *Piano Concerto, No. 3* featuring Gina Bachauer, pianist.

Mme Bachauer will play Rachmaninoff's *Second Piano Concerto* at the 8 p.m. concert Saturday. Other compositions included in this concert will be *Also Sprach Zarathustra* by Strauss and excerpts from *L'Arlesienne* by Bizet. Erich Leinsdorf will be the conductor.

Director Leinsdorf will again hold the baton Sunday afternoon for the all-Brahms program at 2:30. Selections will include the *Tragic Overture; Variations on a Theme by Haydn; Three Hungarian Dances;* and *Piano Concerto No. 2* featuring Mme. Bachauer.

SUNDAY REPUBLICAN & Union
SPRINGFIELD, MASS. 8-4-68
CIRC. 115,950

AUG 4 1968 New England Newsclip

Gina Bachauer at Tanglewood

GINA BACHAUER

LENOX, Massachusetts — Gina Bachauer will appear with the Boston Symphony Orchestra in each of this weekend's concerts, playing treee concertos, two by Rachmaninoff and one Brahms. Erich Leinsdorf, music director of the orchestra, noted today that while other soloists have appeared more than once on a single Tanglewood season, this was the first time one artist had been the only weekend soloist, appearing three times.

Tonight at 9, Miss Bachauer will play the Rachmaninoff Third Concerto as part of an all-Russian program under the direction of Charles Wilson, assistant conductor of the Boston Symphony Orchestra. Mr. Wilson, making his first Tanglewood appearance of the season as guest conductor of the Boston Symphony Orchestra, is also director of the Berkshire Chorus and head of vocal music activities of the Berkshire Music Center. In addition to the Rachmaninoff, the program includes Glinka's Overture to Ruslan and Ludmila, and Rimsky Korsakov's "Sheherazade Suite."

Tomorrow at 8:30 p.m., Miss Bachauer plays the Rachmaninoff Second Concerto. Eric Leinsdorf conducts. His program also includes Wagners "Siegrfried Idyll" and Strauss' "Also Sprach Zarathustra.'

Sunday afternoon, Miss Bachauer plays the Brahms Second Concerto again with Mr. Leinsdorf conducting. The program is all-Brahms. The other works are the "Tragic Overture' and the "Variations on a Theme" by Haydn.

The Weekend Prelude tonight at 7 is a choral program by the Berkshire Boy Choir. The Sunday morning chamber-music concert will be played by the Boston Symphony Chamber Players as the concludng event of the 1968 Festival of Contemporary Music sponsored jointly by the Berkshire Music Center and the Fromm Music Foundation.

4141 SCHENECTADY GAZETTE

Boston Symphony Tops at Tanglewood

By MILTON ZAPOLSKI

The Boston Symphony Orchestra really made great music at Tanglewood Friday night. Under the baton of Assistant Conductor Charles Wilson, the orchestra proved that even a thrice-familiar program can be delivered in a wholly convincing manner.

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Wilson's excellent artistic direction and thorough technique were the crucial factors in this dramatic demonstration, of course. His command of the score seemed very complete, and he appeared to inspire in the musicians a special kind of confidence. Performances directed in such a manner cannot fail to be emotionally uplifting and technically stimulating.

You could feel this right from the start with Glinka's "Russlan and Ludmilla" overture. Not only was the sense of precision a major achievement, but it had that undefinable quotient of artistic-emotional energy that tells you the music isn't just being played, it's being created right there in front of you. The wonderful, fast tempo may have helped hit the spot, but it was never allowed to become an end in itself.

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Rimsky-Korsakov's "Sheherazade" followed, and here again that extra something was clearly evident in the way the music was played. Granted, the ensemble was less than perfect, but the few intonation problems (especially in the horns) were not enough to dispel the artistic contributions by a remarkably responsive orchestra. As soloists, Concertmaster Joseph Silverstein, Cellist Jules Eskin, Oboist Ralph Gomberg, Clarinetist Gino Cioffi, and Flutist Doriot Anthony Dwyer gave sensitive accounts of their spotlighted roles while the rest of the orchestra backed them up with a good, firm sound.

The first and second movements were very fine, but the third movement was magnificent. Wilson and the BSO played this music with such genuine feeling that it made me wonder how another major orchestra can become so detached and uncommitted in their own performances. The fourth movement was its usual exciting self, and with the aid of a great percussion section this excitement was indescribably multiplied.

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Everywhere I walked (during intermission and following the concert) could be heard the concertgoers talking about how great things sounded. Charles Wilson's Tanglewood conducting debut augers well for the future.

After intermission was a single work, Rachmaninoff's Piano Concerto No. 3, with Gina Bachauer as soloist. Miss Bachauer's playing was the only disappointment of the evening, for it lacked presence. She can hit all the notes, that's for sure, but the Rachmaninoff concerti require an unusually strong pianist capable of delivering huge hunks of sound (if only in self-defense against a sonorous orchestra). This Miss Bachauer cannot do. She did become a bit louder as the work progressed, but then there was nothing in reserve for the more imposing solo passages. Too bad. Wilson gave a sterling accompaniment.

Saturday evening at Tanglewood Erich Leinsdorf returned to the podium for three works, Wagner's "Siegfried Idyll," Richard Strauss' "Also Sprach Zarathustra," and Rachmaninoff's Piano Concerto No. 2. The Wagner opened the concert, and Leinsdorf's interpretation can only be described as perfect in every detail. The intimacy and chamber-music textures he elicited were just so delicate and beautiful that this performance will long be remembered by me as the one to which all others must be compared. The opening was tenderness personified, and as the work unfolded Leinsdorf's reading became ever more touchingly sentimental. At those happy trumpet notes (played magnificently by Armando Ghitalla) it seemed impossible that the music could sound any better, but with the closing pages came the most peaceful and ecstatic moments of all. Leinsdorf achieved here such a profoundly noble sound that he actually defined (in musical terms, of mourse) what Love means. Truly the finest we've heard from the conductor all season.

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Richard Strauss' "Also Sprach Zarathustra" was next, and the performance may best be described as uneven. The opening sunrise was simply brilliant, as was much of what followed, but the orchestra continued to break down in spots by missing entrances or losing their intonation. Leinsdorf underplayed the horns until the second half of the piece, which hurt the first half somewhat. He also underplayed the tubas, which was a disappointing surprise.

The most well-done sections were found after the "Of Science." "The Convalescent" was the best, with the waltzing "Dance Song" similarly good. The "Song of the Night Wanderer" was excellent, and was great to hear that first bell-clap for a change, which too-often gets lost in the cataclysmic orchestral forces it ushers in. Leinsdorf did well with the B Major conclusion, bringing Strauss' subtle harmonic distinction between Nature and Man (respectively C major and B major) to the fore. Amazing how these two fundamental elements cannot be harmonized . . . amazing, too, how the deep C major has the last word in Strauss' epic philosophical description of the origin and development of Mankind.

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The post-intermission work was Rachmaninoff's Second Piano Concerto, again with Miss Bachauer as soloist. Regrettably, her tone did not carry Saturday evening, either. She played the solo part less well this time, too, emphasizing the continuity but ignoring the little shadings that are so essential to Rachmaninoff.

Andre Watts has an exceptional way with the second concerto, and should be asked to play it sometime. The conductor and orchestra contributed a soaring accompaniment that was as notable for its craftsmanship as its sensitivity.

Mme. Bachauer, Pianist, In Tanglewood Debut

By RAYMOND MORIN
Telegram Music Critic

Music Review

LENOX — Tanglewood — The opening concert of the Berkshire Music Festivals sixth weekend brought a standing ovation for pianist Gina Bachauer from an audience of 5,697.

Mme. Bachauer played with the Boston Symphony Orchestra for the first time last season, in Boston. Friday night was her Tanglewood debut.

Friday night's performance of Rachmaninoff's Third Piano Concerto was the start of what she calls a "marathon." Last night she played Rachmaninoff's Second Piano Concerto, and this afternoon it's the Brahms Second, the last two conducted by Erich Leinsdorf.

Assistant Conductor

Charles Wilson conducted Friday night. He's the Boston Symphony's assistant conductor. This is by no means a reflection on his ability. But merely identifies his official status.

The weekend prelude on Friday night was given by the 58 voice Berkshire Boy Choir. The 46 youngsters, ages nine to 13, were assisted by 12 adult male voices.

They were directed by Brian Runnett, with Lowell Lacey as organ accompanist.

Two Worcester lads were among them, Michael Loftus and John Vescera, both of St. Peter's Choir School.

Rare Reception

Such receptions are rare as Mme. Bachauer received on Friday night. After repeated curtain calls, she finally appeased the audience by playing Rameau Minuet as an encore.

Perhaps the best clue to Mme. Bachauer's magnetism lies in this choice for an encore. It's a pastel-like work of flight body structure and singing lyricism. It stands on its musical vaue, without eclat.

Mme. Bachauer played the original version of the Rachmaninoff Third which enlarges on its structural scope at the expense of compact brilliance.

Every tone sang and occupied its exact position and purpose in the phrase pattern. In the first movement, the orchestra was occasionally allowed to trespass on solo territory, but in every other respect sensitive relationships were maintained.

Throughout the work, Mme. Bachauer played as a beautiful technician of deepset poetry. She made a brilliant matter of the two sizzling cadenzas without resorting to digital or physical histrionics.

Crisp Tone Production

It was clear, crisp tone production, interspersed with big sonorities and light crystaline passages. The brief choral midway in the finale was a richly-voiced unit that led to a sweeping, rhapsodic close.

Wilson was an attractive, highly efficient conductor whose cues were prompt and pointed.

He conducted an abosrbing performance of Rimsky Korsakoff's "Sheherazade." An opening blotch in cellos was soon forgotten when the work got underway in earnest. Concert Master Joseph Silverstein's violin solos were superb.

Strings produced rich, lustrous sounds. Brasses cut through the mixtures brilliantly.

Although the program did not identify the four movements, it was the standard version.

Undemonstrative Style

Wilson's undemonstrative style exerted no curtailment of the work's dramatic magnitude. He was as mindful and attentive to sentimental areas in the "Prince and The Princess" and "Tale of the Kalendar Prince."

A lot of excitement was generated in the "Festival at Bagdad" setting the stage for huge crashes, tricky rhythms and avalanches of sound that depict the wrecking of Sinbad's ship.

Wilson conducted the "Russian and Ludmill" overture by Glinka at top speed giving a feeling of haste without disrupting accuracy or quality.

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They were heard in choruses by Poulenc, Bruckner, Pinkham, Britten and Debussy. Their encore was Tomkins' 12 part motet, "O Praise the Lord."

Except for a slight stridency in soprano voices and a tendency to flat when volume was forced. Quality and mechanics were admirably presented.

SUNDAY TELEGRAM
WORCESTER, MASS.
CIRC. 107,550
AUG 11 1968 New England Newsclip

Tanglewood Plans Russian Program; Bachauer Soloist

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Erich Leinsdorf, music director of the orchestra, noted today that while other soloists have appeared more than once in a single Tanglewood season, this was the first time one artist had been the only weekend soloist, appearing three times.

Tonight, Miss Bachauer will play the Rachmaninoff Third Concerto as part of an all-Russian program under the direction of Charles Wilson, assistant conductor of the Boston Symphony Orchestra. Mr. Wilson, making his first Tanglewood appearance of the season as guest conductor of the Boston Symphony Orchestra, is also director of the Berkshire Chorus and head of the Vocal Music Activities of the Berkshire Music Center. In addition to the Rachmaninoff, the program includes Glinka's Overture to Ruslan and Ludmila, and Rimsky-Korsakov's Sheherazade Suite.

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TRANSCRIPT (e)
NORTH ADAMS, MASS.
CIRC. 13,350
AUG 9 1968 New England Newsclip

BERKSHIRE FESTIVAL 1968

Friday August 9 at 9 pm

BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF *Music Director*

CHARLES WILSON *conductor*

GLINKA	Overture to 'Russlan and Ludmila'
RIMSKY-KORSAKOV	Sheherazade op. 35
intermission	
RACHMANINOV	Piano concerto no. 3 in D minor op. 30*
	Allegro ma non tanto
	Intermezzo: adagio
	Finale
	GINA BACHAUER

Gina Bachauer plays the Steinway piano

The program notes for tonight's concert begin on page 22

BALDWIN PIANO
RCA VICTOR RECORDS*

Charles Wilson, assistant conductor of the Boston Symphony Orchestra, will direct an all-Russian concert by the Boston Symphony Orchestra Friday evening. The program will include works by Glinka, Rimsky-Korsakov, and Rachmaninoff at Tanglewood in Lenox.

HAMPSHIRE GAZETTE (e)
NORTHAMPTON, MASS.
CIRC. 14,250
AUG 7 1968 New England Newsclip

Tanglewood, Lenox, Massachusetts . . . . Gina Bachauer, pianist, will be featured in all three Boston Symphony Orchestra concerts of the weekend August 9-11.

SPRINGFIELD HERALD
SPRINGFIELD, MASS.
CIRC. 111,000
AUG 8 1968 New England Newsclip

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By MILTON ZAPOLSKI

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Wilson's excellent artistic direction and thorough technique were the crucial factors in this dramatic demonstration, of course. His command of the score seemed very complete, and he appeared to inspire in the musicians a special kind of confidence. Performances directed in such a manner cannot fail to be emotionally uplifting and technically stimulating.

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SUNDAY TELEGRAM
WORCESTER, MASS.
CIRC. 107,550
AUG 11 1968 New England Newsclip

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TRANSCRIPT (e)
NORTH ADAMS, MASS.
CIRC. 13,350
AUG 9 1968 New England Newsclip

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RCA VICTOR RECORDS*

Charles Wilson, assistant conductor of the Boston Symphony Orchestra, will direct an all-Russian concert by the Boston Symphony Orchestra Friday evening. The program will include works by Glinka, Rimsky-Korsakov, and Rachmaninoff at Tanglewood in Lenox.

HAMPSHIRE GAZETTE (e)
NORTHAMPTON, MASS.
CIRC. 14,059
AUG 7 1968 New England Newsclip

Tanglewood, Lenox, Massachusetts . . . . Gina Bachauer, pianist, will be featured in all three Boston Symphony Orchestra concerts of the weekend August 9-11.

SPRINGFIELD HERALD
SPRINGFIELD, MASS.
CIRC. 111,000
AUG 8 1968 New England Newsclip

60.

5697 at Tanglewood Hear Gina Bachauer

By R. C. HAMMERICH

LENOX — Gina Bachauer, who has been known on occasion, to overpower the keyboard, had nothing but motherly love to offer Rachmaninov and the 5697 listners at Tanglewood Friday night.

Wilson on Podium

She played the solo part for that composer's Piano Concerto No. 3 with the Boston Symphony Orchestra on Charles Wilson, assistant conductor, on the podium.

She played it with a warm, enveloping benevolence. She seemed to embrace it with her housewifely, ample personality. The sound was round and soft, like her.

All the thousands of notes were there, of course. She is a consummate technician. Her fingers were almost machine-like in their accuracy, and Rachmaninov demands a lavish dexterity from those who dare to play his romances.

Generous, Bountiful

But Miss Bachauer made no attempt to dazzle us with glittering pianowork. On the contrary, she captured us with generous and bountiful music.

The audience liked her so much they kept calling her back until she played an encore, a minuet by Rameau.

Rimsky-Korsakov's "Sherherazade," which followed Glinka's overture to "Russlan and Ludmila" before intermission, is not much more substantial nor less popular than that overture, but it certainly is longer.

The piece, as nearly everyone knows, is very colorful, orchestrally, and full of appealing melodies. For that reason it has sold just about as many records as any other semi - serious piece.

It Is Long

It is, however, if I may repeat, long. It is long because it seems long, and it seems long because it is insubstantial.

Wilson conducted it seriously, that is, without too much exaggeration, which was a blessing, because the piece has enough smaltz all by itself without pouring on more.

One nice thing about it, aside from those undulating melodies, is the opportunity ot offers members of the orchestra to present short solo passages, thereby rising up momentarily for special notice. They were invariably pleasing Friday.

Boy Choir Sings

The Berkshire Boy Choir, which sang six pieces for the 7 p. m. prelude and is based at the Stockbridge School down the road from Tanglewood, is in its second summer of existence.

It is made up of 14 paid adult choices and 46 boys from choirs all over the country. It is supported by contributions.

Last summer it sounded fine. Friday it sounded first class . . . clean, exact, dynamically nimble, tonally balanced and unusually precise with its diction.

It gave evidence of thorough discipline under tasteful coaching. The director is Brian Runnett, master of the choristers at Norwich Cathedral, England.

Most impressive, perhaps, on the program were Bruckner's "Christus Factus Est Pro Nobis Obediens" and a motet for three choirs written by Thomas Tomkins and sung as an encore. Other composers represented were Poulenc, Pinkham, Britten and Debussy.

UNION (m)
SPRINGFIELD, MASS.
CIRC. 77,434

AUG 10 1968 New England Newsclip

Albany Knickerbocker News
Saturday, August 10, 1968

047

Gina Bachauer At Tanglewood

By EDWARD FRENCH

Gina Bachauer made her first appearance at the Berkshire Festival at Tanglewood last night, playing the Rachmaninoff Concerto No. 3 in D minor for piano and orchestra.

★ ★ ★

The debut was a smashing success as the large and more than enthusiastic audience gave her an ovation at the conclusion of the concerto, refusing to leave until an encore was played, a thing not usually done at symphony concerts.

This concerto is considered to be the best of the four that Rachmaninoff composed, and has the reputation of being one of the most difficult in the piano literature.

★ ★ ★

While Miss Bachauer has ample sweep and power in her playing, she emphasized the more lyric sections, giving a somewhat different interpretation than the conventional reading.

Her tone was beautiful, the phrasing masterly, the technique fluent and brilliant. A musical thrill was provided by Miss Bachauer' ability to keep the piano to the fore in the exhilarating final movement, as here the piano must ride atop the orchestra to be effective. This was romantic playing in the best style.

★ ★ ★

The conductor was Charles Wilson, assistant conductor of the orchestra, who began the concert with a lively reading of the Overture to "Russlan and Ludmila" by Glinka.

The Symphonic Suite "Sheherazade" by Rimsky-Korsakov was the other piece on this all Russian program. While this is one of the more familiar classics, it was a pleasure to hear it played by a major orchestra. The composer was one of the greatest masters of orchestration, and this piece gives every section of the orchestra a chance t come to the fore.

★ ★ ★

Charles Wilson was a most meticulous conductor in this work. Every entrance was clean, and the precision was outstanding, no matter how complicated the rhythms or rapid the tempo.

The violin solos in the suite were superbly played by Joseph Silverstein. In fact all sections of the orchestra did a virtuoso job on a virtuoso piece.

★ ★ ★

Gina Bachauer will be heard Saturday night in the Rachmaninoff concerto No. 2 in C minor, and on Sunday afternoon in the Brahms Concerto No. 2 in B Flat.

Music Review

Bachauer at Tanglewood

By JAY C. ROSENFELD

THE SIXTH WEEKEND of the Berkshire Festival at Tanglewood had a novel feature which delighted each of the audiences at the three major concerts. The celebrated Greek pianist Gina Bachauer appeared on each program as soloist; in a Rachmaninoff on Friday and Saturday evenings and the B Flat Brahms yesterday afternoon. She was tendered an ovation at all three concerts and well deserved them.

* * *

ANOTHER INNOVATION of the weekend was the manner in which Leinsdorf played the Siegfried Idyll on Saturday night. Wagner composed this justly famous love song for the 33rd birthday of his wife Cosima, who was born at Bellagio on Lake Como on Christmas Day in 1837 while her parents, Franz Liszt and the Countess d'Agoult, happened to be making an extended sejour. Wagner brought a company of musicians to the staircase of his villa Tribschen and early in the morning awakened his wife with the jewel-like matin.

* * *

IT IS WRITTEN for orchestra. Leinsdorf altered the balance of participants by having only the principals of the string sections play the opening phrase, then engaging their deskmates and a second desk as the narrative proceeds and finally employing the full strength of his forces. In certain situations, he reverted to reduced sections and to soloists with decidedly admirable effect.

The all-Brahms program yesterday was devoted to the Second Piano Concerto and the Second Symphony. A performance such as Leinsdorf and his peerless orchestra turn in when, as they were yesterday, in their best fettle is like an exhibition of a masterpiece in a gallery. The years which the conductor and the musicians have devoted to the polish and the acquisition of tradition and distillation of refinement give but a fleeting glimpse, but it establishes a firm criterion and engraves a lasting impression.

Whitestone

Pianist Gina Bachauer, the only soloist who ever performed for a full weekend of concerts at Tanglewood, is brought forward for the plaudits of the audience by conductor Erich Leinsdorf after the Sunday concert.

* * *

LEINSDORF'S MAJOR orchestral portion Saturday night was the Strauss tone poem "Thus Spake Zarathustra." This massive romance—massive in conception and in orchestral demands—was played with all-out dramatic effects and colorful contrasts. There is no more apt a vehicle to reveal the virtuosity of the Boston orchestra, and the performance reached the peak of moving and exciting incandescence. Strauss distributes solo assignments all around the orchestra. Concertmaster Joseph Silverstein had the greatest share, as he had on the previous evening in the Rimsky-Korsakoff "Sheherazade," and he discharged them with superb mastery. His tone from the depths of the G string to the apogee of the chanterelle was pure gold.

* * *

FRIDAY NIGHT Charles Wilson, assistant conductor of the orchestra, was given an opportunity to make his Tanglewood debut. He made a distinctly favorable impression in an all-Russian program: Glinka, Rimsky-Korsakoff and Rachmaninoff.

Glinka's overture "Russlan and Ludmila" and Rimsky's "Scheherazade" are unfailing crowd-pleasers and Wilson's manner and authority compounded their intrinsic appeal. He is both at ease and vigorous. He has had considerable experience in opera pits, but his orchestral capacity is no less estimable. His baton technic is natural and assertive.

* * *

ONE OF THE factors of a conductor's responsibility not readily visible is his choice of tempos. Wilson didn't spare the horses in his Glinka, but was less in a hurry in his Arabian Nights tale. The Boston orchestra played for him with their consummate potential, despite a logy humidity which raised havoc with strings.

Wilson was not convincing, however, in his tonal balance, allowing some voices to become more prominent than the message seemed to suggest. He might well have taken a leaf from his soloist's book and emulated the remarkable delineation of phrases Miss Bachauer sketched, never for an instant leaving any doubt where a line or a verse of poetry began or ended.

* * *

MISS BACHAUER gave a cachet of validity to all the concertos she played. The Rachmaninoff Third Piano Concerto Friday night has not quite the popular charm of the Second which she played Saturday. Furthermore, all three of her vehicles are of near-symphonic proportions in the orchestral accompaniment and neither Wilson nor Leinsdorf took complete account of their soloist's dynamic potential, with the result that many of Rachmaninoff's (and Miss Bachauer's) arpeggios were absorbed into the stringed woodwork.

Her technic is abundantly adequate to any and all demands in the concertos and she plays with easy conviction. Most persuasive is her grasp of phrasing. The clarity she exposes in her nuances and the inflections by which she establishes poetic significance are marks of her artistic personality only rarely encountered. One missed occasionally a dominance of the keyboard over the total background. This debit should not be assigned totally to her, however.

Official attendance figures of 5,697, 7,863 and 9,358 on the three successive days were made public by the management.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 16,238

AUG 12 1968 New England Newsclip

Boston Symphony Tops at Tanglewood

By MILTON ZAPOLSKI

The Boston Symphony Orchestra really made great music at Tanglewood Friday night. Under the baton of Assistant Conductor Charles Wilson, the orchestra proved that even a thrice-familiar program can be delivered in a wholly convincing manner.

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Wilson's excellent artistic direction and thorough technique were the crucial factors in this dramatic demonstration, of course. His command of the score seemed very complete, and he appeared to inspire in the musicians a special kind of confidence. Performances directed in such a manner cannot fail to be emotionally uplifting and technically stimulating.

You could feel this right from the start with Glinka's "Russlan and Ludmilla" overture. Not only was the sense of precision a major achievement, but it had that undefinable quotient of artistic-emotional energy that tells you the music isn't just being played, it's being created right there in front of you. The wonderful, fast tempo may have helped hit the spot, but it was never allowed to become an end in itself.

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Rimsky-Korsakov's "Sheherazade" followed, and here again that extra something was clearly evident in the way the music was played. Granted, the ensemble was less than perfect, but the few intonation problems (especially in the horns) were not enough to dispel the artistic contributions by a remarkably responsive orchestra. As soloists, Concertmaster Joseph Silverstein, Cellist Jules Eskin, Oboist Ralph Gomberg, Clarinetist Gino Cioffi, and Flutist Doriot Anthony Dwyer gave sensitive accounts of their spotlighted roles while the rest of the orchestra backed them up with a good, firm sound.

The first and second movements were very fine, but the third movement was magnificent. Wilson and the BSO played this music with such genuine feeling that it made me wonder how another major orchestra can become so detached and uncommitted in their own performances. The fourth movement was its usual exciting self, and with the aid of a great percussion section this excitement was indescribably multiplied.

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Everywhere I walked (during intermission and following the concert) could be heard the concertgoers talking about how great things sounded. Charles Wilson's Tanglewood conducting debut augers well for the future.

After intermission was a single work, Rachmaninoff's Piano Concerto No. 3, with Gina Bachauer as soloist. Miss Bachauer's playing was the only disappointment of the evening, for it lacked presence. She can hit all the notes, that's for sure, but the Rachmaninoff concerti require an unusually strong pianist capable of delivering huge hunks of sound (if only in self-defense against a sonorous orchestra). This Miss Bachauer cannot do. She did become a bit louder as the work progressed, but then there was nothing in reserve for the more imposing solo passages. Too bad. Wilson gave a sterling accompaniment.

Saturday evening at Tanglewood Erich Leinsdorf returned to the podium for three works, Wagner's "Siegfried Idyll," Richard Strauss' "Also Sprach Zarathustra," and Rachmaninoff's Piano Concerto No. 2. The Wagner opened the concert, and Leinsdorf's interpretation can only be described as perfect in every detail. The intimacy and chamber-music textures he elicited were just so delicate and beautiful that this performance will long be remembered by me as the one to which all others must be compared. The opening was tenderness personified, and as the work unfolded Leinsdorf's reading became ever more touchingly sentimental. At those happy trumpet notes (played magnificently by Armando Ghitalla) it seemed impossible that the music could sound any better, but with the closing pages came the most peaceful and ecstatic moments of all. Leinsdorf achieved here such a profoundly noble sound that he actually defined (in musical terms, of mourse) what Love means. Truly the finest we've heard from the conductor all season.

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Richard Strauss' "Also Sprach Zarathustra" was next, and the performance may best be described as uneven. The opening sunrise was simply brilliant, as was much of what followed, but the orchestra continued to break down in spots by missing entrances or losing their intonation. Leinsdorf underplayed the horns until the second half of the piece, which hurt the first half somewhat. He also underplayed the tubas, which was a disappointing surprise.

The most well-done sections were found after the "Of Science." "The Convalescent" was the best, with the waltzing "Dance Song" similarly good. The "Song of the Night Wanderer" was excellent, and was great to hear that first bell-clap for a change, which too-often gets lost in the cataclysmic orchestral forces it ushers in. Leinsdorf did well with the B Major conclusion, bringing Strauss' subtle harmonic distinction between Nature and Man (respectively C major and B major) to the fore. Amazing how these two fundamental elements cannot be harmonized . . . amazing, too, how the deep C major has the last word in Strauss' epic philosophical description of the origin and development of Mankind.

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The post-intermission work was Rachmaninoff's Second Piano Concerto, again with Miss Bachauer as soloist. Regrettably, her tone did not carry Saturday evening, either. She played the solo part less well this time, too, emphasizing the continuity but ignoring the little shadings that are so essential to Rachmaninoff.

Andre Watts has an exceptional way with the second concerto, and should be asked to play it sometime. The conductor and orchestra contributed a soaring accompaniment that was as notable for its craftsmanship as its sensitivity.

Schenectady Gazette
SCHENECTADY, N. Y.
D. 54,006

AUG 12 1968

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The program of the recent weekend, featuring Gina Bachauer, gifted musician who presided at the pianaforte for three consecutive days will go in the annals of music history among the Berkshire Hills as a momentous weekend. This reviewer was unable to hear her opening night's program, the third piano concerto of Rachmaninov; from reports the winds and the rain paid havoc with the beautiful grounds which surround the music shed, but did nothing to dampen the spirit and enthusiasm of the audience.

Her second appearance, on the evening of Aug. 10, when her program took the entire second half of the evening, consisted of Rachmaninov's Second piano concerto. On Sunday, on an all-Brahms program, which featured also the Brahms Second symphony, her program consisted of the second piano concerto.

There is so much to be said about this fine artist. Reminiscent of the grande dames of the European music world, in character, dress and person, in a fashion, the pages of history turned back to another world and day. The piano and the artist were as one; the love of the artist for the instrument was beyond compare; the technique was flawless — and the execution breath-taking. Never have I seen a more graceful movement of the arms and hands fleeting over the keys and through the air like some soft waves from both a gentle breeze and a torrential gale — whichever applicable. Or just like a stream that gently flowed.

It was all indeed, so beautiful, it was one of those rare occasions when you feel deeply inside that it just should never end, power that towered over the orchestral beauty, with surprises of joy, in every shaded change. The orchestra itself, came to an even newer life; the conductor seemed indued with a fresh electric charge — and the pathos and lovliness of the Siegfried Idyll of Wagner, and the powerful and strongly challenging long-time favored of Richard Strauss — the "Also Sprach Zarathustra," published forth new meaning, and sent hearers home with new zest for more.

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The annual Boston Pops Concert will be on Tuesday, Aug. 20 in the evening, the following two weekends will wind up the season for another year.

r.e.h.

HOUR (e)
NORWALK, CONN.
CIRC. 21,500

AUG 17 1968

New England Newsclip

BERKSHIRE FESTIVAL 1968

Saturday August 10 at 8 pm

BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF *Music Director*

ERICH LEINSDORF *conductor*

WAGNER	Siegfried Idyll
STRAUSS	Also sprach Zarathustra op. 30
intermission	
RACHMANINOV	Piano concerto no. 2 in C minor op. 18 Moderato Adagio sostenuto Allegro scherzando GINA BACHAUER

Gina Bachauer plays the Steinway piano

The program notes for tonight's concert begin on page 33

BALDWIN PIANO
RCA VICTOR RECORDS

SUNDAY REPUBLICAN
SPRINGFIELD, MASS.
CIRC. 115,950

AUG 11 1968

New England Newsclip

Bachauer Superlative in Shed

By R. C. HAMMERICH

LENOX—Gina Bachauer, who was here at Tanglewood Friday night with Rachmannov's Third Piano Concerto, returned Saturday night with his Second. The superlatives she earned Friday were equally appropriate Saturday.

One of World's Best

She is truly one of the world's leading female pianists. Her technical command of the keyboard is especially impressive. And her sensitivity to the warm and comforting aspects of Rachmaninov's music is as complete a s it is to his luxurious spaciousness.

She has the temperament and understanding that seems perfectly appropriate to the Rachmaninov concertos and the technical command to express them.

The program opened with an arrangement by Leinsdorf of Wagner's "Siegfried Idyll," which, in its original form for chamber group, is a lovely, tranquil little piece.

There was nothing seriously wrong with the Leinsdorf arrangement for varying number of players from four to 108, but somehow it lost its aura of intimacy and romance.

Wagner wrote it as a gift for his wife, Cosima, and organized a little group to play it for her as a surprise at 7.30 on Christmas morning in 1870. It was a successful gift and a sentimental personal possession for Cosima until Wagner sold it to a publisher because he needed money.

It was not as successful Saturday night. Tanglewood's vast 6000-seat shed is too big for it.

The shed is not too big for the piece which followed, however, Richard Strauss tone poem, "Thus Spake Zarathustra," a great jungle of humid growth founded on the philosophical ideas of Nietzche.

Leinsdorf was able to keep it from getting too turgid. It was about as clearly and lucidly stated as it can be, and I'm reasonably sure those in the audience (7863) who especially like the piece had little reason to be disappointed, but it is not one of my favorite pieces no matter how neatly delivered.

Today Miss Bachauer will return with Brahm's Piano Concerto No. 2. It is a piece that calls for a greater depth of expression, if not a s much dexterity, as the Rachmaninov concertos. I am looking forward to Miss Bachauer's view of it.

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The shed is not too big for the piece which followed, however, Richard Strauss tone poem, "Thus Spake Zarathustra," a great jungle of humid growth founded on the philosophical ideas of Nietzche.

Leinsdorf was able to keep it from getting too turgid. It was about as clearly and lucidly stated as it can be, and I'm reasonably sure those in the audience (7863) who especially like the piece had little reason to be disappointed, but it is not one of my favorite pieces no matter how neatly delivered.

Today Miss Bachauer will return with Brahm's Piano Concerto No. 2. It is a piece that calls for a greater depth of expression, if not a s much dexterity, as the Rachmaninov concertos. I am looking forward to Miss Bachauer's view of it.

62.

BERKSHIRE FESTIVAL 1968

Sunday August 11 at 2.30 pm

BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF *Music Director*

ERICH LEINSDORF *conductor*

BRAHMS

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intermission

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Allegro non troppo
Allegro appassionato
Andante
Allegretto grazioso

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EVENING GLOBE
BOSTON, MASS.
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AUG 8 1968 New England Newsclip

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UNION (m)
SPRINGFIELD, MASS.
CIRC. 77,424

AUG 12 1968 New England Newsclip

COURIER
WHITEFIELD, N. H.
COMB. CIRC. 1,250

AUG 15 1968 New England Newsclip

COURIER
LITTLETON, N. H.
WEEKLY CIRC. 2,150

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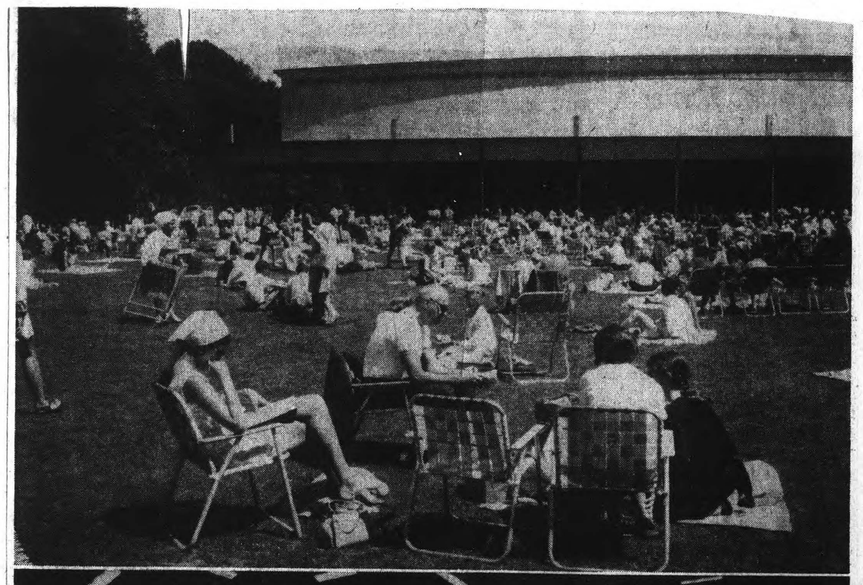
TRANSCRIPT-TELEGRAM (e)
HOLYOKE, MASS.
CIRC. 26,950

AUG 8 1968 New England Newsclip



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CIRC. 176,033
AUG 8 1968
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CIRC. 9,250
AUG 15 1968
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UNION (m)
SPRINGFIELD, MASS.
CIRC. 77,424
AUG 8 1968
New England Newsclip

TRANSCRIPT-TELEGRAM (e)
HOLYOKE, MASS.
CIRC. 26,950
AUG 8 1968
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UNION (m)
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AUG 12 1968
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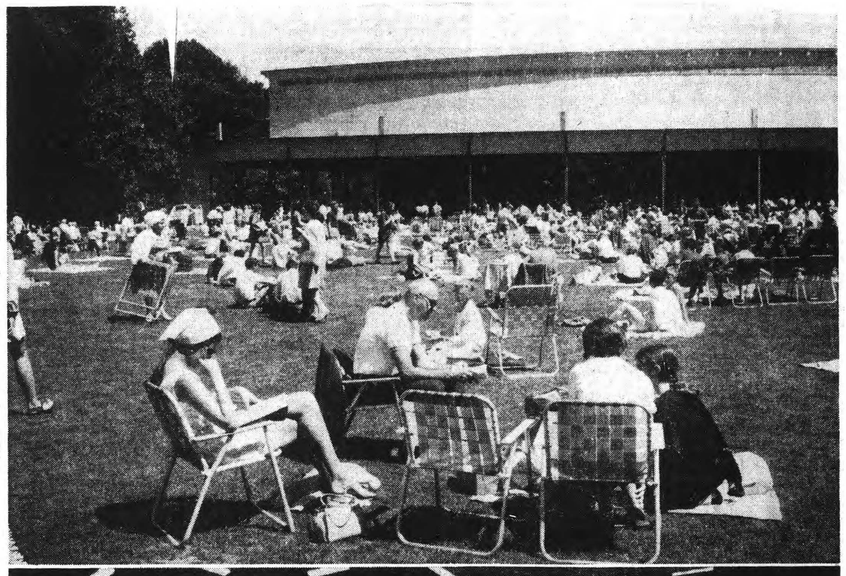

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AUG 15 1968 New England Newsclip

UNION (m)
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TRANSCRIPT-TELEGRAM (e)
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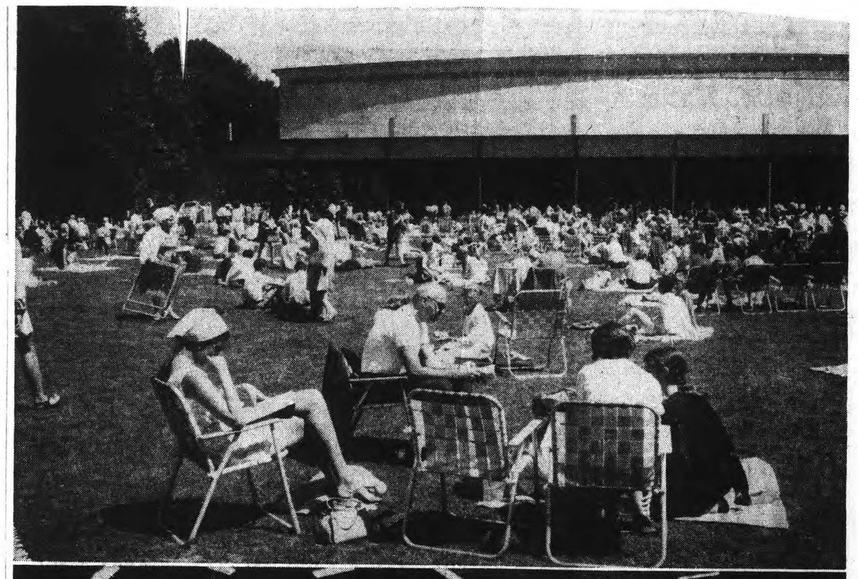

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NEWBURGH-BEACON NEWS
Friday, August 16, 1968

JEWISH ADVOCATE
BOSTON, MASS.
26,000
AUG 15 1968
New England Newsclip

At Tanglewood

Pianist Gina Bachauer Excels

By HAROLD C. SPROUL

The Tanglewood Berkshire Festival event last Sunday afternoon has left me in such a fire that I'll have to bank it for a moment to speak of Friday and Saturday.

For the seven o'clock Friday warm-up, August 9, Brian Runnett, organist and master of the choristers at Norwich Cathedral, England, conducted the Berkshire Boy Choir for the second time at Tanglewood. I missed Poulenc and Bruckner but caught Pinkham's "Wedding Cantata," an engaging pleasantry with a touch of dissonant pepper, Britten's 'Missa Brevis," a distinguished setting for boys voices and organ (opus 63) and Debussy's "Trois Chansons de Charles d'Orleans" in which the composer proves that he could write as expressive projections of French poetry for chorus as for solo voice and piano. But the prize was Britten's piece. Puristic groups of American composers look askance at B.B. because he persists in using any technique that suits his idea and (worse luck) is successful. Granted an effective technical facility that gets him through moments of weak inspiration (like Bach and Mozart), he can write so strongly to the point that technique disappears in the experienced fact. So, here, with the sounds out of the sacred Latin—not as spare and uncompromising as Stravinsky's but leanly differentiated in recognition of the qualities and attitudes of the text. Britten's is neo-primitive but he has imagination for basic Biblical states of mind-felling. The organ, expertly handled by Lowell Lacy, who used a canny selection of stops, had its own authority, as needed, and also made the proper supplement of bass or colorful obligatto to the flutey white of boys' voices.

Mr. Runnett uses a large group of these moppets (balancing them nicely with a few fine tenors and baritones. Again I longed for one basso profundo) so that he does not have to force them sharp in climaxes—or just a hair off once or twice. The "heavenly" clarity of the unchanged voice, with its lack of vibratto and overtones, has been known for so many years that we tend to accept, without appreciation of the careful training demanded, musically as well as vocally—not to speak of the discipline to metamorphose imps-of-satan into temporary cherubs.

Friday and Saturday nights brought out the big guns, especially contrived I'm sure, by Rimsky - Korsakov and R. Strauss for these festivals of twelve thousand devotees.

Glinka's glinting Overture was taken at a clip that made the fiddles swirl but with time for the sonorous and expansive cello melody and a fast unison passage that gives the bases a moment of glory, trombones that recalled the great Sousa's Band and woodwinds as needed to color the pot-pourri. We continued with Russian Russians. The Sheherazade Suite is such a showpiece for the B.S.O. the program book no longer lists the movements. But a good show. Rimsky's infection with orientalism (like the French with Spanish- exotic) gave the professor of instrumentation and chromatic harmony a good reason to shine brightly, and the Boston, by now, knows how to play with good taste. Charles Wilson presided and did nothing to interfere (except for one exposed attack of winds when his beat was so anxiously precise that the result was imprecise). The concert-master was his most slinky best in the narrator's role and the many long climaxes managed to pile Ossa on Pelion without apparent fatigue. Such endless variation, harmonic, instrumental and dynamic requires more virtuosity in performance than does the B minor Mass, and it was there Friday, in all its sensuous immediacy.

Gina Bachauer and the orchestra resurrected the brooding ghost of Rachmaninov in his No. 3 "Piano Concerto." The involuted pianistic passion came off with all its swooning rubatos and drippings of the harp. Miss Bachauer gave an infusion of musical strength that saved the evening.

We could wish to have been Frau Wagner to be allowed to wake up to the lovely lyricism of the Seigried Idyll as played this night. Wagner is much more convincing when he interrupts the cloudy tragedy of the Ultimate (the Ring) for such slight operas as Tristan and Die Meistersinger and this charming tone poem to love. Mr. Leinsdorf and the orchestra did it delicate justice.

"Thus Spake Zarathustra" is certainly a mouthful of spaking, with its endless modulation of small material but this operatic composer does well by the settings of his variegated scenes wherein Zarathustra decends from the heights of Illumination to roam the lower worlds of men. There are wonderful passages: the assertive thrust of the trumpet out of underground rumble, a powerfully serence choral of winds, a richly disturbing susurrus of divided basses and cellos, etc. It sounded even more thrilling in the Shed than in Symphony Hall, perhaps the wide air of the Berkshires helped, but also top performance.

Again Gina Bachauer assayed Rachmaninov (Piano Concerto No. 2). It was a great beginning: plangent chords in the piano with the powerful pound of the deep pedal-note urging them on and up. The tremendous sweep of the unison strings in a melody extending itself from within, like some of Brahms and then the drive too soon dissolved into the usual dripping over one's sorry soul. Again Miss Bachauer infused some inner reason and strength, as if from the best of Chopin Nocturnes, but could not, of course, recapture the grand promise of the opening.

On Sunday, Gina Bachauer and the Boston Symphony relived the second Brahms Concerto with an imaginative fulfillment I have not heard since Schnable with the same orchestra. The way Miss Bachauer seconded the French horn, matching it in authority but with no coy attracting of attention as soloist, set the style for the whole great concerto. The pianist knew when to oppose equal strength to the instruments, when to be a rhythmic radiance within the orchestra (including some tonal impressionism). Again there was attitudenizing, no strutting or sobbing. With all its evolved strength (Brahms is a master of emergent form because that is the way he thinks, in fact, the way he grew). This non troppo Allegro opens up a wide range of experience emotionally congruent with the next passionate Allegro (no Scherzo), the singing melancholy of the slow Andante and the graceful Allegretto as conclusion, as if all four movements were contrasts-in-unity, all radiating from a hidden common center. All I can say is that orchestra and pianist made this manifest with a hundred felicities in the great flow of continuity.

Mr. Eskin played the cello solo that opens the Andante with fine tone and heart, so that it was overlayed, for me, by the sound of Kipnis singing (Immer leisser) that song of troubled dream, and the piano enters and proceeds with a dialogue gently but strong. There is resignation without despair. The lilt of the last movement lifts the mood and with second theme swings into a melody of gypsy abandon so characteristic of Brahm's world. And here, heaven bless Bachauer, she asked for (and got) a continuity in the section piano completes orchestra phrases and vice versa. We have heard this chopped in other Boston performances.

The Concerto was all I could take (Brahms Symphony No. 2 was to follow intermission) and the curving sweep of the Berkshire Hills stretched by the late sun, made an appropriate going away.

Tanglewood Debut Bachauer Triumph

BY BERNARD LOTH

TANGLEWOOD, Mass — The Sunday concert of the Boston Symphony under the baton of Erich Leinsdorf was a study in contrasts despite the fact that the two compositons played were by the same composer, Johannes Brahms.

First, the program was changed without notice so that instead of missing part of an overture upon arrival five minutes late, imagine the shock of hearing the composition scheduled for last. A hasty check of watch es and a look at added page in the program finally determined that we were not an hour and five minutes late.

For some unannounced reason the Brahms Piano Concerto No. 2 with Gina Bachauer as soloist was played first and the Brahms Second Symphony completed the program.

Gina Bachauer, born in Athens, Greece, where she gave her first recital at the tender age of eight, tried law school before music, happily, won out as her major interest, and she studied with Alfred Cortot. She played for allied troops and hospitals for six years during the war and an immediate sensation in her London debut after the war. Strangely this was her debut at Tanglewood, and what a debut it was!

She started Friday evening playing the Rachmaninov Third Piano Concerto, continued Saturday evening with his Second Concerto and completed the weekend with the Brahms Second. Playing three different major concertos on three successive days with a major orchestra is not without precedent, but it is not done very often, and this may be one of the very few times it has been done at Tanglewood.

The performance itself was nothing short of magnificent. The total sound was lush, silken, and beautiful. The piano alone and with subdued orchestra displayed such superb artistry and a clear singing tone in all registers that one hears only from a real master, and the orchestra under Leinsdorf matched the beauty of the piano all the way through. It was a perfect blend of great soloist, great conductor and great orchestra.

The thousands of music-lovers in the shed and on the lawns for as far as the eye could see gave the performance a tremendous ovation. It must have been ten minutes before Madame Bachauer was permitted to leave the stage because of the bravos and the excitement.

One of the contrasts of the concert was the quality of sound at various points. Hundreds of people on either side both in and outside the Shed heard the orchestra in full but only half a piano. Those in the center but extreme rear of the shed and on the lawns behind heard a balanced concert but one in which tones were so rounded and softened that there was a lack of detail and nuance. In the cneter everything was perfect but way up front center the detail overshadowed the blend.

The most striking contrast, however, was in the playing of the two compositions. The concerto was well nigh perfect, but the symphony left much to be desired. Once again as in past years, the conductor's demands were not complied with by the orchestra on many occasions. Mr. Leinsdorfs obvious motions for a crescendo or a loud attack elicited no change from the musicians at several points, and the Brahms Symphony suffered. Although the second is not one of Brahms most spectacular works, it has beauty that was too often hidden in this rendition by the Boston Symphony.

Tanglewood will continue its symphony concerts until Sunday, August 25th, which is also the end of the symphony season at Saratoga.

JOURNAL
LAKEVILLE, CONN.
WEEKLY CIRC. 3,500
AUG 15 1968
New England Newsclip

TANGLEWOOD WEEKEND

FRIDAY, AUGUST 9
By A. C. S.

This review is one week too late to do any good. It should have been printed last week in order to urge those who love fine music to take advantage of the opportunity to hear Gina Bachauer play the piano. Miss Bachauer made her Tanglewood debut tonight and was a smash success. She was soloist in the Rachmaninoff *Concerto No. 3* and, from the first note onward, had every listener sitting on the edge of his seat with excitement and admiration. A formidable technique, wonderful control of tone color, and unfeigned musicality made her playing a memorable experience. The audience was too captivated to let her go and she finally obliged with an encore.

Charles Wilson made his Tanglewood debut as conductor of the symphony. Officially the assistant conductor of the Boston Symphony, he had earlier been heard as an organist, harpsichordist, and choral director. He chose two old favorites for the first part of the program: Glinka's *Overture to "Russlan and Ludmila"* which seemed to go by without any pause for breath, and Rimsky - Korsakov's *Scheherazade*.

The Berkshire Boy Choir, under the direction of Brian Runnett, sang a varied program for the Weekend Prelude. The group performed with assurance and a beautiful choral tone.

SATURDAY, AUG. 10
By D. D.

Erich Leinsdorf returned to the podium this evening to lead the orchestra in three works. Despite rainy weather and soggy parking lots, an empty seat was not to be seen. Probably the best known and admired of Wagner's shorter compositions, the Siegfried Idyll, which served as opener, was given a beautifully expressive reading by the orchestra.

This tender mood was quickly dissipated by Strauss' *Also Sprach Zarathustra*, one of the great post - Wagnerian monsters and a fine example of the excesses of the program style in music. There is no denying that the work, in spite of its pretentiousness and bombast, being a so - called musico - philosophical journey of the human soul through the vicissitudes of its destiny, does have certain moments of intense drama, and on these Leinsdorf knew how to capitalize, turning a somewhat ludicrous albeit gorgeously orchestrated showpiece, into something well worth hearing.

Rachmaninoff's popular *Piano Concerto No. 3*, as performed by Gina Bachauer was the highlight of the evening. No dazzling display of sheer virtuosity here, but rather a deep insight into the music, combined with the powers of the mature artist.

SUNDAY, AUG. 11
By D. D.

A capacity audience, and a clamorous one, filled the shed this cool Sunday afternoon to hear an all Brahms program, featuring in the last of three appearances with the orchestra, Gina Bachauer, pianist. For unexplained reasons, the *Concerto No. 3* began the program and two shorter works were replaced by the *Symphony No. 2* for the second half. Those who had the good fortune to hear Miss Bachauer perform on preceding evenings were as enthralled by her playing of Brahms as they had been moved by her masterful interpretations of Rachmaninoff. In a very demanding work comprised of four lengthy movements, each one containing different and subtle musical patterns, the soloist received fine support from the orchestra.

Preferring a somewhat subdued, poetic approach to this music, Miss Bachauer conveyed the most delicate shades of lyrical expression with characteristic assurance and conviction. Leinsdorf, while not always the ideal Brahms interpreter, did more than justice to the *Second Symphony*. More pliant and vigorous than he has been for some time, he poured real excitement into the score, notably the last allegro, which earned him a standing ovation.

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64.

Pianist Bachauer Inspires Enthusiasm at Tanglewood

By RAYMOND MORIN
Telegram Music Critic

Music Review

LENOX — In her three appearances with the Boston Symphony Orchestra at Tanglewood over the weekend, Greek pianist Gina Bachauer must have set a new record in audience enthusiasm for the Berkshire Music Festival's 31 years.

She received standing ovations after performances of three different piano concertos.

Friday night's was the Rachmaninoff Third, conducted by Charles Wilson. Saturday night, Mme. Bachauer played Rachmaninoff's Second Piano Concerto, and yesterday afternoon, the Brahms Second. Erich Leinsdorf conducted for the last two.

Unusual Span

Yesterday's audience of 9,358 made a weekend total of 25,755.

Several pianists could have played any of the three concertos as well as Mme. Bachauer from both the technical and interpretive standpoints.

Very few would have undertaken the three in less than three full days.

The Bachauer keyboard magic is not that outstanding unless it's coupled with the woman's personality.

Although heavyset, she has a regal manner, reeks of confidence, and seems so immersed in her music that her audience shares the absorption.

A truly great pianist doesn't stop growing artistically when rust affects digital prowess and rust affects digital prowess and memory.

These things haven't happened to Mme. Bachauer, who is 55. But there have been some mighty changes in her art since she played at the Worcester Music Festival eight years ago.

Both Saturday night and yesterday, occasional miscalculations caused wrong notes. Ringing sonorities were heard in the bass, especially in the Brahms, but there was some haziness of texture above, in spite of the superlative collaboration Leinsdorf gave her.

Some of the speeds in the Brahms concerto were curtailed. These were interpretive decisions, because any number of dazzling passages in the three concertos proved that tempo compromise was not necessary.

In everything Mme. Bachauer played, melody constantly glowed. There was total lack of display, beyond action needed for physical performance.

Perhaps the greatness lies in the simple fact that Mme. Bachauer is a stickler for the truth. Leinsdorf evidently felt so. We've never seen him conduct for a soloist with such musical vitality and dedication.

The Saturday and Sunday orchestral programs were far apart in merit.

Saturday night it was Wagner's "Siegfried Idyll" and Strauss' "Thus Spake Zarathustra." Yesterday, the orchestra substituted Brahms' Second Symphony for the scheduled "Tragic" Overture and Variations on a Theme of Haydn, also by Brahms.

The Wagner Idyll overflowed with the purest sound. Startling significance was brought to the Strauss tone poem. The work itself has too many weaknesses to reach a true Strauss zenith. The performance remained absorbing.

Brahms' Second Symphony received a "standard" treatment. It had neither the bigness nor gumption of which it is capable.

Some of this can be attributed to the brass, which failed at too many critical points.

TELEGRAM (m)
WORCESTER, MASS.
CIRC. 52,350

AUG 12 1968 New England Newsclip

AMERICAN (e)
WATERBURY, CONN.
CIRC. 41,850

AUG 14 1968 New England Newsclip

ALBANY TIMES UNION
Monday, August 12, 1968

047

Gina Bachauer Soloist in Three Tanglewood Concerts

By JOAN SIMMONS
Times-Union Music Critic

This was the weekend of the soloist at Tanglewood.

Pianist Gina Bachauer performed for all three weekend concerts, the only soloist of the weekend, something that had never happened before in the history of the Berkshire Music Festival.

The fact that Madame Bachauer was chosen to be displayed in this manner says unusual things about both her artistry and her personality. Concert soloists, aside from their musical contributions, are also valuable for their variety. And although only the more honest say so, they assist at the box office.

Madame Bachauer was quite capable of fulfilling all obligations. Saturday night she played Rachmaninoff's Piano Concerto No. 2 with superb style and won long, drawn out applause, shouts and demands for an encore.

She didn't give one although she did on Friday night following her performance of Rachmaninoff's Piano Concerto No. 3. On Sunday she was scheduled to play Brahm's Piano Concerto No. 2 as part of an all-Brahms program.

GINA BACHAUER

Madame Bachauer has power but didn't use it in her performance Saturday night. Rather, she subtlely understated her music, letting the score speak for itself. This is difficult to do without throwing the performance away. Madame Bachauer was entirely successful.

Her approach was laced with second thoughts, resisting the temptation to give into the crashing showmanship to which the Concerto also lends itself. She reached her peak in the gentle presentation of the beautiful theme of the second movement, proving it exquisite rather than brilliant and glossy.

Erich Leinsdorf conducted the Boston Symphony Orchestra for Saturday and Sunday's performances. Assistant conductor Charles Wilson took the podium on Friday night.

The balance of Satuday's program consisted of Wagner's "Siegfried Idyll" and Richard Strauss' tone poem "Also Sprach Zarathustra."

Orchestra Sedate

The orchestra's performance Saturday could only be called sedate. The presentation of the "Siegfried Idyll" was routinely pleasant with with several good sections for the violins. It is a slightly delicate work that was played without full respect for its fragility.

"Also Sprach Zarathustra," although a different kind of piece received much the same treatment. Nowhere was the playing bad, it just wasn't outstanding, falling short of the level generally associated with the Boston Symphone.

The Berkshire Music Festival will offer its annual self-celebration this Wednesday with some new and unusual additions to the program. The "Tanglewood-On-Parade" concert is traditionally a marathon of performances by everyone associated with the Festival and its classes ending in a concert by the Boston Symphony.

Day-Long Fling

The Norman Walker Dance Company from the Jacob's Pillow Dance Festival and a representative from the Berkshire Theater will participate in a theater, dance and music, and what the Festival itself calls a "Gala Concert."

The evening music program, beginning at 8 p.m., will consist of Prokovieff's "Peter and the Wolf," Wagner's "Siegfried's Rhine Journey," the Funeral from "Gotterdamerung" and the "Ride of the Valkyries."

Tanglewood Packed For 3 Concerts

Last weekend's debut of one of the world's leading pianists, introduced to Tanglewood audiences of 25,755, the famed Gina Bachauer.

Friday's evening concert was led by the Boston Symphony's Assistant Conductor, Charles Wilson, performing Glinka's Overture to "Russlan and Ludmila", followed by Rimsky-Korsakov's Sheherazade. After intermission Miss Bachauer was heard in a magnificent and powerful performance of Rachmaninov's Piano Concerto No. 3 in D minor.

For a time during the first movement the soloist and orchestra were at some odds, and Wilson's direction did not seem solid enough to control both orchestra and soloist. However, this dynamic pianist was always in control and earned the thunderous ovation she received from the audience. Their enthusiasm finally persuaded Miss Bachauer to play a charming encore — A Minuet by Rameau.

Saturday evening Miss Bachauer returned to the podium under the direction of Erich Leinsdorf, and proved her tremendous technical command of the keyboard in Rachmaninov's Piano Concerto No. 2 in C minor. Her performance of this beautiful concerto was impressive and captivated the audience of 7,863. Leinsdorf opened the program with his own arrangement of Wagner's Siegfried Idyll, which in its original form was composed for a small chamber group by Wagner, as a surprise for his wife Comima, presented to her on Christmas morning in 1870.

Its intimacy was somewhat diffused as performed by the Boston Symphony, but nevertheless it thoroughly delighted the audience. Richard Strauss' tone poem "Thus Spake Zarathustra" was in turn pleasing and stirring. The audience responded most appreciatively, according Leinsdorf well-earned applause.

However, Miss Bachauer's brilliant performance of Rachmaninov's Concerto was the highlight of the evening.

Sunday afternoon's program was changed and Leinsdorf conducted an all-Brahms concert. Miss Bachauer returned for a third performance of the weekend in the Brahms Piano Concerto No. 2. Her rendition of this great concerto did not disappoint the eager audience of 9,358. It was a beautiful, clear, dry and sunny day. Perfect weather for Brahms, and both the concerto and the Brahms 2nd Symphony as performed by the Boston Symphony under Leinsdorf's direction was outstanding. The large audience filled the shed and overflowed in thousands spilling over onto the well-groomed lawns. This was a most memorable and beautiful concert, and one will long remember Miss Bachauer's deeply moving performance.

SSM

Mendelssohn, Beethoven Program Will Be Featured at Tanglewood

TANGLEWOOD, Lenox — The seventh weekend of the 1968 Berkshire Festival begins with an all-Mendelssohn program on Friday evening, Aug. 16 at 9 p.m. Erich Leinsdorf, music director of the Boston Symphony Orchestra, will open the program with the Scherzo from the Octet for Strings, after which he will lead a performance of the G minor Piano Concerto, with Lilian Kallir as soloist.

Incidental Music

The second half of the evening will be given over entirely to a performance of the Midsummer Night's Dream Incidental Music, with the orchestra joined by the Berkshire Chorus and Tanglewood Choir. Kathleen Toohey and Laurie Christie, sopranos, sing the solo parts.

Both Miss Toohey, who is a 19-year-old sophomore at the Hartt College of Music in Hartford, and Miss Christie, who has sung extensively in Europe, are Associate Fellows of the Berkshire Music Center.

Leading Player

Narrator for the Midsummer Night's Dream excerpts will be Patricia Reardon, who has narrated these excerpts previously both at Tanglewood and in Boston at Symphony Hall. Miss Reardon, a leading player for several seasons at the Stratford, Conn., Shakespeare Festival, is also a serious sculptress; during the month of August, a special exhibit of her work is on display at the library in Lenox, near Tanglewood.

On Saturday evening, Aug. 17, Karel Ancerl, distinguished conductor of the Czech Philharmonic, will conduct a program consisting of Gluck's Overture to Iphigenia in Aulis, Shostakovich's Symphony No. 1, and Dvorak's Symphony No. 8 (old No. 4).

The Dvorak will be heard for the first time at the Festival concerts. Mr. Ancerl, who was not scheduled to conduct in this country until later this summer, has made the trip early at the special invitation of Mr. Leinsdorf.

Cancelled by Illness

He replaces the orchestra's former music director, Charles Munch, who was prevented by illness from conducting as originally scheduled.

Sunday afternoon's concert will be an all - Beethoven program with Joseph Silverstein, concert master of the orchestra, as soloist in the violin Concerto. Mr .Leinsdorf will also conduct the Fidelio Overture and the Fifth Symphony.

The events of the weekend begin with the Friday Weekend Prelude at 7 p.m., when the pianist Claude Frank will play two Beethoven sonatas, Op. 31, No. 1, and Op. 110. The orchestra will give its weekly Open Rehearsal at 10.30 on Saturday morning for the benefit of the Pension Fund, and on Sunday morning, at 10:30, the Boston Trio, one of the Ensembles of the Boston Symphony Orchestra, will play music of Ravel and Dvorak.

Patricia Reardon will narrate Mendelssohn's Midsummer Night's Dream in a concert with the Boston Symphony Orchestra, Tanglewood Choir, and Berkshire Chorus under the direction of Erich Leinsdorf next Friday evening at Tanglewood in Lenox.

SUNDAY REPUBLICAN
SPRINGFIELD, MASS.
CIRC. 115,950
AUG 11 1968
New England Newsclip

Joseph Silverstein, concertmaster of the Boston Symphony Orchestra will be featured as a soloist in a performance of Beethoven's Violin concerto in an all-Beethoven program by the Boston Symphony Orchestra next Sunday afternoon at Tanglewood in Lenox.

Tanglewood Featuring Mendelssohn, Beethoven

LENOX—The seventh weekend of the 1968 Berkshire Festival at Tanglewood begins with an all-Mendelssohn program on Friday evening at 9. Erich Leinsdorf music director of the Boston Symphony Orchestra, will open the program with the Scherzo from the Octet for Strings, after which he will lead a performance of the g minor Piano Concerto, with Lillian Kallir as soloist.

The second half of the evening will be given over entirely to a performance of the Midsummer Night's Dream Incidental Music, with the orchestra joined by the Berkshire Chorus and Tanglewood Choir. Kathleen Toohey and Laurie Christie, sopranos, sing the solo parts.

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SUNDAY ADVERTISER
BOSTON, MASS.
CIRC. 416,400
AUG 11 1968
New England Newsclip

Tanglewood Audience Is Enchanted by Mendelssohn Magic

047

By R. C. HAMMERICH

LENOX — There was a fine, gentle mist falling over Tanglewood Friday night as Patricia Peardon, Erich Leinsdorf, about 45 girls from the Tanglewood Choir and Berkshire Chorus and the Boston Symphony Orchestra offered nearly an hour of Mendelssohn's enchantment to 4688 listeners.

Faulty Reproduction

The enchantment came from Leinsdorf's combination of Mendelssohn's Overture (Opus 21) and Incidental Music (Opus 61) to Shakespeare's "A Midsummer Night's Dream" interspersed with appropriate excerpts from the play chosen by the conductor.

The music is a classic among the scores dedicated to fairy queens and elves, and the damp air failed to diminish its magic, but, unfortunately Miss Peardon's narration was marred by faulty reproduction.

When she and the orchestra first presented this piece, her voice was augmented through a microphone hung around her neck, a decoration ill suited to her Elizabethan, princess-like appearance.

Better on Lawn

But her words were clearly understood, if my memory serves well, and the performance was one of the finest moments of the 1963 season.

Friday night she was speaking to a stand-up microphone, and most of her words were not understandable along the sides and rear of the shed.

Out on the lawn where a scattered handful of music lovers were huddled under blankets and umbrellas, she was easier to understand . . . probably because there were seven great speakers spread across the roof of the shed directing the sound over the lawn from microphones at the stage.

Wedding March

Be that as it may, the piece in this version includes 10 sections, one is the famous wedding march nearly everyone is married to, and the orchestra and girls chorus performed it beautifully . . . so did Miss Peardon, but she was to be appreciated abstractly for her appearance and animation rather than for Shakespeare's tale of gentle mystery.

Before intermission Lillian Kallir came out to play a perky and sprightly piano with the orchestra and Erich Leinsdorf. They did Mendelsshon's G Minor Concerto, Opus 25, with a good deal of light-footed verve.

She was pretty and bright in a scarlet gown, and she played in incisive articulation, and a cool, clean manner.

Dew Drops in Sun

The notes of her runs and decorations were spread out like shimmering dew drops in the sun, and the lyrical middle section was like the translucence of springtime trees screening the sun.

The little scherzo, which opened the program, had much the same easy, airy quality. It was an orchestration Mendelssohn made of the scherzo movement from an octet for strings, Opus 27, which he wrote when he was 16.

He was, indeed, a composer of magical facility when he was young.

Beethoven Sonatas →

One of my favorite young pianists appeared for the 7 p. m. prelude concert to play two of Beethoven's sonatas, No. 1 of Opus 31 and Opus 110.

He is Claud Frank, who has made many appearances with the Boston Symphony Ochestra, and is a member of the faculty of the Berkshire Music Center. He is recording all 32 of the Beethoven sonatas for RCA.

Franks' most famous teacher, Arthur Schnabel, was known as an interpreter of Beethoven's piano music. He also recorded all of the sonatas and on the basis of that evidence and Frank's playing Friday, it may be reasonably assumed that Frank absorbed some of the best of Schnabel's view of Beethoven without his pedantry.

Constantly Expressive

The performances Friday were without excessive drama or mannerism. The music was constantly expressive without reaching extremes of dynamics or accent, and Frank revealed that his understanding of Beethoven is as graceful as his understanding of Mozart is elegant.

Grace seemed to be the most memorable characteristic of his playing, that and easily flowing, unforced continuity. His recordings should sell well.

Tonight Karel Ancerl, conductor of the Czech Philharmonic Orchestra, will make his first appearance as guest conductor of the Boston Symphony Orchestra.

UNION (m)
SPRINGFIELD, MASS.
CIRC. 77,424
AUG 17 1968
New England Newsclip

Seventh Week

BERKSHIRE FESTIVAL 1968

Friday August 16 at 7 pm

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

WEEKEND PRELUDE

CLAUDE FRANK *piano*

BEETHOVEN

Sonata for piano in G major op. 31 no. 1

Sonata for piano in A flat major op. 110

Claude Frank plays the Steinway piano

BALDWIN PIANO
RCA VICTOR RECORDS

Born in Nuremburg, Germany, CLAUDE FRANK was surrounded by music from his earliest childhood. He was six when he started learning the piano, and only five years later had a chance to play for Artur Schnabel. Encouraged to continue, he began to study with one of Schnabel's former pupils when his family moved to Paris shortly afterwards. Under the threat of the Nazi invasion, the Franks moved again, and eventually arrived in New York in 1941. Schnabel had moved too, and Frank became one of his students.

After service in the US Army, Claude Frank resumed his studies and in 1946 was at the Berkshire Music Center as a conducting student. He started teaching, but after a summer at Marlboro, Vermont, he turned to performing. In 1956 he made the first of his many European tours, and after his debut with the Boston Symphony Orchestra under Charles Munch and the New York Philharmonic under Leonard Bernstein in 1959, he was engaged by most of the major symphony orchestras in the United States.

He has appeared many times with the Boston Symphony Orchestra under Erich Leinsdorf during the last years, has made several recordings for RCA Victor with the Boston Symphony Chamber Players, and is a member of the faculty of the Berkshire Music Center. Claude Frank is recording the complete sonatas of Beethoven for RCA Victor.

Mendelssohn, Beethoven Program Will Be Featured at Tanglewood

TANGLEWOOD, Lenox — The seventh weekend of the 1968 Berkshire Festival begins with an all-Mendelssohn program on Friday evening, Aug. 16 at 9 p.m. Erich Leinsdorf, music director of the Boston Symphony Orchestra, will open the program with the Scherzo from the Octet for Strings, after which he will lead a performance of the G minor Piano Concerto, with Lilian Kallir as soloist.

Incidental Music

The second half of the evening will be given over entirely to a performance of the Midsummer Night's Dream Incidental Music, with the orchestra joined by the Berkshire Chorus and Tanglewood Choir. Kathleen Toohey and Laurie Christie, sopranos, sing the solo parts.

Both Miss Toohey, who is a 19-year-old sophomore at the Hartt College of Music in Hartford, and Miss Christie, who has sung extensively in Europe, are Associate Fellows of the Berkshire Music Center.

Leading Player

Narrator for the Midsummer Night's Dream excerpts will be Patricia Reardon, who has narrated these excerpts previously both at Tanglewood and in Boston at Symphony Hall. Miss Reardon, a leading player for several seasons at the Stratford, Conn., Shakespeare Festival, is also a serious sculptress; during the month of August, a special exhibit of her work is on display at the library in Lenox, near Tanglewood.

On Saturday evening, Aug. 17, Karel Ancerl, distinguished conductor of the Czech Philharmonic, will conduct a program consisting of Gluck's Overture to Iphigenia in Aulis, Shostakovich's Symphony No. 1, and Dvorak's Symphony No. 8 (old No. 4).

The Dvorak will be heard for the first time at the Festival concerts. Mr. Ancerl, who was not scheduled to conduct in this country until later this summer, has made the trip early at the special invitation of Mr. Leinsdorf.

Cancelled by Illness

He replaces the orchestra's former music director, Charles Munch, who was prevented by illness from conducting as originally scheduled.

Sunday afternoon's concert will be an all - Beethoven program with Joseph Silverstein, concert master of the orchestra, as soloist in the violin Concerto. Mr .Leinsdorf will also conduct the Fidelio Overture and the Fifth Symphony.

The events of the weekend begin with the Friday Weekend Prelude at 7 p.m., when the pianist Claude Frank will play two Beethoven sonatas, Op. 31, No. 1, and Op. 110. The orchestra will give its weekly Open Rehearsal at 10.30 on Saturday morning for the benefit of the Pension Fund, and on Sunday morning, at 10:30, the Boston Trio, one of the Ensembles of the Boston Symphony Orchestra, will play music of Ravel and Dvorak.

Patricia Reardon will narrate Mendelssohn's Midsummer Night's Dream in a concert with the Boston Symphony Orchestra, Tanglewood Choir, and Berkshire Chorus under the direction of Erich Leinsdorf next Friday evening at Tanglewood in Lenox.

SUNDAY REPUBLICAN
SPRINGFIELD, MASS.
CIRC. 115,950

AUG 11 1968 New England Newsclip

Joseph Silverstein, concertmaster of the Boston Symphony Orchestra will be featured as a soloist in a performance of Beethoven's Violin concerto in an all-Beethoven program by the Boston Symphony Orchestra next Sunday afternoon at Tanglewood in Lenox.

Tanglewood Featuring Mendelssohn, Beethoven

LENOX—The seventh weekend of the 1968 Berkshire Festival at Tanglewood begins with an all-Mendelssohn program on Friday evening at 9. Erich Leinsdorf music director of the Boston Symphony Orchestra, will open the program with the Scherzo from the Octet for Strings, after which he will lead a performance of the g minor Piano Concerto, with Lillian Kallir as soloist.

The second half of the evening will be given over entirely to a performance of the Midsummer Night's Dream Incidental Music, with the orchestra joined by the Berkshire Chorus and Tanglewood Choir. Kathleen Toohey and Laurie Christie, sopranos, sing the solo parts.

On Saturday evening, August 17, Karel Ancerl, distinguished conductor of the Czech Philharmonic, will conduct a program consisting of Gluck's Overture to Iphigenia in Aulis, Shostakovich's Symphony No. 1, and Dvorak's Symphony No. 8 (old No. 4).

Sunday afternoon's concert will be an all-Beethoven program with Joseph Silverstein, concert master of the orchestra, as soloist in the violin Concerto. Leinsdorf will also conduct the Fidelio Overture and the Fifth Symphony.

The events of the week-end begin with the Friday week-end Prelude at 7 p. m., when the pianist Claude Frank will play two Beethoven sonatas. Op. 31, nol. and Op. 110.

SUNDAY ADVERTISER
BOSTON, MASS.
CIRC. 416,400

AUG 11 1968 New England Newsclip

Tanglewood Audience Is Enchanted by Mendelssohn Magic

By R. C. HAMMERICH

LENOX — There was a fine, gentle mist falling over Tanglewood Friday night as Patricia Peardon, Erich Leinsdorf, about 45 girls from the Tanglewood Choir and Berkshire Chorus and the Boston Symphony Orchestra offered nearly an hour of Mendelssohn's enchantment to 4688 listeners.

Faulty Reproduction

The enchantment came from Leinsdorf's combination of Mendelssohn's Overture (Opus 21) and Incidental Music (Opus 61) to Shakespeare's "A Midsummer Night's Dream" interspersed with appropriate excerpts from the play chosen by the conductor.

The music is a classic among the scores dedicated to fairy queens and elves, and the damp air failed to diminish its magic, but, unfortunately Miss Peardon's narration was marred by faulty reproduction.

When she and the orchestra first presented this piece, her voice was augmented through a microphone hung around her neck, a decoration ill suited to her Elizabethan, princess-like appearance.

Better on Lawn

But her words were clearly understood, if my memory serves well, and the performance was one of the finest moments of the 1963 season.

Friday night she was speaking to a stand-up microphone, and most of her words were not understandable along the sides and rear of the shed.

Out on the lawn where a scattered handful of music lovers were huddled under blankets and umbrellas, she was easier to understand . . . probably because there were seven great speakers spread across the roof of the shed directing the sound over the lawn from microphones at the stage.

Wedding March

Be that as it may, the piece in this version includes 10 sections, one is the famous wedding march nearly everyone is married to, and the orchestra and girls chorus performed it beautifully . . . so did Miss Peardon, but she was to be appreciated abstractly for her appearance and animation rather than for Shakespeare's tale of gentle mystery.

Before intermission Lillian Kallir came out to play a perky and sprightly piano with the orchestra and Erich Leinsdorf. They did Mendelsshon's G Minor Concerto, Opus 25, with a good deal of light-footed verve.

She was pretty and bright in a scarlet gown, and she played in incisive articulation, and a cool, clean manner.

Dew Drops in Sun

The notes of her runs and decorations were spread out like shimmering dew drops in the sun, and the lyrical middle section was like the translucence of springtime trees screening the sun.

The little scherzo, which opened the program, had much the same easy, airy quality. It was an orchestration Mendelssohn made of the scherzo movement from an octet for strings, Opus 27, which he wrote when he was 16.

He was, indeed, a composer of magical facility when he was young.

Beethoven Sonatas →

One of my favorite young pianists appeared for the 7 p. m. prelude concert to play two of Beethoven's sonatas, No. 1 of Opus 31 and Opus 110.

He is Claud Frank, who has made many appearances with the Boston Symphony Ochestra, and is a member of the faculty of the Berkshire Music Center. He is recording all 32 of the Beethoven sonatas for RCA.

Franks' most famous teacher, Arthur Schnabel, was known as an interpreter of Beethoven's piano music. He also recorded all of the sonatas and on the basis of that evidence and Frank's playing Friday, it may be reasonably assumed that Frank absorbed some of the best of Schnabel's view of Beethoven without his pedantry.

Constantly Expressive

The performances Friday were without excessive drama or mannerism. The music was constantly expressive without reaching extremes of dynamics or accent, and Frank revealed that his understanding of Beethoven is as graceful as his understanding of Mozart is elegant.

Grace seemed to be the most memorable characteristic of his playing, that and easily flowing, unforced continuity. His recordings should sell well.

Tonight Karel Ancerl, conductor of the Czech Philharmonic Orchestra, will make his first appearance as guest conductor of the Boston Symphony Orchestra.

UNION (m)
SPRINGFIELD, MASS.
CIRC. 77,484

AUG 17 1968 New England Newsclip

Seventh Week

BERKSHIRE FESTIVAL 1968

Friday August 16 at 7 pm

BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF *Music Director*

WEEKEND PRELUDE

CLAUDE FRANK *piano*

BEETHOVEN

Sonata for piano in G major op. 31 no. 1

Sonata for piano in A flat major op. 110

Claude Frank plays the Steinway piano

BALDWIN PIANO
RCA VICTOR RECORDS

Born in Nuremburg, Germany, CLAUDE FRANK was surrounded by music from his earliest childhood. He was six when he started learning the piano, and only five years later had a chance to play for Artur Schnabel. Encouraged to continue, he began to study with one of Schnabel's former pupils when his family moved to Paris shortly afterwards. Under the threat of the Nazi invasion, the Franks moved again, and eventually arrived in New York in 1941. Schnabel had moved too, and Frank became one of his students.

After service in the US Army, Claude Frank resumed his studies and in 1946 was at the Berkshire Music Center as a conducting student. He started teaching, but after a summer at Marlboro, Vermont, he turned to performing. In 1956 he made the first of his many European tours, and after his debut with the Boston Symphony Orchestra under Charles Munch and the New York Philharmonic under Leonard Bernstein in 1959, he was engaged by most of the major symphony orchestras in the United States.

He has appeared many times with the Boston Symphony Orchestra under Erich Leinsdorf during the last years, has made several recordings for RCA Victor with the Boston Symphony Chamber Players, and is a member of the faculty of the Berkshire Music Center. Claude Frank is recording the complete sonatas of Beethoven for RCA Victor.

66.

Berkshire Eagle 8/13/68

Movies TV Art

All-Mendelssohn Program Opens Tanglewood Weekend

The seventh weekend of the 1968 Berkshire Festival will begin Friday evening at 9 with an all-Mendelssohn program. Erich Leinsdorf, director of the Boston Symphony Orchestra, will conduct the Scherzo from the Octet for Strings, the G Minor Piano Concerto, with soloist Lilian Kallir, and a performance of the incidental music to "A Midsummer Night's Dream." The incidental music will feature the Berkshire Chorus and the Tanglewood Choir, with Kathleen Toohey and Laurie Christie, soprano soloists. Patricia Peardon will narrate.

On Saturday evening, Karl Ancerl, conductor of the Czech Philharmonic Orchestra, will conduct a program consisting of Gluck's Overture to "Iphigeneia at Aulis," Shostakovich's Symphony No. 1 and, in a first performance at Tanglewood, Dvorak's Symphony No. 8. Ancerl will replace Charles Munch, whose illness forced him to cancel all engagements.

Silverstein Is Soloist

Sunday afternoon's concert will be all-Beethoven. Joseph Silverstein, concert master of the Boston Symphony, will play the Violin Concerto, and Leinsdorf will conduct the Fidelio Overture and the Fifth Symphony.

The weekend's events will begin with the Friday prelude concert at 7 p.m., when pianist Claude Frank will play two sonatas by Beethoven, Opus 31, No. 1 and Opus 110. The orchestra will present its weekly open rehearsal on Saturday morning at 10:30 for the benefit of the pension fund. On Sunday morning at 10:30, the Boston Trio, one of the ensembles of the Boston Symphony, will play music of Ravel and Dvorak.

Tanglewood-Parade Revised Schedule

The Berkshire Music Center has announced a revised schedule of events for the Tanglewood-on-Parade gala tomorrow.

The gates at Tanglewood will open at 1 p.m., and the afternoon's recitals will begin at 2 with the Boston University Young Artist Orchestra in the Theatre-Concert Hall. Other events during the afternoon will include chamber music, choral music by the Tanglewood Choir and Berkshire Chorus, a composers' forum and a dance program by the students of the Boston University Institute.

The Gala Concert in the Shed will begin at 8 p.m. The program will include the Brahms Academic Festival Overture, conducted by Charles Wilson; "As Quiet As . . ." by Colgrass, conducted by Gunther Schuller; Prokofieff's "Peter and the Wolf," and Wagner's music from "Die Gotterdammerung," conducted by Erich Leinsdorf.

Fireworks over Stockbridge Bowl will follow the concert.

Music and Emotion

The psychological relationships between music and emotion is described in a special two-part "Pantechnicon" Wednesdays, August 14 and 21 at 10 pm on WGBH radio.

Recorded in Boston at a meeting of the American Psychiatric Association, the program will be repeated Thursday, August 15 and 22 at 12 noon; Fridays August 16 and 23 at 5:30 pm and Sundays, August 17 and 24 at 5 pm. Participating in the symposium are British musicologist Deryck Cooke, New England Conservatory of Music President Gunther Schuller and John E. Snell, Director of the Outpatient Department at the Boston State Hospital.

Erich Leinsdorf and Karel Ancerl will conduct the Boston Symphony Orchestra in three concerts to be broadcast live and in stereo by WGBH-FM the week of August 11.

Leinsdorf directs an all-Brahms program Sunday at 2:30 pm as he conducts Brahms' "Tragic Overture", "Variations on a Theme by Haydn" and Piano Concerto No. 2 with Gina Bachauer as soloist. The following Friday (Aug. 16) at 9 pm he offers an all-Mendelssohn concert, including the Scherzo from Octet for Strings, Piano Concerto in G minor (Lilian Kallir, soloist) and "Midsummer Night's Dream".

Karel Ancerl conducts Saturday, August 17 at 8 pm the Overture to "Iphigenie en Aulide" by Gluck. Shostakovich's Symphony No. 1 and Dvorak's Symphony No. 8.

BAY STATE BANNER
BOSTON, MASS.
WEEKLY

AUG 8 1968 New England Newsclip

Sunday 2.9 - 8/16

KAREL ANCERL . . . conductor of the Czech Philharmonic Orchestra since 1950, who will lead the Boston Symphony Saturday evening in lieu of Charles Munch, who dropped out because of ill health.

Tanglewood Offers Interesting Week

Tanglewood promises especially interesting programs and guest musicians during this next to final week of the Berkshire Music Festival.

After a prelude by Claude Frank on Friday at 7 p.m. Erich Leinsdorf will lead the Boston Symphony in an all Mendelssohn program at 9. It will open with *Scherzo* from the *Octet for Strings* followed by the *Piano Concerto in G Minor*, featuring pianist Lilian Kallir. The final number of the evening will be *A Midsummer Night's Dream* with the Berkshire Chorus and Tanglewood Choir and Patricia Peardon serving as Narrator.

On Saturday evening at 8 the program originally designed for the leadership of Charles Munch has been withdrawn due to the Conductor's ailing health. Instead the orchestra will be under the direction of Karel Ancerl who has chosen a different program as follows:

Gluck, *Overture to Iphigenia in Aulis;* Shostakovich, *Symphony No. 1;* Dvorak, *Symphony No. 8* in G (old No. 4).

The 60-year-old Mr. Ancerl, conductor since 1950 of the Czech Philharmonic Orchestra, was born in Bohemia and educated at the Prague Conservatory. He is widely known through his recordings, his tours with the Czech orchestra, and his appearances throughout the world as a guest conductor. This will be his debut with the Boston Symphony Orchestra.

Mr. Munch, former Music Director of the B.S.O., was to have conducted Berlioz' *Romeo and Juliet* until illness required the cancellation of his American engagements this summer.

Sunday afternoon (Aug. 18) at 2:30 Erich Leinsdorf will conduct an all-Beethoven program opening with the *Fidelio Overture,* following with a Violin Concerto featuring Joseph Silverstein, and closing with the famous *Fifth Symphony.*

Tuesday evening, Aug. 20, Arthur Fiedler and his popular "Boston Pops" will perform their annual Tanglewood concert. This year it will feature Peter Nero, pianist and composer, who will play Gershwin's *Piano Concerto in F* and his own composition, *Fantasy and Improvisations.*

JOURNAL
LAKEVILLE, CONN.
WEEKLY CIRC. 3,500

AUG 15 1968 New England Newsclip

SCHENECTADY GAZETTE
Friday, August 16, 1968

Mendelssohn, Beethoven Programs at Tanglewood

Mendelssohn and Beethoven programs and an appearance by guest conductor Karel Ancerl are features of the Boston Symphony Orchestra concerts this weekend to be herd live from Tanglewood on WAMC-FM, 90.3 mc.

* * *

Erich Leinsdorf, music director of the orchestra, leads the all-Mendelssohn program, starting at 9 tonight. Included in the program are the Piano Concerto No. 1 with pianist Lillian Kallir as soloist; and a performance of "A Midsummer Night's Dream" featuring the Berkshire Chorus and the Tanglewood Choir.

Guest conductor Karel Ancerl will lead the orchestra in tomorrow's concert which starts at 8 p.m. The program includes Overture to Iphigenie en Aulide by Gluck, Symphony No. 1 in F, opus 10 by Shostakovich and Dvorak's Symphony No. 8 in G, opus 88.

Erich Leinsdorf will return to conduct an all-Beethoven program starting at 2:30 p.m. Sunday. Violinist Joseph Silverstein will be featured soloist in a performance of the Beethoven Violin Concerto. Also on the program are The Fidelio Overture and Symphony No. 5.

WAMC, the FM station of Albany Medical College, is broadcasting live from Tanglewood each concert of the Boston Symphony Orchestra at the Berkshire Music Festival for the third consecutive year.

TRANSCRIPT-TELEGRAM (e)
HOLYOKE, MASS.
CIRC. 26,930

AUG 8 1968 New England Newsclip

Mendelssohn, Beethoven Programs At Tanglewood

The seventh weekend of the 1968 Berkshire Festival at Tanglewood, Lenox, begins with an all-Mendelssohn program on Friday, Aug. 16, at 9 p. m.

Erich Leinsdorf, music director of the Boston Symphony Orchestra, will open the program with the Scherzo from the Octet for Strings, after which he will lead a performance of the G-Minor Piano Concerto, with Lillian Kallir as soloist. The second half of the evening will be given over to a performance of the "Midsummer Night's Dream" Incidental music, with the orchestra joined by the Berkshire Chorus and Tanglewood Choir. Kathleen Toohey and Laurie Christie, sopranos, sing the solo parts.

On Saturday evening, Aug. 17, Karel Ancerl, distinguished conductor of the Czech Philharmonic, will conduct a program consisting of Gluck's Overture to "Iphigenia in Aulis," Shostakovich's Symphony No. One, and Dvorak's Symphony No. Eight.

Sunday afternoon's concert will be an all-Beethoven program with Joseph Silverstein, concert master of the Orchestra, as soloist in the violin Concerto. Leinsdorf will also conduct the "Fidelio" Overture and the Fifth Symphony.

The events of the weekend begin with the Friday Weekend Prelude at 7 p. m., when pianist Claude Frank will play two Beethoven sonatas, Op. 31, No. 1 and Op. 110. The Orchestra will give its weekly Open Rehearsal at 10:30 a. m. on Saturday, for the benefit of the Pension Fund. On Sunday morning at 10:30, the Boston Trio, one of the Ensembles of the Boston Symphony Orchestra, will play the music of Ravel and Dvorak.

SCHENECTADY GAZETTE
Friday, August 9, 1968

All-Mendelssohn Program to Begin With Scherzo at Tanglewood Tonight

The seventh weekend of the 1968 Berkeshire Festival begins with an all-Mendelssohn program at 9 tonight in the shed at Tanglewood, Mass.

* * *

Erich Leisendorf, music director of the Boston Symphony Orchestra, will open the program with the Scherzo from the Octet for Strings, followed by the G Minor Piano Concerto with Lillian Kallir as sololist.

The second half of the evening will be devoted "Midsummer Night's Dream" Incidental Music, with the orchestra joined by the Berkshire Chorus and Tanglewood Choir.

Kathleen Toohey and Laurie Christie, sopranos, sing the solo parts in the Mendelssohn work. Both Miss Toohey, a 19-year-old sophomore at Hartt College of Music in Hartford, and Miss Christie, who has sung extensively in Europe, are associate fellows of the Berkshire Music Center.

Narrator for the "Midsummer Night's Dream" excerpts will be Patricia Peardon, who has done the narration previously both at Tanglewood and in Boston at Symphony Hall.

Miss Peardon, a leading player for several season at the Startford, Conn., Shakespeare Festival, is also a sculptress. This month, a special exhibit of her work is on display in the library in Lenox, near Tanglewood.

On tomorrow evening's program, Karel Ancerl, conductor of the Czech Philharmonic, will conduct a program consisting of Gluck's Overture to "Iphigenia in Aulis," Shostakovich's Symphony No. 1 and Dvorak's Symphony No. 8. The Dvorak work will be heard for the first time at the festival.

Ancerl, who was not scheduled to conduct in this country until later this summer, has made the trip early at special invitation of Leinsdorf. He replaces the orchestra's former music director, Charles Munch, who was prevented by illness from conducting as originally planned.

The concert Sunday afternoon will be an all-Beethoven program with Joseph Silverstein, concertmaster of the orchestra, as soloist in the Violin Concerto. Leinsdorf will also conduct the "Fidelio" Overture and the Fifth Symphony.

Weekend events will be prefaced by the Friday Weekend Prelude at 7 p.m. today, when pianist Claude Frank will play two Beethoven sonatas, Op. 31 and Op. 110.

The orchestra will give its weekly open rehearsal at 10:30 tomorrow morning, for benefit of the pension fund, and at 10:30 a.m. Sunday the Boston Trio, one of the ensembles of the Boston Symphony, will play music of Ravel and Dvorak.

Mendelssohn at Tanglewood

LENOX — The seventh weekend of the 1968 Berkshire Festival begins with an all-Mendelssohn program next Friday at 9.

Incidental Music

Erich Leinsdorf, music director of the Boston Symphony Archestra, will open the program with the Scherzo from the Octet for Strings, after which he will conduct a performance of the Piano Concerto in G Minor, with Lilian Kallir as soloist. The second half of the evening will be given over entirely to a performance of the Incidental Music to Midsummer Night's Dream, with the orchestra joined by the Berkshire Chorus and Tanglewood Choir.

Kathleen Toohey and Laurie Christie, sopranos, sing the solo parts. Both Miss Toohey, a 19-year-old sophomore at the Hartt College of Music in Hartford, and Miss Christie, who has sung extensively in Europe, are Associate fellows of the Berkshire Music Center.

Narrator for the Midsummer Night's Dream excerpts will be a leadng player for several seasons at the Stratford, Conn., Shakespeare Festival.

Czech to Conduct

Saturday night, Karel Ancerl, conductor of the Czech Philharmonic, will conduct a program consisting of Gluck's Overture to Iphigeniain Aulis, Shostakovich's Symphony No. 1, and Dvorak's Symphony No. 8 (Old No. 4). The Dvorak will be heard for the first time at the festival concerts. Ancerl was not scheduled to conduct in this country until later this summer, but made the trip early at the special invitation of Leinsdorf.

He replaces the orchestra's former music director, Charles Munch, who was prevented by illness from conducting as originally scheduled.

Sunday afternoon's concert will be an all-Beethoven program with Joseph Silverstein, concert master of the orchestra, as soloist in the violin concerto. Leinsdorf also will conduct the Fidelio Overture and the Fifth Symphony.

The weekend events begin with the Friday evening prelude at 7. Pianist Claude Frank will play two Beethoven sonatas, Op. 31, No. 1, and Op. 110. The orchestra will give its weekly open rehearsal at 10.30 a. m. Saturday. At 10.30 a. m. Sunday, the Boston Trio, an ensemble of the Boston Symphony Orchestra, will play music by Ravel and Dvorak.

UNION (m)
SPRINGFIELD, MASS.
CIRC. 77,424
AUG 10 1968
New England Newsclip

CITIZEN (E)
WINSTED, CONN.
CIRC. 4000
AUG 10 1968
New England Newsclip

All-Mendelssohn Program Friday At Tanglewood Opens Weekend

The seventh weekend of the 1968 Berkshire Festival begins with an all-Mendelssohn program on Friday evening, Aug. 16, at 9 p.m. Erich Leinsdorf, music director of the Boston Symphony Orchestra, will open the program with the Scherzo from the Octet for Strings, after which he will lead a performance of the G minor Piano Concerto, with Lilian Kallir as soloist. The second half of the evening will be given over entriely to a performance of the Midsummer Night's Dream Incidental Music, with the Orchestra joined by the Berkshire Chorus and Tanglewood Choir. Kathleen Toohey and Laurie Christie, sopranos, sing the solo parts. Both Miss Toohey, who is a nineteen-year old sophomore at the Hartt College of Music in Hartford, and Miss Christie, who has sung extensively in Europe, are associate Fellows of the Berkshire Music Center.

Narrator for the Midsummer Night's Dream excerpts will be Patricia Peardon, who has narrated these excerpts previously both at Tanglewood and in Boston at Symphony Hall. Miss Peardon, a leading player for several seasons at the Stratford, Connecticut, Shakespeare Festival, is also a serious sculptress; during the month of August, a special exhibit of her work is on display at the library in Lenox, near Tanglewood.

On Saturday evening, Aug. 17, Karel Ancerl, distinguished conductor of the Czech Philharmonic, will conduct a program consisting of Gluck's Overture to Iphigenia in Aulis, Shostakovich's Symphony No. 1 and Dvorak's Symphony No. 8 (old No. 4).The Dvorak will be heard for the first time at the Festival concerts. Mr. Ancerl, who was not scheduled to conduct in this country until later this summer, has made the trip early at the special invitation of Mr. Leinsdorf. He replaces the Orchestra's former Music Director, Charles Munch, who was prevented by illness from conducting as originally scheduled.

Sunday afternoon's concert will be an all-Beethoven program with Joseph Silverstein, concert master of the Orchestra, as soloist in the violin Concerto. Mr. Leinsdorf will also conduct the Fidelio Overture and the Fifth Symphony.

The events of the weekend begin with the Friday Weekend Prelude at 7 p.m. when the pianist Claude Frank will play two Beethoven sonatas, Op. 31, No. 1, and Op. 110. The orchestra will give its weekly Open Rehearsal at 10:30 a.m. on Saturday morning, for the benefit of the Pension Fund, and on Sunday morning at 10:30 a.m., the Boston Trio, one of the Ensembles of the Boston Symphony Orchestra, will play music of Ravel and Dvorak.

JEWISH ADVOCATE
BOSTON, MASS.
AUG 15 1968
New England Newsclip

Exciting Weekend Of Music Slated For Tanglewood

Tanglewood, Lenox, Mass.—The Seventh weekend of the 1968 Berkshire Festival begins with an all-Mendelssohn program on Friday evening, Aug. 16 at 9 p.m. Erich Leinsdorf, music director of the Boston Symphony Orchestra, will open the program with the Scherzo from the Octet for Strings, after which he will lead a performance of the g minor Piano Concerto, with Lilian Kallir as soloist. The second half of the evening will be given over entirely to a performance of the Midsummer Night's Dream Incidental Music, with the orchestra joined by the Berkshire Chorus and Tanglewood Choir. Kathleen Toohey and Laurie Christie, sopranos, sing the solo parts. Both Miss Toohey, who is a 19-year-old sophomore at the Hartt College of Music in Hartford, and Miss Christie, who has sung extensively in Europe, are Associate Fellows of the Berkshire Music Center.

On Saturday evening, Aug. 17, Karel Ancerl, distinguished conductor of the Czech Philharmonic, will conduct a program consisting of Gluck's Symphony no. 8 (old no. 4). The Dvorak will be heard for the first time at the Festival concerts. Mr. Ancerl, who was not scheduled to conduct in this country until later this summer, has made the trip early at the special invitation of Mr. Leinsdorf.

Sunday afternoon's concert will be an all-Beethoven program with Jospeh Silverstein, concert master of the Orchestra, as soloist in the violin Concerto. Mr. Leinsdorf will also conduct the Fidelio Overture and the Fifth Symphony.

The events of the weekend begin with the Friday Weekend Prelude at 7 p.m., when the pianist Claude Frank will play two Beethoven sonatas, Op. 31, nol, and Op. 110. The orchestra will give its weekly Open Rehearsal at 10:30 on Saturday morning, for the benefit of the Pension Fund, and on Sunday morning, at 10:30, the Boston Trio, one of the Ensembles of the Boston Symphony Orchestra, will play music of Raval and Dvorak.

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 230,817
AUG 12 1968
New England Newsclip

All-Mendelssohn Program Friday At Tanglewood

LENOX — The seventh weekend of the 1968 Berkshire Festival will begin Friday night at 9 p.m. with an all-Mendelssohn program conducted by Erich Leinsdorf. The Boston Symphony orchestra that will perform the Scherzo from the Octet for Strings, the G minor Piano Concerto with Lilian Kallir as soloist and the Incidental Music to "A Midsummer Night's Dream," with vocal soloists Kathleen Toohey and Laurie Christie and narrator Patricia Peardon.

On Saturday at 8 p.m. Karel Ancerl, conductor of the Czech Philharmonic, will conduct Gluck's overture to "Iphigenia in Aulis," Shostakovich's Symphony No. 1 and Dvorak's Symphony No. 8. Ancerl is substituting for Charles Munch, who is ill.

Joseph Silverstein, concertmaster, will be soloist in Beethoven's Violin Concerto at Sunday's 2:30 concert. Leinsdorf will also conduct Beethoven's "Fidelio" overture and the Symphony No. 5.

KAREL ANCERL, conductor of the Czech Philharmonic Orchestra, will conduct works by Gluck, Shostakovich and Dvorak at this Saturday's Boston Symphony concert at Tanglewood in Lenox.

Tanglewood To Begin All Mendelsshon Program Fri.

TANGLEWOOD, LENOX, — The seventh weekend of the 1968 Berkshire Festival begins with an all - Mendelssohn program on Friday evening, August 16 at 9 p.m. Erich Leinsdorf, Music Director of the Boston Symphony Orchestra, will open the program with the Scherzo from the Octet for Strings, after which he will lead a performance of the G minor Piano Concerto, with Lilian Kallir as soloist. The second half of the evening will be given over entirely to a performance of the "Midsummer Night's Dream" Incidental Music, with the Orchestra joined by the Berkshire Chorus and Tanglewood Choir. Kathleen Toohey and Laurie Christie, sopranos, sing the solo parts. Both Miss Toohey, who is a nineteen - year old sophomore at the Hartt College of Music in Hartford, and Miss Christie, who has sung extensively in Europe, are Associate Fellows of the Berkshire Music Center.

Narrator for the "Midsummer Night's Dream" excerpts will be Patricia Peardon, who has narrated these excerpts previously both at Tanglewood and in Boston at Symphony Hall. Miss Peardon, a leading player for several seasons at the Stratford, Connecticut, Shakespeare Festival, is also a serious sculptress; during the month of August, a special exhibit of her work is on display at the library in Lenox, near Tanglewood.

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He replaces the Orchestra's former Music Director, Charles Munch, who was prevented by illness from conducting as originally scheduled.

Sunday afternoon's concert will be an all - Beethoven program with Joseph Silverstein, concert master of the Orchestra, will play music of Ravel certo. Mr. Leinsdorf will also conduct the "Fidelio" Overture and the Fifth Symphony

The events of the weekend begin with the Friday Weekend Prelude at 7 pm., when the pianist Claude Frank will play two Beethoven sonatas, Op. 31, nol, and Op. 110. The Orchestra will give its weekly Open Rehearsal at 10:30 on Saturday morning, for the benefit of the Pension Fund, and on Sunday morning, at 10:30, the Boston Trio, one of the Ensembles of the Boston Symphony Orchestra, will play music o fRavel and Dvorak.

HUDSON REGISTER STAR
Friday, August 16, 1968

Berkshire To Feature Mendelssohn, Beethoven

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ENTERPRISE (E)
LEOMINSTER, MASS.
CIRC. 4600
AUG 12 1968
New England Newsclip

Mendelssohn at Tanglewood

LENOX — The seventh weekend of the 1968 Berkshire Festival begins with an all-Mendelssohn program next Friday at 9.

Incidental Music

Erich Leinsdorf, music director of the Boston Symphony Archestra, will open the program with the Scherzo from the Octet for Strings, after which he will conduct a performance of the Piano Concerto in G Minor, with Lilian Kallir as soloist. The second half of the evening will be given over entirely to a performance of the Incidental Music to Midsummer Night's Dream, with the orchestra joined by the Berkshire Chorus and Tanglewood Choir.

Kathleen Toohey and Laurie Christie, sopranos, sing the solo parts. Both Miss Toohey, a 19-year-old sophomore at the Hartt College of Music in Hartford, and Miss Christie, who has sung extensively in Europe, are Associate fellows of the Berkshire Music Center.

Narrator for the Midsummer Night's Dream excerpts will be a leadng player for several seasons at the Stratford, Conn., Shakespeare Festival.

Czech to Conduct

Saturday night, Karel Ancerl, conductor of the Czech Philharmonic, will conduct a program consisting of Gluck's Overture to Iphigeniain Aulis, Shostakovich's Symphony No. 1, and Dvorak's Symphony No. 8 (Old No. 4). The Dvorak will be heard for the first time at the festival concerts. Ancerl was not scheduled to conduct in this country until later this summer, but made the trip early at the special invitation of Leinsdorf.

He replaces the orchestra's former music director, Charles Munch, who was prevented by illness from conducting as originally scheduled.

Sunday afternoon's concert will be an all-Beethoven program with Joseph Silverstein, concert master of the orchestra, as soloist in the violin concerto. Leinsdorf also will conduct the Fidelio Overture and the Fifth Symphony.

The weekend events begin with the Friday evening prelude at 7. Pianist Claude Frank will play two Beethoven sonatas, Op. 31, No. 1, and Op. 110. The orchestra will give its weekly open rehearsal at 10.30 a. m. Saturday. At 10.30 a. m. Sunday, the Boston Trio, an ensemble of the Boston Symphony Orchestra, will play music by Ravel and Dvorak.

UNION (M)
SPRINGFIELD, MASS.
CIR. 77,434

AUG 10 1968 New England Newsclip

CITIZEN (E)
WINSTED, CONN.
CIRC. 4000

AUG 10 1968 New England Newsclip

All-Mendelssohn Program Friday At Tanglewood Opens Weekend

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JEWISH ADVOCATE
BOSTON, MASS.
CIRC. 5,000

AUG 15 1968 New England Newsclip

Exciting Weekend Of Music Slated For Tanglewood

Tanglewood, Lenox, Mass.—The Seventh weekend of the 1968 Berkshire Festival begins with an all-Mendelssohn program on Friday evening, Aug. 16 at 9 p.m. Erich Leinsdorf, music director of the Boston Symphony Orchestra, will open the program with the Scherzo from the Octet for Strings, after which he will lead a performance of the g minor Piano Concerto, with Lilian Kallir as soloist. The second half of the evening will be given over entirely to a performance of the Midsummer Night's Dream Incidental Music, with the orchestra joined by the Berkshire Chorus and Tanglewood Choir. Kathleen Toohey and Laurie Christie, sopranos, sing the solo parts. Both Miss Toohey, who is a 19-year-old sophomore at the Hartt College of Music in Hartford, and Miss Christie, who has sung extensively in Europe, are Associate Fellows of the Berkshire Music Center.

On Saturday evening, Aug. 17, Karel Ancerl, distinguished conductor of the Czech Philharmonic, will conduct a program consisting of Gluck's Symphony no. 8 (old no. 4). The Dvorak will be heard for the first time at the Festival concerts. Mr. Ancerl, who was not scheduled to conduct in this country until later this summer, has made the trip early at the special invitation of Mr. Leinsdorf.

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HERALD TRAVELER (M)
BOSTON, MASS.
CIR. 230,517

AUG 12 1968 New England Newsclip

All-Mendelssohn Program Friday At Tanglewood

LENOX — The seventh weekend of the 1968 Berkshire Festival will begin Friday night at 9 p.m. with an all-Mendelssohn program conducted by Erich Leinsdorf. The Boston Symphony orchestra that will perform the Scherzo from the Octet for Strings, the G minor Piano Concerto with Lilian Kallir as soloist and the Incidental Music to "A Midsummer Night's Dream," with vocal soloists Kathleen Toohey and Laurie Christie and narrator Patricia Peardon.

On Saturday at 8 p.m. Karel Ancerl, conductor of the Czech Philharmonic, will conduct Gluck's overture to "Iphigenia in Aulis," Shostakovich's Symphony No. 1 and Dvorak's Symphony No. 8. Ancerl is substituting for Charles Munch, who is ill.

Joseph Silverstein, concertmaster, will be soloist in Beethoven's Violin Concerto at Sunday's 2:30 concert. Leinsdorf will also conduct Beethoven's "Fidelio" overture and the Symphony No. 5.

KAREL ANCERL, conductor of the Czech Philharmonic Orchestra, will conduct works by Gluck, Shostakovich and Dvorak at this Saturday's Boston Symphony concert at Tanglewood in Lenox.

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ENTERPRISE (E)
LEOMINSTER, MASS.
CIRC. 4600

AUG 12 1968 New England Newsclip

68.

BERKSHIRE FESTIVAL 1968

Friday August 16 at 9 pm

BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF *Music Director*

ERICH LEINSDORF *conductor*

MENDELSSOHN

Scherzo from Octet in E flat for strings op. 20*

Piano concerto no. 1 in G minor op. 25
Molto allegro con fuoco
Andante
Presto: molto allegro e vivace
LILIAN KALLIR

intermission

Overture (op. 21) and incidental music (op. 61) to Shakespeare's 'A midsummer night's dream'*
Overture
Scherzo
March of the fairies
Song with chorus: You spotted snakes
Intermezzo
Nocturne
Fanfare
Dance of the clowns (Bergomask)
Wedding march
Finale

PATRICIA PEARDON *narrator*
KATHLEEN TOOHEY *soprano*
LAURY CHRISTIE *soprano*
TANGLEWOOD CHOIR and BERKSHIRE CHORUS
CHARLES WILSON *director*
JOHN OLIVER *assistant director*

Lilian Kallir plays the Steinway piano

The program notes for tonight's concert begin on page 19

BALDWIN PIANO
RCA VICTOR RECORDS*

Albany Knickerbocker News
Saturday, August 17, 1968

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By EDWARD FRENCH

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The first half consisted of the Scherzo from the octet for strings, and the Piano Concerto in G minor with Lilian Kallir as soloist.

Never has the Boston Symphony string section sounded better than it did in the Scherzo. The precision was perfect and the playing had the deftness, style, and delicacy so necessary in playing Mendelssohn.

Mendelssohn wrote his piano concerto in G minor primarily for his own use for in addition to being a ranking composer he was one of the foremost pianists of his time.

It is an exhibition piece pure and simple with contrasting bravura and melodic sections with more emphasis on the technical passages.

Lilian Kallir is a brilliant young pianist who has played with most of the major orchestras here and abroad. She tossed off the technical passages of the concerto with great assurance and ease, and in the slow movement where a different kind of playing was required, the tone had a fine singing quality.

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The performance of the Overture and incidental music to "A Midsummer Night's Dream" required the orchestra, the women's sections of the Tanglewood and Berkshire choruses, Kathleen Toohey and Laury Christie, sopranos, and Patricia Peardon, a most attractive and capable narrator who read the speeches of Shakespear selected by Mr. Leinsdorf to go with the score.

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We feel that this was one of the finer performances of the Tanglewood season.

Saturday night Karel Ancerl will be the guest conductor in music by Gluck, Shostakovich and Dvorak.

TANGLEWOOD, LENOX, MASSACHUSETTS . . . PATRICIA PEARDON will narrate Mendelssohn's Midsummer Night's Dream in a concert with the Boston Symphony Orchestra, Tanglewood Choir, and Berkshire Chorus under the direction of Erich Leinsdorf on Friday evening, August 16.

SPRINGFIELD HERALD
SPRINGFIELD MASS.
111,000
AUG 15 1968
New England Newsclip

Aug. 16: PATRICIA PEARDON will narrate Mendelssohn's Midsummer Night's Dream in a concert with the Boston Symphone Orchestra, Tanglewood Choir, and Berkshire Chorus under the direction of Erich Leinsdorf. (See Entertainment calendar).

AMHERST RECORD
AMHERST, MASS.
WEEKLY CIRC. 3,150
AUG 15 1968
New England Newsclip

BERKSHIRE COURIER
GT. BARRINGTON, MASS.
WEEKLY CIRC. 3,400
047
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New England Newsclip

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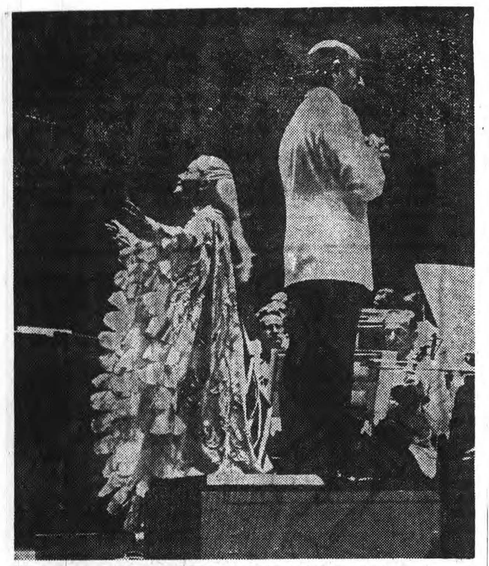

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Tanglewood Features Leinsdorf On Friday

The seventh weekend of the 1968 Berkshire Festival begins with an all-Mendelssohn program on Friday evening, at 9 p.m. Erich Leinsdorf, Music Director of the Boston Symphony Orchestra, will open the program with the Scherzo from the Octet for Strings, after which he will lead a performance of the G minor Piano Concerto, with Lilian Kallir as soloist. The second half of the evening will be given over entirely to a performance of the "Midsummer Night's Dream." Incidental Music, with the Orchestra joined by the Berkshire Chorus and Tanglewood Choir. Kathleen Toohey and Laurie Christie, sopranos, sing the solo parts. Both Miss Toohey, who is a nineteen-year old sophmore at the Hartt College of Music in Hartford, and Miss Christie, who has sung extensively in Europe, are Associate Fellows of the Berkshire Music Center.

Narrator for the "Midsummer Night's Dream" excerpts will be Patricia Peardon, who has narrated these excerpts previously both at Tanglewood and in Boston at Symphony Hall. Miss Peardon, a leading player for several seasons at the Stratford, Connecticut, Shakespeare Festival, is also a serious sculptress; during the month of August, a special exhibit of her work is on display at the library in Lenox, near Tanglewood.

Saturday

On Saturday evening, Karel Ancerl, distinguished conductor of the Czech Philharmonic, will conduct a program consisting of Gluck's Overture to "Iphigenia in Aulis," Shostakovich's Symphony No. 1 and Dvorak's Symphony no. 8 (old no. 4). The Dvorak will be heard for the first time at the Festival concerts. Mr. Ancerl, who was not scheduled to conduct in this country until later this summer, has made the trip early at the special invitation of Mr. Leinsdorf. He replaces the Orchestra's former Music Director, Charles Munch, who was prevented by illness from conducting as originally scheduled.

Sunday

Sunday afternoon's concert will be an all-Beethoven program with Joseph Silverstein, concert master of the orchestra, as soloist in the violin Concerto. Mr. Leinsdorf will also conduct the Fidelio Overture and the Fifth Symphony.

The events of the weekend begin with the Friday Weekend Prelude at 7 p.m., when the pianist Claude Frank will play two Beethoven sonatas, op. 31, nol, and op. 110. The Orchestra will give its weekly Open Rehearsal at 10:30 on Saturday morning, for the benefit of the Pension Fund, and on Sunday morning, at 10:30, the Boston Trio, one of the Ensembles of the Boston Symphony Orchestra, will play music of Ravel and Dvorak.

PRESS (e)
BRISTOL, CONN.
CIRC. 15,900
AUG 13 1968 New England Newsclip

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 30,250
AUG 13 1968 New England Newsclip

All-Mendelssohn Program Opens Tanglewood Weekend

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On Saturday evening, Karl Ancerl, conductor of the Czech Philharmonic Orchestra, will conduct a program consisting of Gluck's Overture to "Iphigeneia at Aulis," Shostakovich's Symphony No. 1 and, in a first performance at Tanglewood, Dvorak's Symphony No. 8. Ancerl will replace Charles Munch, whose illness forced him to cancel all engagements.

Silverstein Is Soloist

Sunday afternoon's concert will be all-Beethoven. Joseph Silverstein, concert master of the Boston Symphony, will play the Violin Concerto, and Leinsdorf will conduct the Fidelio Overture and the Fifth Symphony.

The weekend's events will begin with the Friday prelude concert at 7 p.m., when pianist Claude Frank will play two sonatas by Beethoven, Opus 31, No. 1 and Opus 110. The orchestra will present its weekly open rehearsal on Saturday morning at 10:30 for the benefit of the pension fund. On Sunday morning at 10:30, the Boston Trio, one of the ensembles of the Boston Symphony, will play music of Ravel and Dvorak.

Tanglewood-Parade Revised Schedule

The Berkshire Music Center has announced a revised schedule of events for the Tanglewood-on-Parade gala tomorrow.

The gates at Tanglewood will open at 1 p.m., and the afternoon's recitals will begin at 2 with the Boston University Young Artist Orchestra in the Theatre-Concert Hall. Other events during the afternoon will include chamber music, choral music by the Tanglewood Choir and Berkshire Chorus, a composers' forum and a dance program by the students of the Boston University Institute.

The Gala Concert in the Shed will begin at 8 p.m. The program will include the Brahms Academic Festival Overture, conducted by Charles Wilson; "As Quiet As . . ." by Colgrass, conducted by Gunther Schuller; Prokofieff's "Peter and the Wolf," and Wagner's music from "Die Gotterdammerung," conducted by Erich Leinsdorf.

Fireworks over Stockbridge Bowl will follow the concert.

Titania Speaks

Patricia Peardon will narrate Mendelssohn's Midsummer Night's Dream in a concert with the Boston Symphony Orchestra, Tanglewood Choir, and Berkshire Chorus under the direction of Erich Leinsdorf on Friday evening, August 16, at Tanglewood, Lenox, Mass.

BEE
NEW BRITAIN, CONN.
AUG 9 1968 New England Newsclip

70.

BERKSHIRE FESTIVAL 1968

Saturday August 17 at 8 pm

BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF *Music Director*

KAREL ANCERL *conductor*

GLUCK	Overture to 'Iphigénie en Aulide'†
SHOSTAKOVICH	Symphony no. 1 in F major op. 10†
	Allegretto - allegro non troppo
	Allegro
	Lento
	Allegro molto

intermission

DVOŘÁK	Symphony no. 8 in G major op. 88*
	Allegro con brio
	Adagio
	Allegretto grazioso
	Finale: allegro ma non troppo

†First performance at the Festival concerts

The program notes for tonight's concert begin on page 24

BALDWIN PIANO
RCA VICTOR RECORDS*

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By RAYMOND MORIN
Telegram Music Critic

Music Review

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He is regular conductor of the Czech Philharmonic Orchestra and crossed the Atlantic especially for this concert at Tanglewood.

We have rarely seen the Boston Symphony men express such enthusiasm for a guest conductor.

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With it all, Ancerl impressed more as a musician's conductor than a dynamic podium personality.

The man is medium height, 60 years old, thin, distinguished looking. With a total absence of melodrama, every move he made was pertinent, moderate and clear.

He conducted from memory in a program tailored to his best points.

Gluck's 'Iphigenia'

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Ancerl took the dance movement at racetrack speed with exhilirating results and no pronounced blemishes. The Lento alternated between soft laments and full-voiced anguish. The rowdy Finale moved nervously to a blatant, bursting climax.

Special interest was focussed on Ancerl's conducting of Symphony No. 8 in G major by his fellow countryman, Dvorak.

Afternoon Concert

The work was fully immersed in the Slavic tradition, clearly the conductor's own language. Strings were particularly helpful in making it a rapturous experience.

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Mr. Diamond, 75, was the oldest member of the orchestra in length of service. This was his 50th year with the orchestra.

Another undermining development was the hospitalization on the previous night, Thursday, of Norman S. Shirk, the orchestra's assistant manager, for what was described as a heart attack. Yesterday, Pittsfield General Hospital reported Shirk to be in "fair condition."

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Lilian Kallir was soloist in Piano Concerto No. 1 in G minor, Opus 25.

Much of the lightsome spirit of the "Midsummer" music was stimulated by the blond and beautiful Miss Peardon. She reacted exulantly to very phrase of the music and punctuated the nine sections (following the overture) in a rich speaking voice that savored every syllable of the Shakesepere text.

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BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900

JUL 18 1968 New England Newsclip

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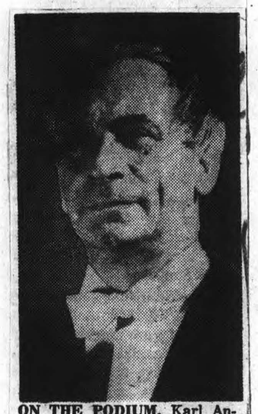
SYRACUSE HERALD AMERICAN
Sunday, August 11, 1968



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TELEGRAM (m)
WORCESTER, MASS.
CIRC. 92,350

AUG 19 1968 New England Newsclip

POST (E.)
NEW YORK, N. Y.
CIRC. 380,764

JUL 26 1968 New England Newsclip

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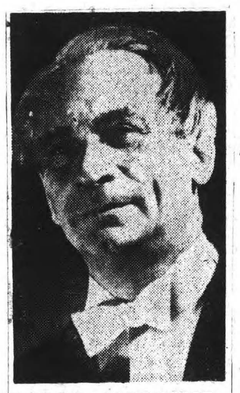

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MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702

AUG 16 1968 New England Newsclip

SUNDAY JOURNAL
PROVIDENCE, R. I.
CIRC. 204,800

AUG 11 1968 New England Newsclip

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70.

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PITTSFIELD, MASS.
CIRC. 29,900

JUL 18 1968

New England Newsclip

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AUG 19 1968

New England Newsclip

POST (E.)
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MORNING GLOBE
BOSTON, MASS.
CIRC. 241,700

AUG 16 1968

New England Newsclip

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AUG 11 1968

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THE SPRINGFIELD SUNDAY REPUBLICAN, SPRINGFIELD, MASS., JULY 28, 1968

Earl J. Dias Says:

Czech Conductor a Hit At Tanglewood Concert

STANDARD-TIMES (e)
NEW BEDFORD, MASS.
CIRC. 68,850

AUG 20 1968

New England Newsclip

Last weekend's festivities at Tanglewood, the summer home of the Boston Symphony Orchestra, were favored by bright, cool weather that made me recall two crisp days I once spent in August in Helsinki.

Highlight of the weekend was the appearance on Saturday night of Karel Ancerl as guest conductor. Ancerl, who is 60, is a slim, gray-haired man who has won an enviable reputation as conductor of the Czech Philharmonic. For his debut with the Boston Symphony, he chose to perform Gluck's "Overture to 'Ipphigenie en Aulide,'" Shostakovich's "Symphony No. 1 in F Major," and Dvorak's "Symphony No. 8 in G Major."

Ancerl directs with a sure and steady beat and with much grace and passion. Moreover, he obviously had the orchestra on his side (the ensemble played brilliantly), and he won an ovation at the end of the concert—an ovation that was perhaps partly for his musicianship and partly because of the audience's warm feelings toward Ancerl's native land in the light of current developments there.

Particularly Responsive

I thought that the orchestra was particularly responsive in the genial Shostakovich. As for the Dvorak with its many variations on folk tunes, Ancerl, as might be expected, gave a warm and bright reading of this work by his fellow Czech. Ancerl, incidentally, will become music director of the Toronto Symphony during the 1969-70 season.

Friday night's concert was preceded by a prelude during which pianist Claude Frank performed two Beethoven sonatas, the "G Major, Opus 31, No. 1" and the "A Flat Major, Opus 110." Mr. Frank performed as ably as I have ever heard him, communicating the power and the introversion of the two selections.

3 Mendelssohn Works

The regular program, conducted by Erich Leinsdorf, featured three Mendelssohn works —the "Scherzo from Octet in E Flat for Strings," the "Piano Concerto No. 1 in G Minor," and the Overture and Incidental Music to "A Midsummer Night's Dream," with Patricia Peardon as an ultra-dramatic narrator, solo work by sopranos Kathleen Toohey and Laury Christie, and vocal accompaniment by the Tanglewood Choir and Berkshire Chorus.

Mendelssohn, of course, is easy to take on a pleasant, comfortable August evening. The Scherzo skipped along delicately and subtly; Lillian Kallir was an excellent, lady-like soloist in the melodie and good-natured piano concerto, and the incidental music to Shakespeare's early masterpiece was, as always, inordinately appealing and rhythmically contagious.

All-Beethoven Concert

For the Sunday afternoon program, Mr. Leinsdorf offered an all-Beethoven concert — the "Overture to Fidelio," the "Violin Concerto in D Major," with Joseph Silverstein as soloist, and the "Symphony No. 5 in C Minor." Certainly, there is not much new to be said about these familiar works.

Violinist Silverstein gave a beautifully-controlled and technically impeccable reading of the concerto—but a reading lacking in much emotional impact. As for the "Fifth," Mr. Leinsdorf's reading was impressive but very rapid—a fact which enabled all of us to get to an unusually early cocktail hour.

ALBANY TIMES UNION
Monday, August 19, 1968

Ancerl's Baton Spirited

Tanglewood Has Rousing Night

By JAKE SHERMAN

By Tanglewood standards Saturday night's crowd was not a large one, but in the volume and enthusiasm of its cheers it more than made up for what it lacked in numbers.

The occasion was the first appearance of Czech conductor Karel Ancerl with the Boston Symphony, a comination which produced one of the most spirited evenings of music we have heard in the Berkshires all season.

The program — Gluck's Overture to "Iphigenie en Aulide," Shostakovich's First Symphony and Dvorak's Eight Symphony — was an interesting one but far from representing these composers at their best. The biggest tribute to Ancerl and the Boston was that they were able to do so much with it.

Best Offering

By far the most engaging work of the evening was the Shostakovich written by the composer at the age of 20.

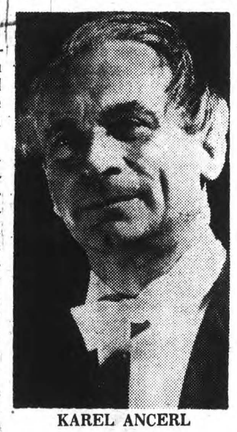
It's a happy hodgepodge of melodies which in its use of plucked strings, brass and drums clearly shows itself a forerunner of the more celebrated Fifth Symphony. This early work, however, possesses little of the drive or strength of purpose which characterized the later one.

It remains a fun piece to play though nnd provoked the usually businesslike Boston to a surprising zest and gaiety. Some droll, honky-tonk piano riffs in the Allegro movement even prompted some of the usually granite-faced violinists to smile.

Theme Explained

The program notes explain that one theme in the symphony has to do with a struggle between a grasshopper and an ant. Another is supposed to be the musical evocation of a Hans Christian Andersen fairy tale called "The Little Mermaid."

It's certainly not necessary to know these things in order to enjoy this symphony, however, and you will enjoy it, provided, of course, that you're not one of those for whom music has to be either full of deep meanings or



KAREL ANCERL

else an exercise in the formal beauty of composition.

Dvorak's Eighth, written in 1889, rflects the Czech composer's attraction to folk melodies and peasant dance rythms.

The first movement seems an overelaboration of a fairly skimpy theme, but a haunting, gypsy melody is introduced in the second with some fine passages for strings. The climax is certainly dramatic enough but appears arbitrary.

Horns Excel

The Boston gave the work an excellent performance. The powerful and strident horns which blare forth in the last movement to suggest a peasant dance were especially well done.

Ancerl, presently conductor of the Czech Philharmonic and slated to take over the Toronto Symphony in 1969, is the kind of conductor you watch to find out what that art is all about.

His movements are always a split second ahead of the orchestra so that you know he knows the score like the back of his hand. And he's plenty demonstrative, too, crouching or rocking up on his toes to get the effect he wants, though never merely exhibitionistic.

Rousing Soud

His sound is full and rousing yet always well-defined, and the switches in tempo and volume ar as clean as one could ask.

Erich Leisdorf led the Boeton Symphony Sunday afternoon in an all-Beethoven program. Featured were the Overture to "Fidelio," and D major Violin Concerto with Joseph Silverstein, soloist, and the Fifth Symphony.

An all-Mendelssohm program under Leinsdorf Friday night included the Scherzo movement from the E-flat Octet for strings, the First Piano Concerto and the Overture to "A Midsummer Night's Dream."

SUNDAY REPUBLICAN
SPRINGFIELD, MASS.
CIRC. 113,750

AUG 18 1968

New England Newsclip

At Tanglewood

Guest Conductor Ancerl Shows Color, Authority

By R. C. HAMMERICH

LENOX —Karel Ancerl made a strong impression Saturday night on his first appearance as guest conductor of the Boston Symphony Orchestra. He conducted Gluck, Shostakovich and Dvorak with color and authority.

Conducting Since '51

Ancerl has been music director and conductor of the Czech Philharmonic since 1951 and will be conductor of the Toronto Symphony Orchestra starting with the 1969-70 season.

He was at Tanglewood Saturday as a replacement for Charles Munch who contracted pneumonia last spring and canceled his summer commitments on his doctor's advice. There was no suggestion Saturday that he would not appear for a guest performance in Boston next winter.

Ancerl is a man of slight stature, near-white hair and lithe motion. His podium manner Saturday was purposeful, direct and businesslike. He was agile, even athletic, and seemed to waste no motion.

Startling Accents

There was a wider variance in his music. The Gluck overture to "Iphigenie en Aulide," which opened the program flowed smoothly and evenly without apparent directional comment on the score.

The Shostakovich Symphony No. 1, which followed, seemed to be offered with even more crescendos and diminuendos, delays, pauses, sudden speedups and startling accents than is usually heard from this colorful, youthful score.

It seemed exaggerated, but, of course, the symphony was exaggerated when it was written. Ancerl conducted it seriously, somewhat pretentiously. There was no fun in it.

The Dvorak Symphony No. 8 which followed intermission was, of course, less colorful, but no less interesting. Where the Shostakovich was theatrical, the Dvorak was dramatic. Where the Shostakovich was bright and flashy, the Dvorak was strong and deep.

It was a secure and stable evening of music, almost stern. Ancerl didn't trifle with us. Too bad. We began to hanker for a little frivilous amiability. But that's our fault.

He apparently set out to serve up an evening of solid stuff—important, significant, and that is what it was.

There were 6009 in the audience. Today Leinsdorf will offer an afternoon of Beethoven includng the Violin Concerto, Op. 61, with Joseph Silverstein as soloist, and the Fifth Symphony.

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 455,873

AUG 20 1968

New England Newsclip

Tanglewood Hails Ancell

By GEORGE GELLES
Music Critic

LENOX — Its disheartening to think that Carel Ancell would not have been engaged as B. S. O. guest conducter this season if Charles Meunch hadn't taken ill, for his Tanglewood Concert Saturday night showed many good qualities, the most valuable among these the ability to get some life and interest into the playing of a group of men usually bored and taking little pride in its work.

His program was not wildly adventurous, but judging from previous concerts I have heard him conduct, representative of the things he does best. Shostakovich's First Symphony, conservativly modern, got a lively intelligent reading, and its most interesting moments — the deceptive ending of the second movement and the transition between the last two—showed how well Ancell understands the function and value of musical silence.

They showed too, I think that the audience was a cut above the usual Tanglewood crowd; in the second movement for example almost nobody fell into the trap and applauded between Shostakovich's slam bang ending and the piano chords that take the movement to its close.

The performances of Gluck's "Iphigenie en Aulide" Overture and Dvorak's G Major Symphony, though well led and delivered with more than the usual orchestral spirit, had some inexcusable playing.

SCHENECTADY GAZETTE
Monday, July 29, 1968

Ancerl Program Listed For Boston Symphony

Erich Leinsdorf, music director of the Boston Symphony Orchestra, has announced the program to be played by the orchestra under direction of Karel Ancerl Aug. 17 in a concert which was to have been conducted by the ailing Charles Munch.

The program will include Gluck's Overture to "Iphigenia in Aulis" Shostakovich's "Symphony No. 1" and Dvorak's "Symphony No. 8 in G" (old No. 4).

The 60-year-old Ancerl, conductor since 1950 of the Czech Philharmonic Orchestra, was born in Bohemia and educated at Prague Conservatory. He is widely known through his recordings, his tours with the Czech orchestra and his appearances throughout the world as a guest conductor.

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This will be his debut with the Boston Symphony Orchestra.

Munch, former music director of the Boston Symphony, was to have conducted Berlioz' "Romeo and Juliet" until illness required the cancellation of his American engagements this summer.

72.

Visiting Conductor Cheered in Debut

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No doubt the political situation in Czechoslovakia had something to do with the fervor of the demonstration. Yet it would be a mistake not to credit his conductorial skills. He knows how to inspire an exciting and persuasive performance from this great orchestra.

Gluck's Overture to "Iphigenie en Aulide" was done with the full orchestra, which is contrary to the dictates of modern scholarship. Nevertheless, he elicited such a suave, graceful sound from the strings that one could hardly resist the blandishments of this reading.

In the Shostakovich First Symphony, which remains remarkably fresh - sounding after all these years, he managed to stress the monolithic power of the work without kowtowing to tradition. His tempi for the second movement and the finale were unconventionally crisp and exhilarating.

Ancerl's baton technique was authoritative without being in the least showy or pretentious. He conducted the whole program without a score and obviously knew exactly what he wanted at any given moment.

For many Saturday night's highlight was Dvorak's lyrical 8th Symphony, which is actually heard with more frequency than the "New World" (No. 9) these days. Ancerl allowed the music to exfoliate deliciously. Never were tempi driven and brilliance was subordinated to warmth and tonal variety.

The Allegretto grazioso was something that will linger long in this reviewer's memory. It was not surprising that many players in the orchestra joined in the applause at the end of the Dvorak symphony. Ancerl's debut was an unqualified success.

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G.W.S.

TIMES (E)
HARTFORD, CONN.
CIRC. 133,800

AUG 19 1968 New England Newsclip

EVENING GLOBE
BOSTON, MASS.
CIRC. 196,923

JUL 24 1968 New England Newsclip

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ALBANY TIMES UNION
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"We are delighted to welcome Karel Ancerl to the Boston Symphony Orchestra and to Tanglewood," said Music Director Erich Leinsdorf in a statement issued when he announced Mr. Ancerl's program, "though we regret that it should be occasioned by the illness of Charles Munch, who holds a very special place in our hearts and to whom we send our warmest good wishes. We are very grateful to Mr. Ancerl for kindly revising his plans and coming early to this country for his first conducting appearance of the season."

JEWISH ADVOCATE
BOSTON, MASS.
W. [illegible] Y CIRC. 26,000

AUG 1 1968 New England Newsclip

PATRIOT-LEDGER (e)
QUINCY, MASS.
CIRC. 58,900

JUL 27 1968 New England Newsclip

MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702

JUL 19 1968 New England Newsclip

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Munch was to have conducted Berlioz' "Romeo and Juliet," a work he did this past season with the BSO in Symphony Hall.

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His 1968 plans include leading L'Orchestre de Paris in Boston this Fall and the BSO in Debussy's "Martyrdom of St. Sebastian" this Winter.

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FREE PRESS
SPRINGFIELD, MASS.
WEEKLY CIRC. 1,300

AUG 10 1968 New England Newsclip

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KARL ANCERL

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Ancerl's original contract with the Toronto was for a minimum of 15 weeks, divided in two parts, at the beginning and end of the season, to make it possible for him to continue as conductor of the Czech Philharmonic as well. However, he told the press in Toronto Sept. 12, "I had 16 concerts still to do, but I cannot go back. I understand some of the players are leaving. Who knows what changes will take place?"

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BILLBOARD
CINCINNATI, OHIO
W. 24,000

SEP 28 1968

SUNDAY HERALD TRAVELER
BOSTON, MASS.
CIRC. 310,000

AUG 4 1968 New England Newsclip

Notes on Music

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Powell House is a Quaker Meeting House in Old Chatham.

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TIMES UNION
ALBANY, N. Y.
D. 68,913 SUN. 129,006

JUL 2 1968

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G.W.S.

TIMES (E)
HARTFORD, CONN.
CIRC. 133,800

AUG 19 1968

New England Newsclip

EVENING GLOBE
BOSTON, MASS.
CIRC. 196,923

JUL 24 1968

New England Newsclip

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MORNING GLOBE
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CIRC. 241,702

JUL 19 1968

New England Newsclip

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FREE PRESS
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WEEKLY CIRC. 1,300

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BILLBOARD
CINCINNATI, OHIO
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SEP 28 1968

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SUNDAY HERALD TRAVELER
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CIRC. 310,000

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JEWISH ADVOCATE
BOSTON, MASS.
W. [illegible] 26,000

AUG 1 1968

New England Newsclip

PATRIOT-LEDGER (e)
QUINCY, MASS.
CIRC. 53,900

JUL 27 1968

New England Newsclip

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TIMES UNION
ALBANY, N. Y.
D. [illegible] SUN. 129,096

JUL 2 1968

The question of tempo—III

Original Beethoven hardly recognizable

By MICHAEL STEINBERG

If Beethoven's Violin Concerto had been lost in 1810 and only recently rediscovered, its first 20th century performance would, I am sure, be very different from almost any performance we are actually likely to find in concert or on records in 1968. The biggest difference probably would occur in the tempi of the first and second movements, both of which I should imagine to be played much faster than we are used to hearing them.

In this article, as well as in the preceding two, which also dealt with question of tempo, I am indebted to Rudolf Kolisch, a great musician, and one of the very few ever to have thought systematically about the tempo problem. In his study of "Tempo and Character in Beethoven's Music," published in the Musical Quarterly in 1943, Kolisch suggests that the tempo for the first movement of the Violin Concerto ought to be about the same as that for the first movement of the A major Cello Sonata, Op. 69, and indeed thesimilarity of melodic, rhythmic, harmonic, and figurational detail that supports Kolisch's thesis is very striking. In fact, a standard tempo today for the sonata movement is somewhere between 60 and 70 to the half note — Kolisch, invoking further similarities to other movements for which Beethoven gave metronome marks, thinks that something like 84 would be better — whereas a "normal," familiar for the concerto movement, is between 48 and 54.

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STEINBERG
Continued on Page A-44

Composer vs. performance, tradition

★ *STEINBERG*
Continued from Page A-41

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By JOHN F. KYES
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GAZETTE (e)
WORCESTER, MASS.
CIRC. 94,543

AUG 19 1968 New England Newsclip

ALBANY TIMES UNION
Wednesday, August 14, 1968

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 230,817

AUG 15 1968 New England Newsclip

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BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF *Music Director*

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BEETHOVEN

Overture to 'Fidelio' op. 72*

Violin concerto in D major op. 61*
Allegro ma non troppo
Larghetto
Rondo
JOSEPH SILVERSTEIN

intermission

Symphony no. 5 in C minor op. 67 *
Allegro con brio
Andante con moto
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The program notes for this afternoon's concert begin on page 36

BALDWIN PIANO
RCA VICTOR RECORDS*

The Knickerbocker News
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By C. ROBIE BOOTH

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The question of tempo—III

Original Beethoven hardly recognizable

By MICHAEL STEINBERG

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GAZETTE (e)
WORCESTER, MASS.
CIRC. 94,513

AUG 19 1968 New England Newsclip

ALBANY TIMES UNION
Wednesday, August 14, 1968

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 250,817

AUG 15 1968 New England Newsclip

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74.

At Tanglewood

Beethoven's Appeal Still Bright for Symphony Audience

By R. C. HAMMERICH

LENOX —There were 10,345 listeners at Tanglewood Sunday afternoon to defy anyone who might claim that the drawing power of Beethoven is on the wane.

Undiluted Program

The program offered three of his sure-fire, often-played works, and there were no special guests to augment the box office. Erich Leinsdorf conducted the Boston Symphony Orchestra, and Joseph Silverstein, concertmaster, was soloist.

The program began with the Opus 72 overture to the opera "Fidelio" and ended with the Symphony No. 5, In the middle was the Violin Concerto, Opus 61, with Kreisler's cadenza in the first movement and the soloist's cadenzas in the second and third.

Aside from the orchestra, whose reliability and excellence become easy to take fro granted, the great beauty of the afternoon came from Silverstein's fiddle.

Bell-Like Beauty

He invariably plays with a sweet, slender, lithe and willowy tone of bell-like beauty, and Sunday his accuracy and gracefulness, also normal for him, were unerring.

Silverstein plays with an unforced, flowing ease that matches his mild manner. His style is better suited to works like Sunday's Beethoven (and the Bach concerto he played here July 12) than it is to the strong music of Schonberg and Bartok, which he also keeps in his repertory for solo appearances.

The overture and symphony which started and ended the program, were as might be expected, smooth exact and lean.

New Vitality

They seemed, also, to be a bit more robust and vigorous than other symphonic fare Leinsdorf has been serving up lately. There was a vitality in the music that belied the tiresome repetition with which it appears on concert programs (the same concert was given in Boston last November).

Its success with Sunday's audience was high and wide. No matter how often this music is played, it always seems to have strong appeal.

Next weekend, the orchestra will wind up its 1968 season with Aaron Copland Friday night, an all-Wagner program Saturday night and an all-Brahms program Sunday afternoon with the Tanglewood Choir and Berkshire Chorus.

* * *

Morning Chamber Music

At the 10.30 a. m. chamber music concert in the Tanglewood Theater, the Boston Trio presented two classic trios for a contented audience — about 75 of whom were lolling on the grass in the sunshine with heavylidded eyes.

The choice of the program was oddly suited to the circumstances even though the two pieces were stylistically different from each other (Dvorak's "Dumka" Trio Opus 90, and Ravel's Trio in A Minor, 1914).

With its sources in folk melodies and dances (Czech for Dvorak and Basque for Ravel) the music reflected the setting —lush green grass and trees, blue sky, bright sun, cool breeze.

Blends With Day

And the elements of peaceful reverence in both pieces were not incompatible with other, more common, areas of activity on Sunday morning.

Roger Shermont, violinist, and John San Ambrogio, cellist, both members of the Boston Symphony Orchestra, with Phyllis Moss, pianist, of the Wellesley College faculty, make up the trio.

Their soft, firm tones, accuracy, balance and depth of expression Sunday morning sustained with distinction the very high standard which has been set by their associates in the Sunday morning series.

Next Sunday morning, the final concert of the series will offer music by Beethoven, Fine and Brahms by members of the Boston Symphony Chamber Players. Of special interest will be that little novelty created by the giant Beethoven called "Duet in E Flat for Violin and Cello with two Obbligato Eyeglasses."

UNION (m)
SPRINGFIELD, MASS.
CIRC. 77,424

AUG 19 1968 New England Newsclip

Music Review

Ancerl Conducts at Tanglewood

By JAY C. ROSENFELD

ERICH LEINSDORF, music director of the Boston Symphony Orchestra, brought the seventh, and last but one, weekend of the Berkshire Festival to a rousing close yesterday afternoon when he played the Beethoven Fifth Symphony with relentless, driving energy.

He ceded the central concert of the weekend's trio to a newcomer, Karel Ancerl, conductor of the Czech Philharmonic Orchestra and conductor-appointee for 1969 of the Toronto Symphony. Ancerl made a sensational impression with a program from the less-heard shelves of the repertory.

* * *

LEINSDORF CONFINED each of his two programs to a single composer: yesterday to Beethoven and Friday night to Mendelssohn. Joseph Silverstein, the orchestra's concertmaster, was the soloist in the Beethoven Violin Concerto in which his immaculate performance and unfailingly glowing tone earned him a tremendous ovation, although the whole afternoon evoked responses of unsurpassed acclaim.

Silverstein played the statement of the theme at the close of the first movement, after the cadenza, with lofty and simple majesty but not until the cadenza, of Fritz Kreisler, did he reveal his greater potential. He sacrificed eclat for perfection. What he chose to accentuate was no less worthy but he could have applied the same virtues to Kreutzer, Rode or Gavinies. It was marvelous violin playing but not conspicuously Beethoven.

* * *

AN EVENING of Mendelssohn is, in a sense, like the platforms of the political parties: designed to offend no one. Indeed, there was much to please: the scherzo from the string octet, the first piano concerto, G Minor, Opus 20, with lovely Lilian Kallir as soloist, and the overture and incidental music to Shakespeare's "A Midsummer Night's Dream."

Whitestone

Karel Ancerl

The G Minor concerto is appropriate and particularly suitable in a woman's hands and, one might ask, where better than in those of Miss Kallir? Her initial phrase was as saucy as her appearance in a flamered gown. Without apparent effort, she produced a tone which not only carried well but was exactly adapted to the character of her concerto.

* * *

Whitestone

Patricia Peardon flies through "A Midsummer Night's Dream" in her role as narrator.

THE OVERTURE to the Midsummer Dream is like a continuation of the octet scherzo in its moto perpetuo pattern. The Dream Scherzo is one of the most subtly modulated gems in all Mendelssohn. James Stagliano played the French horn solo in the nocturne with notable sonority. The Tanglewood Choir and Berkshire Chorus of some 40 female voices had only two modest demands but executed them gratifyingly. Miss Patricia Peardon, as at last year's performance, was again the delightful narrator. She was dressed in a long, flowing, spring-leaf-green robe with sleeves which, when she raised her arms, became lepidopteral wings and figuratively, carried her and her audience to mythical regions as she voiced the speeches from Shakespeare which Leinsdorf personally had chosen. The insufficiently slight solos which fell to soprano soloists Laury Christie and Pittsfield-born Kathleen Toohey were effectively sung.

* * *

POSSIBLY the mark of a masterpiece is its ever-persistent freshness. Beethoven's C Minor Symphony is always a new experience and bears rehearing as we always welcome "Macbeth" and "Hamlet." Leinsdorf exhausted the energies of his musicians in his reading, piling on excitement in accumulating layers. In his headlong and compulsive thrust he missed the potential noble triumph where the scherzo leads into the magnificent finale, but his musicians were more than capable of conveying his conception of the symphony and roused the audience of more than 10,000 to exuberant enthusiasm.

* * *

ANCERL'S PROGRAM was stimulating once he had passed the Gluck overture to "Iphigeneia at Aulis," an example which has not retained its youth as has the music of his immortal contemporaries. One could not easily find a more exact antipode to the Shostakovich F Major Symphony, No. 1, Opus 10, than the Dvorak G Major, No. 8, Opus 88. The Russian opus is noisy to gaudy, abrasive and argumentative. That of the Czech is purely ecumenical, asking only to live in peace and good will with his neighbors. Dvorak here is gentle and affable, lighted occasionally by a joie de vivre whose background the guest conductor probably appreciated and conveyed with more than average empathy.

Whether the cordial reception tendered the Czech guest had any political overtones would be anybody's guess, but there could have been no doubt of the pleasure his music afforded his audience.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 30,239

AUG 19 1968 New England Newsclip

MUSIC

MASSACHUSETTS

LENOX (Berkshire Festival) — The Boston Symphony Orchestra will present a Beethoven program today at 2:30, with Erich Leinsdorf conducting the *Overture* from Fidelio, and Symphony No. 5, with *Violin Concerto* by Joseph Silverstein. Arthur Fiedler will conduct the Boston Pops Orchestra on Tuesday evening in an All-American Program, featuring selections by Gould, Copland, Gershwin, and Peter Nero will appear as pianist. The Friday evening concert at 9 p.m. will include Carter's *Holiday Overture;* the *Pelleas et Melisande Suite,* Faure; *Sinfonia India,* Chavez; *Inscape,* Copland; *Ode,* Stravinsky, and *Billy the Kid,* Copland. Saturday's 8 p.m. concert will be a Wagner Program: *Tristen und Isolde* Prelude; *Das Rheingold*—Finale; Die Valkure, Act 1.

Karel Ancerl

MUSIC

Raymond Morin

ANCERL AT TANGLEWOOD

A distinguished replacement has been found for Charles Munch who was scheduled to conduct the Boston Symphony at Tanglewood, Aug. 17.

Munch cancelled his American tour this summer because of illness.

Because the music of Berlioz is one of Munch's specialties, his conducting of the "Romeo and Juliet" music was greatly anticipated.

Under ordinary circumstances, another conductor would be invited to perform the scheduled program.

Munch's place will be taken by Karel Ancerl, conductor since 1950 of the Czech Philharmonic Orchestra. He is known in this country through recordings and tours, although this will be his debut with the Boston Symphony.

The 60-year-old Ancerl has selected an entirely different program. It consists of the overture to Gluck's "Iphigenia in Aulis," Symphony No. 1 by Shostakovich, and Dvorak's Symphony No. 8 in G major.

NEWS BEAT

One needed only look at titles on the program to know that the Festival of Contemporary American Music has been in progress during the past week at Tanglewood.

A few examples: "Horizon Circled," "Immobiles," "Ludus," "Elephant Steps," "The Distinguished Thing," "Eonta," and "Whirl."

SUNDAY TELEGRAM
WORCESTER, MASS.
CIRC. 107,550

AUG 11 1968 New England Newsclip

SUNDAY JOURNAL
PROVIDENCE, R. I.
CIRC. 204,800

AUG 18 1968 New England Newsclip

Wagnerian Soprano Outshines Composer Copland at Tanglewood

SUNDAY TELEGRAM
WORCESTER, MASS.
CIRC. 107,550
AUG 25 1968
New England Newsclip

Eighth Week

LENOX — An unusually small audience of 4,100 came to Tanglewood Friday night to see American composer Aaron Copland conduct the Boston Symphony Orchestra in the opening concert of the Berkshire Music Festivals eighth and final weekend.

The program was largely contemporary music including a fair share of Copland's own compositions.

Choicest music and performance of the evening was the weekend prelude recital by the German dramatic soprano, Hann-Lore Kuhse, accompanied by Charles Wilson.

Little Known

Miss Kuhse is little known in this country. After her American debut in January of last year, she sang the title role in a concert performance of Beethoven's "Fidelio" at Tanglewood last summer.

She is a singer of Wagnerian proportions an d voice. Friday night's program was Brahms and Wagner lieder.

She is a singer of Wagnerian proportions and voice. vel in itself because the selection did not cover a wide dramatic field.

The Kuhse voice has incredible opulence and is projected with equally remarkable ease. Everything poured forth with utter control and almost inaudible breathing.

Her expressive scope reached from full-throated sounds of Brahms' "Die Mainacht" that bounced from acoustical panels overhead to intimate disclosures of Wagner's "Traume."

Great Voice

Surely Miss Kuhse has one of the great voices of this generation along with musical intelligence.

The least agitating work on the orchestral program was Faure's sweetly-scented suite from the incidental music to "Pelleas and Melisande."

It gave the content string players an opportunity to make exquisite sounds. Copland benefitted the work with a knowledgeable reading, achieving almost impressionistic results.

Flute, harp and strings made a beautiful chapter of the Sicilienne. While the Faure treatment of the subject doesn't approach DeBussy's which came later, orchestra and conductor gave the music definite stature.

That's about as far as the program went without creating general reproach or argument.

First Performance

Elliott Carter's "Holiday Overture" received its first performance by the Boston Symphony.

It proved to be a boisterous, vigorous hodge-podge of enthusiastic ideas. The overture's close made a noisy bid for applause. The composer was present to acknowledge its restraint.

A good "fun" piece was "Sinfonia India," written by the Mexican composer Carlos Chavez over 30 years ago.

The most obvious ethnic traits (American rather than Hindu) were spasmodic and generated by intricate, jouncy rhythms. Usual percussion instruments added much to the fascination.

Straveinsky's "Ode" was sandwiched between two Copland works, "Inscape" and the suite from "Billy the Kid."

In this unique position, the Stravinsky melodies sounded downright friendly. Most telling was the "Eclogue" with its capricious action and crafty orchestration.

Raymond Morin

Hanne-Lore Kuhse

Aaron Copland

David Ward

Jess Thomas

THE NOTED QUARTET above will be featured this weekend at the Tanglewood Music Festival, Lenox, Mass. At top left is Hanne-Lore Kuhse, soprano, who will be soloist in a performance of Wagner's Rheingold-Finale and Walkure, Act I, by the Boston Symphony Orchestra under the direction of Erich Leinsdorf on Saturday, Aug. 24. At top right is Aaron Copland, former Chairman of the faculty and head of the composition department at the Berkshire Music Center, who will be guest conductor for a concert by the Boston Symphony on Friday, Aug. 23. The program will include works by Copland, Carter, Faure, Chavez and Stravinsky. At bottom left is David Ward, bass, who will be heard in Saturday's all-Wagner concert by the orchestra. He will sing the Finale of Rheingold and act I of Walkure. At bottom right is Jess Thomas, tenor, who will be featured in the same Saturday night concert with Mr. Ward and Miss Kuhse.

BERKSHIRE FESTIVAL 1968

Friday August 23 at 7 pm

BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF *Music Director*

WEEKEND PRELUDE

HANNE-LORE KUHSE *soprano*
CHARLES WILSON *piano*

BRAHMS 1833-1897	Sonntag op. 47 no. 3
	Feins Liebchen op. 105 no. 3
	Spannung op. 84 no. 5
	Das Mädchen spricht op. 107 no. 3
	Wenn du nur zuweilen lächelst op. 57 no. 2
	Feldeinsamkeit op. 86 no. 2
	Die Mainacht op. 43 no. 2
WAGNER 1813-1883	Fünf Gedichte von Mathilde Wesendonk
	Der Engel
	Stehe still!
	Im Treibhaus
	Schmerzen
	Träume

Charles Wilson plays the Baldwin piano

BALDWIN PIANO
RCA VICTOR RECORDS

TOWN TIMES
OAKVILLE, ONT.
WEEKLY C... 3,100
AUG 22 1968
New England Newsclip

Wagnerian Soprano Outshines Composer Copland at Tanglewood

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WORCESTER, MASS.
CIRC. 107,550
AUG 25 1968
New England Newsclip

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Eighth Week

BERKSHIRE FESTIVAL 1968

Friday August 23 at 7 pm

BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF *Music Director*

WEEKEND PRELUDE

HANNE-LORE KUHSE *soprano*
CHARLES WILSON *piano*

BRAHMS
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1813-1883
- Fünf Gedichte von Mathilde Wesendonk
- Der Engel
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- Träume

Charles Wilson plays the Baldwin piano

BALDWIN PIANO
RCA VICTOR RECORDS

TOWN TIMES
AUG 22 1968
New England Newsclip

76.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 30,239

AUG 22 1968 New England Newsclip

Final Tanglewood Weekend Features Wagner, Brahms

The eighth and final weekend of the 1968 Berkshire Festival at Tanglewood will begin on Friday evening at 9 with a concert conducted by composer-conductor Aaron Copland.

Copland is the founder of the composition department of the Berkshire Music Center, and headed it for 25 years, until his retirement two years ago. For his program, he has chosen Elliot Carter's "Holiday Overture," Faure's "Pelleas and Melisande" Suite, Chavez's "Sinfonia India," Stravinsky's "Ode," and two of his own compositions, the recently composed "Inscape," and the popular classic ballet music, "Billy the Kid."

Saturday's concert at 8 p.m. under the direction of the orchestra's music director, Erich Leinsdorf, will be an all-Wagner program, opening with the Prelude to Tristan and Isolde. Two important operatic excerpts occupy the balance of the program, the Finale of Das Rheingold, and Act I of Die Walkuere. Singers in both will be Hanne-Lore Kuhse, Jess Thomas and David Ward. Also singing in the Rheingold Finale are three members of the Berkshire Music Center Fellowship program, Emily Derr, Frances Pavlides and Phyllis Elhady.

Ward Makes Debut

Hanne-Lore Kuhse made her Tanglewood debut last summer when Leinsdorf conducted the original 1805 version of "Fidelio." She is the leading dramatic soprano of the State Opera of Berlin and is widely known throughout Eastern Europe as well as the capitals of Western Europe. The appearance will mark Miss Kuhse's second concert tour to the U.S. While at Tanglewood, she will also join Charles Wilson, assistant conductor of the Boston Symphony Orchestra, in a recital of songs by Brahms and Wagner. This will be the weekend prelude on Friday at 7 p.m. in the Shed.

Jess Thomas, one of the world's foremost heldentenors, is a member of the Metropolitan Opera Company, a recipient of the Bayreuth Festival's gold medal and an active recitalist. He first appeared with the BSO at Symphony Hall last fall.

David Ward, born in Scotland, will be making his debut with the Boston Symphony. He joined the Royal Opera House, Covent Garden, in 1960, and the Metropolitan Opera in 1964. Last fall, he appeared with the San Francisco Opera for the first time.

Little-Heard Works

On Sunday afternoon, the concluding concert of the season will again be conducted by Leinsdorf, who has chosen an all-Brahms program. Three unusual and rarely heard works for chorus and orchestra will open the program. They are the "Gesang der Parzen" (Song of Fates), Opus 89, "Schickalslied" (Song of Destiny), Opus 54, and "Naenie" (Goddess of Funerals). Composed for the large choral societies which flourished in Brahms' Vienna, the three works have texts by Goethe, Hoelderlin and Schiller respectively, and deal with the relation of man to the gods. Leinsdorf has noted that each of these works has in common with Brahms' other choral pieces a text of great beauty and literary value. The "Gesang der Parzen" and "Naenie" will be performed by the BSO for the first time. The program will conclude with the Brahms Symphony No. 1.

There will be an open rehearsal on Saturday at 10:30 a.m. and a concert by the Boston Symphony Chamber Players on Sunday morning at 10:30.

Leinsdorf to Off Rarely-Heard Brahms in Finale at Tanglewood

TANGLEWOOD, Lenox — The eighth and final weekend of the current Berkshire Festival at Tanglewood will open Friday evening with a concert at 9 p.m. conducted by composer - conductor Aaron Copland.

Founded Center

Copland founded the composition department of the Boston Symphony Orchestra's Berkshire Music Center and headed it for 25 years, retiring two seasons ago.

For his program, he has chosen Elliot Carter's holiday Overture, Faure's Pelleas and Melisande Suit, Chavez's Sinfonia India, Stravinsky's Ode, and two of his own compositions, the recently - composed Inscape, and the popular ballet classic, Billy the Kid.

All-Wagner Program

Saturday's concert at 8 p.m. under the direction of the orchestra's Music Director, Erich Leinsdorf, will be an all-Wagner program, opening with the Prelude to Tristan and Isolde. Two important operatic excerpts occupy the balance of the program, the Finale of Das Rheingold, and Act I of Die Walkuere.

Singers in both are Hanne-Lore Kuhse, Jess Thomas, and David Ward. Also singing in the Rheingold finale, are three members of the Berkshire Music Center Fellowship program, Emily Derr, Frances Pavlides, and Phyllis Elhady.

Hanne-Lore Kuhse made her Tanglewood debut last summer when Erich Leinsdorf conducted the original 1805 version of Fidelio. She is the leading dramatic soprano of the State Opera of Berlin and is widely known throughout eastern Europe as well as the capitals of western Europe. This is Miss Kuhse's second performing trip to the United States.

Join in Recital

While at Tanglewood, she will also join Charles Wilson, assistant conductor of the Boston Symphony Orchestra, in a recital of Brahms and Wagner songs. This will be the Weekend Prelude on Friday at 7 p.m. in the Music Shed.

Jess Thomas, one of the world's foremost heldentenors, appeared with the Boston Symphony last season in Symphony Hall. After

JANNE-LORE KUHSE

JESS THOMAS

DAVID WARD

Tanglewood, he will sing at the Hollywood Bowl, then at the San Francisco Opera during its fall season. He is a member of the Metropolitan Opera, a recipient of the Bayreuth Festival's gold medal, and an active recitalist.

David Ward, born in Scotland, makes his Boston Symphony Orchestra and Tanglewood debuts in these concerts. He joined the Royal Opera House, Covent Garden, in 1960, and the Metropolitan Opera in 1964. Last fall, he appeared for the first time with the San Francisco Opera. He is now considered one of the world's front-ranking interpreters of the Wagnerian repertory.

Next Sunday afternoon the concluding concert of the 1968 Berkshire Festival will again be conducted by Leinsdorf, who has chosen an all-Brahms program. Three unusual and rarely-heard works for chorus and orchestra open the program. They are the Gesang der Parzen (Song of Fates), Op. 89, Schicksalslied (Song of Destiny), Op. 54, and Naenie (Goddess of Funerals), Op. 82.

Choral Music

Composed for the large choral societies which flourished in the Vienna of his day, the three works have texts by Goethe, Hoelderlin, and Schiller, respectively, and deal with the relation of man and the gods. Leinsdorf noted that each of these works has in common with Brahms' other choral pieces a text of great beauty and literary value. The Gesang der Parzen and Naenie will be performed by the orchestra for the first time at this concert. The

AARON COPLAND

program will conclude with the First Symphony of Brahms.

There will be another of the orchestra's Open Rehearsals Saturday morning at 10.30, and a concert by the Boston Symphony Chamber Players Sunday morning at 10.30.

The Berkshire Music Center will offer vocal and chamber music programs tomorrow and Wednesday evenings, in the Theater-Concert Hall. Thursday there will be the third performance of Stanley Silverman's theater piece, Elephant Steps, which was commissioned by the Berkshire Music Center in cooperation with Fromm Music Foundation and had its premiere during the recent Festival of Contemporary Music.

Theodore Strongin, reviewing the work for the New York Times, wrote, "Silverman and his colleague, Richard Foreman, who wrote the libretto, for Elephant Steps and staged it, are courageous men. What they have done is taken all the senses, not just hearing, and given them equal value. They have stretched the awareness. . .and are successful enough on first try to make Elephant Steps very beguiling."

Saturday, in the Theater-Concert Hall at 2.30 p.m. the Berkshire Music Center will be conducted by Aaron Copland. The program includes works by Britten, Ives, Smetana and Stravinsky, in addition to Copland's Short Symphony.

These four Berkshire Music Center events are open to the Friends of Music at Tanglewood, who help support the work of the Center. A Rockefeller Foundation matching grant was recently announced, challenging the Friends to increase their giving and thus earn $50,000 this year against the three-year goal of $125,000. Membership in the Friends is open to the public and the Friends office is at Tanglewood, Lenox, Massachusetts, phone (413) 637-1600.

The annual Tanglewood appearance of the Boston Pops Orchestra conducted by Arthur Fiedler will be Tuesday at 8 p.m. in the Music Shed. Peter Nero will be piano soloist in the Gershwin Concerto in F as well as in his own Fantasy and Improvisations.

In the latter, Nero will be joined by Joe Cusatis, drummer, and Gene Cherico, bassist. Fiedler opens the program with Morton Gould's American Salute, and Aaron Coplands' Outdoor Overture. He will also lead the Boston Pops Orchestra in some of its popular favorites, including Love is Blue, Lover's Concerto, and a group called A la Glenn Miller.

SUNDAY REPUBLICAN
SPRINGFIELD, MASS.
CIRC. 113,750

AUG 18 1968 New England Newsclip

ATHENS, N. Y.
HERALD
W. 500

AUG 22 1968

Final Week At Tanglewood

The eighth and final weekend of the current Berkshire Festival at Tanglewood will open this Friday evening, August 23, with a concert at 9 p. m. by composer-conductor Aaron Copland. Mr. Copland founded the Composition Department of the Boston Symphony Orchestra's Berkshire Music Center and headed it for twenty-five years, retiring two seasons ago. For his program, he has chosen Elliot Carter's "Holiday Overture", Faure's "Pelleas and Meisande Suite," Chavez's "Sinfonia India", Stravinsky's 'Ode' and two of his own compositions, the recently-composed "Inscape", and the popular ballet classic, "Billy The Kid."

Saturday's concert at 8 p. m. under the direction of the Orchestra's music director, Erich Leinsdorf, will be an all-Wagner program, opening with the Prelude to Tristan and Isolde. Two important operatic excerpts occupy the balance of the program, the Finale of Das Rheingold, and Act. I of Die Walkuere. Singers in both are Hanne-Lore Kuhse, Jess Thomas, and David Ward. Also singing in the Rheingold Finale are three members of the Berkshire Music Center Fellowship Program, Emily Derr, Frances Pavlides, and Phyllis Elhady.

Hanne-Lore Kuhse made her Tanglewood debut last summer when Erich Leinsdorf conducted the original 1805 version of Fidelio. She is the leading dramatic soprano of the State Opera of Berlin and is widely known throughout eastern Europe as well as the capitals of western Europe. This is Miss Kuhse second performing trip to the United States. While at Tanglewood, she will also join Charles Wilson, Assistant Conductor of the Boston Symphony Orchestra, in a recital of Brahms and Wagner songs. This will be the Weekend Prelude on Friday, August 23 at 7 p. m. in the Music Shed.

On Sunday afternoon, August 25, the concluding concert of the 1968 Berkshire Festival will again be conducted by Mr. Leinsdorf, who has chosen an all-Brahms program. Three unusual and rarely-heard works for chorus and orchestra open the program. They are the Gesang der Parzen (Song of the Fates), Op. 89, Schicksalslied (Song of Destiny), Op. 54, and Naenie (Goddess of Funerals), Op. 82. Composed for the large choral societies which flourished in the Vienna of his day, the three works have texts by Goethe, Hoelderlin & Schiller, respectively, and deal with the relation of man and the gods. Mr. Leinsdorf noted that each of these works has in common with Brahms' other choral pieces a text of great beauty and literary value. The Gesang der Parzen and Naenie will be performed by the Orchestra for the first time at this concert. The program will conclude with the First Symphony of Brahms.

There will be another of the Orchestra's Open Rehearsals on Saturday morning at 10:30, and a concert by the Boston Symphony Chamber Players on Sunday morning at 10:30.

The Berkshire Music Center will offer a vocal and chamber music program on Wednesday evening, August 21, in the Theater-Concert Hall. On Thursday, Aug. 22, there will be the third performance of Stanley Silverman's theater piece, Elephant Steps, which was commissioned by the Berkshire Music Center in cooperation with the Fromm Music Foundation and had its premiere during the recent Festival of Contemporary Music.

On Saturday, August 24, in the Theater-Concert Hall at 2:30, the Berkshire Music Center Orchestra will be conducted by Aaron Copland. The program includes works by Britten, Ives, Smetana and Stravinsky, in addition to Mr. Copland's Short Symphony.

The three Berkshire Music Center events areopen to the Friends of Music at Tanglewood, who help support the work of the Center. A Rockefeller Foundation matching grant was recently announced, challenging the Friends to increase their giving and thus earn $50,000 this year against the three-year goal of $125,000. Membership in the Friends is open to the public and the Friends office is at Tanglewood, Lenox. Phone (413) 637-1600.

77

SARATOGA SARATOGIAN
Tuesday, August 20, 1968

At Tanglewood

Copland Opens Final Week

TANGLEWOOD, Lenox, Mass. — The eighth and final weekend of the current Berkshire Festival at Tanglewood will open Friday evening, with a concert at 9 by composer-conductor Aaron Copland.

Copland founded the Composition Department of the Boston Symphony Orchestra's Berkshire Music Center and headed it for 25 years, retiring two seasons ago. For his program, he has chosen Elliot Carter's Holiday Overture, Faure's Pelleas and Melisande Suite, Chavez's Sinfonia India, Stravinsky's Ode, and two of his own compositions, the recently-composed Inscape, and the popular ballet classic, Billy the Kid.

Saturday's concert at 8 p.m., under the direction of the Orchestra's music director, Erich Leinsdorf, will be an all-Wagner program, opening with the Prelude to Tristan and Isolde. Two important operatic excerpts occupy the balance of the program, the Finale of Das Rheingold, and Act I of Die Walkuere. Singers in both are Hanne-Lore Kuhse, Jess Thomas, and David Ward. Also singing in the Rheingold Finale are three members of the Berkshire Music Center Fellowship Program, Emily Derr, Frances Pavlides, and Phyllis Elhady.

Hanne-Lore Kuhse made her Tanglewood debut last summer when Erich Leinsdorf conducted the original 1805 version of Fidelio. She is the leading dramatic soprano of the State Opera of Berlin and is widely known throughout eastern Europe as well as the capitals of western Europe. This is Miss Kuhse's second performing trip to the United States. While at Tanglewood, she will also join Charles Wilson, Assistant Conductor of the Boston Symphony Orchestra, in a recital of Brahms and Wagner songs. This will be the weekend prelude on Friday, at 7 p.m. in the Music Shed.

Jess Thomas, one of the world's foremost heldentenors, first appeared with the Boston Symphony last season in Symphony Hall. After Tanglewood, he will sing at the Hollywood Bowl, then at the San Francisco Opera during its fall season. He is a member of the Metropolitan Opera, a recipient of the Bayreuth Festival's Gold Medal, and an active recitalist.

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On Saturday, in the Theater-Concert Hall at 2:30, the Berkshire Music Center Orchestra will be conducted by Aaron Copland. The program includes works by Britten, Ives, Smetana and Stravinsky, in addition to Mr. Copland's Short Symphony.

JOURNAL
LAKEVILLE, CONN.
WEEKLY CIRC. 3,500

AUG

New England Newsclip

SYRACUSE HERALD JOURNAL
Monday, August 19, 1968

Berkshire Festival ending with Aaron Copeland concert

TANGLEWOOD, LENOX, Mass. — The eighth and final weekend of the current Berkshire Festival at Tanglewood will open Friday with a concert at 9 p.m. by composer-conductor Aaron Copland.

Copland founded the composition department of the Boston Symphony Orchestra's Berkshire Music Center and headed it for twenty-five years, retiring two seasons ago.

He has chosen Elliot Carter's "Holiday Overture," Faure's "Pelleas and Melisande Suite," Chavez's "Sinfonia India," Stravinsky's "Ode," and two of his own compositions, the and the popular ballet classic, recently-composed "Inscape," "Billy The Kid."

Saturday's concert at 8 p.m. under the direction of the Orchestra's music director, Erich Leinsdorf, will be an all-Wagner program, opening with the Prelude to "Tristan and Isolde." Two important operatic excerpts occupy the balance of the program, the Finale of "Das Rheingold," and Act I of "Die Walkuere." Singers in both are Hanne-Lore Kuhse, Jess Thomas, and David Ward. Also singing in the "Rheingold" Finale are three members of the Berkshire Music Center fellowship program, Emily Derr, Frances Pavlides, and Phyllis Elhady.

Hanne-Lore Kuhse made her Tanglewood debut last summer when Erich Leinsdorf conducted the original 1805 version of "Fidelio." She is the leading dramatic soprano of the State Opera of Berlin and is widely known throughout eastern Europe as well as the capitals of western Europe. This is Miss Kuhse's second performing trip to the United States.

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JESS THOMAS, one of the world's foremost heldentenors, first appeared with the Boston Symphony last season in Symphony Hall. After Tanglewood, he will sing at the Hollywood Bowl, then at the San Francisco Opera during its fall season. He is a member of the Metropolitan Opera, a recipient of the Bayreuth Festival's Gold Medal, and an active recitalist.

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Next Sunday afternoon, the concluding concert of the festival will again be conducted by Leinsdorf, who has chosen an all-Brahms program.

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There will be another of the Orchestra's open rehearsals on Saturday at 10:30 a.m. and a concert by the Boston Symphony Chamber Players on Sunday at 10:30 a.m.

The Bershire Music Center will offer vocal and chamber music programs on this evening Theater-Concert Hall. Thursday, and Wednesday evening in the there will be the third performance of Stanley Silverman's theater piece, Elephant Steps which was commissioned by the Berkshire Music Center in cooperation with the Fromm Music Foundation and had its premiere during the recent Festival of Contemporary Music.

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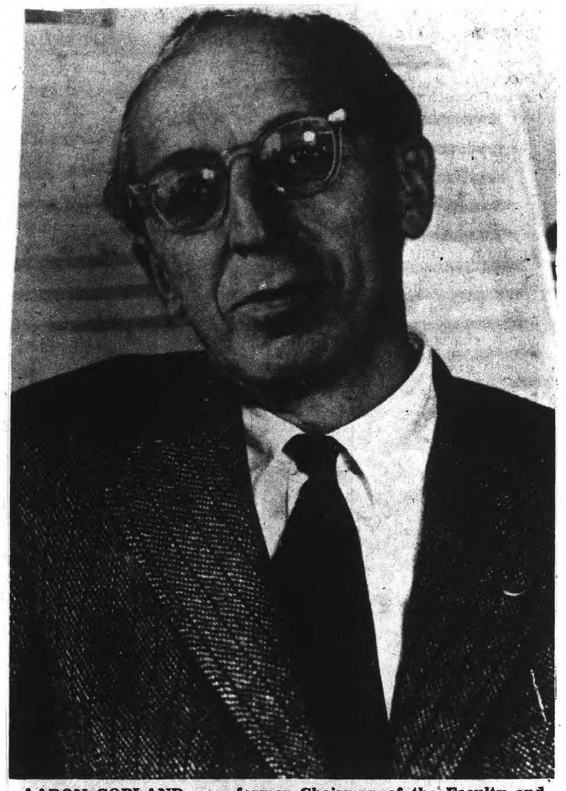

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BERKSHIRE FESTIVAL 1968

Friday August 23 at 9 pm

BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF *Music Director*

AARON COPLAND *conductor*

CARTER — Holiday Overture†
First performance by the Boston Symphony Orchestra

FAURÉ — Suite from the incidental music to 'Pelléas et Mélisande' op. 80
Prelude: quasi adagio
'Fileuse': andantino quasi allegretto
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Eulogy: lento
Eclogue: con moto
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COPLAND — Suite from the ballet 'Billy the Kid'†

†First performance at the Festival concerts

The program notes for tonight's concert begin on page 22

BALDWIN PIANO
RCA VICTOR RECORDS

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 230,817

AUG 20 1968

New England Newsclip

AARON COPLAND, composer and former chairman of the composition department at the Berkshire Music Center, will conduct the Boston Symphony Friday night at Tanglewood in a program of Copland, Carter, Faure, Chavez and Stravinsky.

77

SARATOGA SARATOGIAN
Tuesday, August 20, 1968

At Tanglewood

Copland Opens Final Week

TANGLEWOOD, Lenox, Mass. — The eighth and final weekend of the current Berkshire Festival at Tanglewood will open Friday evening, with a concert at 9 by composer-conductor Aaron Copland.

Copland founded the Composition Department of the Boston Symphony Orchestra's Berkshire Music Center and headed it for 25 years, retiring two seasons ago. For his program, he has chosen Elliot Carter's Holiday Overture, Faure's Pelleas and Melisande Suite, Chavez's Sinfonia India, Stravinsky's Ode, and two of his own compositions, the recently-composed Inscape, and the popular ballet classic, Billy the Kid.

Saturday's concert at 8 p.m., under the direction of the Orchestra's music director, Erich Leinsdorf, will be an all-Wagner program, opening with the Prelude to Tristan and Isolde. Two important operatic excerpts occupy the balance of the program, the Finale of Das Rheingold, and Act I of Die Walkuere. Singers in both are Hanne-Lore Kuhse, Jess Thomas, and David Ward. Also singing in the Rheingold Finale are three members of the Berkshire Music Center Fellowship Program, Emily Derr, Frances Pavlides, and Phyllis Elhady.

Hanne-Lore Kuhse made her Tanglewood debut last summer when Erich Leinsdorf conducted the original 1805 version of Fidelio. She is the leading dramatic soprano of the State Opera of Berlin and is widely known throughout eastern Europe as well as the capitals of western Europe. This is Miss Kuhse's second performing trip to the United States. While at Tanglewood, she will also join Charles Wilson, Assistant Conductor of the Boston Symphony Orchestra, in a recital of Brahms and Wagner songs. This will be the weekend prelude on Friday, at 7 p.m. in the Music Shed.

Jess Thomas, one of the world's foremost heldentenors, first appeared with the Boston Symphony last season in Symphony Hall. After Tanglewood, he will sing at the Hollywood Bowl, then at the San Francisco Opera during its fall season. He is a member of the Metropolitan Opera, a recipient of the Bayreuth Festival's Gold Medal, and an active recitalist.

David Ward, born in Scotland, makes his Boston Symphony Orchestra and Tanglewood debut in this concert. He joined the Royal Opera House, Covent Garden, in 1960, and the Metropolitan Opera in 1964. Last Fall, he appeared for the first time with the San Francisco Opera. He is now considered one of the world's front-ranking interpreters of the Wagnerian repertory.

On Sunday afternoon, Aug. 25, the concluding concert of the 1968 Berkshire Festival will again be conducted by Leinsdorf, who has chosen an all-Brahms program. Three unusual and rarely-heard works for chorus and orchestra open the program. They are the Gesang der Parzen (Song of the Fates), Op. 89, Schicksalslied (Song of Destiny), Op. 54, and Naenie (Goddess of Funerals), Op. 82. Composed for the large choral societies which flourished in the Vienna of his day, the three works have texts by Goethe, Hoelderlin, and Schiller, respectively, and deal with the relation of man and the gods. Mr. Leinsdorf noted that each of these works has in common with Brahms' other choral pieces a text of great beauty and literary value. The Gesang der Parzen and Naenie will be performed by the Orchestra for the first time at this concert. The program will conclude with the First Symphony of Brahms.

There will be another of the Orchestra's Open Rehearsals on Saturday morning at 10:30, and a concert by the Boston Symphony Chamber Players on Sunday morning at 10:30.

On Saturday, in the Theater-Concert Hall at 2:30, the Berkshire Music Center Orchestra will be conducted by Aaron Copland. The program includes works by Britten, Ives, Smetana and Stravinsky, in addition to Mr. Copland's Short Symphony.

JOURNAL
LAKEVILLE, CONN.
WEEKLY CIRC. 3,500

AUG

New England Newsclip

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Berkshire Festival ending with Aaron Copeland concert

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Copland founded the composition department of the Boston Symphony Orchestra's Berkshire Music Center and headed it for twenty-five years, retiring two seasons ago.

He has chosen Elliot Carter's "Holiday Overture," Faure's "Pelleas and Melisande Suite," Chavez's "Sinfonia India," Stravinsky's "Ode," and two of his own compositions, the and the popular ballet classic, recently-composed "Inscape," "Billy The Kid."

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RCA VICTOR RECORDS

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 230,817

AUG 20 1968

New England Newsclip

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Globe Critic

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Otherwise, though, things generally went fairly well, and the program itself made this an unusually interesting concert all round.

COPLAND 'WILD'

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The Boston Symphony on Friday managed most of the time to do very well, often in spite of Copland's conducting as much as because of it, but for the Berkshire Music Center Orchestra, the experience of playing for him seemed to be mostly one of continuous frustration.

MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702

AUG 26 1968 New England Newsclip

SCHENECTADY UNION STAR
Saturday, August 24, 1968

Copland conducts a Symphony beautifully

By CORAL CROSMAN
Union-Star Staff

Aaron Copland, the American composer, conducted the Boston Symphony Orchestra Friday night at Tanglewood in a beautifully-balanced program well-flavored with a contemporary sound.

Including his own "Inscape," a first performance for the Boston Symphony, and the well-known suite from the ballet, "Billy the Kid," there was also music by Elliott Carter, Gabriel Faure, Carlos Chavez and Igor Stravinsky, all of whom have lived in the 20th century.

★ ★ ★

It was a refreshing change of pace. The opening "Holiday Overture" by Carter is pure mirth, zestfully joyous and awakening. The instruments seemed to dance in this work and Copland's sprightly, exacting conducting brought out the best in them. Composed in 1944, it is a bright, witty work, its form with interplaying themes a highly-integrated and pleasing structure.

In contrast, the dreamy, Impressionistic sound of Faure's "Suite from the Incidental Music to 'Pelleas et Melisande'" followed with its soft webwork of texture. Copland employed a special delicacy in allowing this French work to breathe its airy fantasies, captivating in expressiveness.

Then the percussionists had loads of fun (or at least kept quite awake) in Chavez' "Sinfonia India," a composition which quite literally evokes the spirit of the primitive (Indian) in the Mexican culture. It is full of fire and life, charged with energy and excitement.

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Two Copland selections, the 12-tone "Inscape," commissioned for the 125th birthday of the New York Philharmonic during 1967-68 and his "Billy the Kid," followed the intermission. While the later composition appears (at one hearing, hardly fair) to be a haunting, introspective work the familiar ballet suite contrasts with it markedly.

The ballet is, of course, program music and you can envision the American cowboy in all the scenes of his adventurous existence, complete with rousing gun battles. Copland himself might have been riding a horse, in such a way did he convey his involvement with the music. It was a delight to watch and hear.

Also on the program was Stravinsky's "Ode," composed in 1943. It reflects the genius of the Russian master, but with a quietly personal touch. It has been used as ballet music.

There was a coolness in the air last night that reminded one that this is the final concert weekend for the Boston Symphony. After Sunday's 2:30 p.m. matinee, orchestra members will bid farewell to their summer home in the lovely Berkshires.

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At Tanglewood

Aaron Copland Back, Conducts Own Works

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LENOX — Aaron Copland returned to his old haunts at Tanglewood Friday night to conduct a half-dozen 20th Century works, two of them of his own composition, with the Boston Symphony Orchestra.

25 Years in Berkshires

His association with the orchestra and Tanglewood has been long and close. He was for 25 years chairman of the faculty and head of the composition department of the Berkshire music center.

He is known throughout the world as a composer and author. In recent years he has been expanding his activity as a conductor.

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Serious Boston Pops

His grin, also, was wide. He was obviously enjoying himself. It was the kind of music he is best known for . . . a kind of serious Boston Pops.

Two of the works before intermission are typical. The Carter "Holiday Overture" (1944) and the Chavez "Sinfonia India" (1935-36) were full of bright orchestral colors.

The rhythms were orthodox but hopped up with frequent syncopations, the harmonies were tonal but spiced with dissonances, the melodies were more thematic than singable.

Very Entertaining

It is in the orchestrations that these pieces shine; they are busy, fussy and brassy . . . lots of entertainment.

Such was not the case with the Faure suite from the incidental music he wrote for the play. "Pelleas et Melisande," nor for the 12 tone work by Copland "Inscape," immediately following intermission.

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Crowd Sizable

"Inscape," however had everything it owned right up there to be seen. . .lots of close, pretentious atonal chords and little else.

The rest of the evening, the Stravinsky "Ode" and the Copland suite from the ballet "Billy the Kid", were, as indicated earlier, serious pop.

There were 6342 in the audience. . .a nice size for an unfamiliar program on a cool evening.

Soloist Tonight

Miss Hanne-Lore Kuhse, soprano, who will be one of the soloists tonight during the all Wagner program, offered 14 songs accompanied by Charles Wilson for the 7 p.m. prelude program.

Seven were written by Brahms, five by Wagner and two (encores) by Richard Strauss. Somehow, they all sounded as if they had been composed by the same musician.

Miss Kuhse is a first-class soprano, a leading dramatic soprano at the Berlin State Opera since 1963. Tanglewood listeners heard her here last year when she sang in the American premiere of Beethoven's original version of "Fidelio".

Sounded Detached

Friday she sounded detached. She sang the romantic poems more as a narrator than as a prticipant. Her voice, as expected, was clean, strong and full with a tasteful technical control, but emotion was lacking.

Tonight the all Wagner program will start with the prelude to "Tristan and Isolde" and continue with the Entry of the gods into Valhalla from "Das Rheingold." After intermission seven soloists will help recreate the first act of "Die Walkure."

UNION (m)
SPRINGFIELD, MASS.

AUG 24 1968 New England Newsclip

ERICH LEINSDORF conducts the Boston Symphony Orchestra at Tanglewood.

TANGLEWOOD: LAST WEEK OF CONCERTS

Each summer Sunday, the American Automobile Association tells Herald Traveler readers where the action-for-the-vacationer is in New England.

Routes, mileage, driving time and tolls are included.

Boston Symphony Orchestra at TANGLEWOOD; Lenox, Mass.; Aug. 23, 24, 25. Eighth and last week of the season for the summer concerts. Also "Tanglewood on Parade," the afternoon and evening benefit for the Berkshire Music Center, Wednesday. On Friday, Aaron Copeland will be guest conductor and the program will include his Inscape and Billy the Kid. Saturday is Wagner day, featuring the finale of Das Rheingold and Act I of Die Walkuere. Sunday's audience will hear a Brahms program. Erich Leinsdorf will conduct both days. General admission $2.50, the day of the concert. Reserved seats, $3.50 to $7.50 ordered from Festival Ticket Office, Tanglewood, Lenox, Mass. Overnight reservations necessary. Reserved seats are in the Music Shed which holds 6,000. In addition, vast general admission crowds listen to the concerts on the spacious lawns of the beautiful Berkshire Hills estate which serves as summer home for the Boston Symphony Orhestra.

AAA Recommended Route From Boston: Mass. Turnpike to Lee Exit. U. S. 20 and local road into Lenox, Hawthorne Road to Tanglewood. 137 miles, 2 hours 20 minutes driving time. $2.95 tolls.

SUNDAY HERALD TRAVELER
BOSTON, MASS.
CIRC. 301,436

AUG 18 1968 New England Newsclip

78

Copland Tanglewood conductor

By MICHAEL STEINBERG
Globe Critic

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Sounded Detached

Friday she sounded detached. She sang the romantic poems more as a narrator than as a prticipant. Her voice, as expected, was clean, strong and full with a tasteful technical control, but emotion was lacking.

Tonight the all Wagner program will start with the prelude to "Tristan and Isolde" and continue with the Entry of the gods into Valhalla from "Das Rheingold." After intermission seven soloists will help recreate the first act of "Die Walkure."

AUG 24 1968
New England Newsclip

ERICH LEINSDORF conducts the Boston Symphony Orchestra at Tanglewood.

TANGLEWOOD: LAST WEEK OF CONCERTS

Each summer Sunday, the American Automobile Association tells Herald Traveler readers where the action-for-the-vacationer is in New England.

Routes, mileage, driving time and tolls are included.

Boston Symphony Orchestra at TANGLEWOOD; Lenox, Mass.; Aug. 23, 24, 25. Eighth and last week of the season for the summer concerts. Also "Tanglewood on Parade," the afternoon and evening benefit for the Berkshire Music Center, Wednesday. On Friday, Aaron Copeland will be guest conductor and the program will include his Inscape and Billy the Kid. Saturday is Wagner day, featuring the finale of Das Rheingold and Act I of Die Walkuere. Sunday's audience will hear a Brahms program. Erich Leinsdorf will conduct both days. General admission $2.50, the day of the concert. Reserved seats, $3.50 to $7.50 ordered from Festival Ticket Office, Tanglewood, Lenox, Mass. Overnight reservations necessary. Reserved seats are in the Music Shed which holds 6,000. In addition, vast general admission crowds listen to the concerts on the spacious lawns of the beautiful Berkshire Hills estate which serves as summer home for the Boston Symphony Orhestra.

AAA Recommended Route From Boston: Mass. Turnpike to Lee Exit. U. S. 20 and local road into Lenox, Hawthorne Road to Tanglewood. 137 miles, 2 hours 20 minutes driving time. $2.95 tolls.

SUNDAY HERALD TRAVELER
BOSTON, MASS.
AUG 18 1968
New England Newsclip

At Tanglewood

Expansive Power of Wagner Envelops 6100 Listeners

By R. C. HAMMERICH

LENOX — There's no gainsaying the opinion that a large degree of the power in Wagner's operas is in the orchestra. It was continuously evident Saturday night at Tanglewood.

7 Soloists

Erich Leinsdorf and the Boston Symphony Orchestra with three major and four minor soloists presented the final scene from "Das Rheingold" and the first act from "Die Valkure."

The three major soloists were Jess Thomas, tenor, David Ward, bass, and Miss Hanne - Lore Kuhse, soprano. As thoroughly experienced journeymen in the vast vineyards that sprung from Wagner's infinite imagination, they performed reliably and dramatically.

Miss Kuhse was notably more expressive than she was during her Lieder recital here Friday evening, and Ward, especially as Hunding in "Die Walkure," was unusually impressive.

Plenty Happening

For those of us who are not unquestioning fans of Wagner, the first half of the "Walkure" segment (scheduled for 62 minutes) seemed to be more talk than action, but the dark and foreboding, slow - moving atmosphere gradually expands and, although, the characters don't bound around, there is plenty happening in the music.

Wagner's orchestrations are sonic splendor. They envelope the listener in grand expanses of sound which are seldom fully heard in the opera house because of the muffling effect of the musicians' pit and because of the parallel interest in the staging.

At a place like Tanglewood, however, the orchestration comes into its own and the frowning double - basses (nine of them) and demanding brasses let the listeners (6102 Saturday) know how wide and deep Wanger's music really is.

Thick Melodies

The program opened with the prelude to "Tristan und Isolde," a lushly orchestrated piece whose thick melodies weave and undulate and insinuate themselves into the listener with patient but relentless insistance.

It was followed by the closing scene from "Das Rheingold" (the entry of the gods into Balhalla), which played four soloists up against the back wall and three rheinmaidens in the wings accompanied by a harp.

Its rousing finish brought cheers from the audience, as did "Die Walkure."

This afternoon the 1969 season will end with an all - Brahms program, three works for chorus and orchestra and Symphony No. 1.

SUNDAY REPUBLICAN
SPRINGFIELD, MASS.
CIRC. 113,750

AUG 25 1968 New England Newsclip

SPRINGFIELD HERALD
SPRINGFIELD, MASS.
BI-WEEKLY CIRC. 111,000

AUG 18 1968 New England Newsclip

Tanglewood, Lenox, Massachusetts . . . . Hanne-Lore Kuhse, soprano, will be featured as a soloist in a performance of Wagner's Rheingold — Finale and Walkure, Act I by the Boston Symphony Orchestra under the direction of Erich Leinsdorf on Saturday, August 24.

TIMES UNION
ALBANY, N. Y.
D. 68,913 SUN. 129,006

AUG 26 1968

Trio of Concerts Close Out Taglewood's Season

By JAKE SHERMAN

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Audiences of about 10,000 responded with true Tanglewood enthusiasm to each of the concerts, though if one produced more ecstatic applause and bravos than the others, it was Saturday night's Wagner program.

To the disgruntlement of some in the audience, Leinsdorf chose for this Wagner tribute not the Ride of the Valkyries or the Gotterdammerung finale but two relatively obscure and undistinguished sections of the Ring Cycle: the last act of "Das Rheingold" depicting the entry of the gods into Valhalla and the first act of "Die Walkure." Also featured was the achingly beautiful Prelude to "Tristan and Isolde," considered by many to be the apex of the composer's musical achievement.

"Das Rheingold" contains much that is commonplace, though here and there are echoes of the greater music that is to come. Hearing it in concert form affords the twin satisfaction of being able to concentrate

ERICH LEINSDORF

on the music and at the same time to let it evoke Wagner's Teutonic never-never land of buxom maidens and white-bearded horned gods without having the images circumscribed by costumes and stage machinery.

Offstage Voice Effective

Jess Thomas as Loge, David Ward as Wotan and Hanne-Lore Kuhse as Wotan's wife, Fricka, sing skillfully, managing to inject some drama into what are essentially declamatory and Frances roles. Emily Deer, Frances Pavlides and Phyllis Elhady are the Rhine maidens lamenting in eerie and plaintive voices the loss of their gold. Their song of sorrow wafts in from offstage, a device which both suggests their home in the depths of the river and keeps them off the already sorely overcrowded stage.

Miss Kuhse, the leading soprano at the Berliner Staatsoper since 1963, and Mr. Ward, who will debut this fall with the San Francisco Opera company, have much more forceful vocal roles in the first act of "Die Walkure," though the plot itself is somewhat leaden.

Thomas acquits himself excellently as Siegmund who, fleeing his enemies, arrives exhausted at a forest hut where live, unknown to him, his long-lost sister Sieglinde and her brutish husband, Hunding. Miss Kuhse is Sieglinde, Mr. Ward Hunding.

Firm Control Throughout

Leinsdorf is firm in his control of the orchestra, concentrating on the total needs of the score rather than on any florid or spectacular effects. In the "Tristan and Isolde" Prelude he evokes all of Wagner's sensuality and sense of tragedy, without ever becoming merely syrupy.

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The weekend prelude was given over to several songs of Brahms and Wagner sung by Miss Kuhse accompanied by Charles Wilson.

BERKSHIRE FESTIVAL 1968

Saturday August 24 at 8 pm

BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF *Music Director*

ERICH LEINSDORF *conductor*

WAGNER

Prelude to 'Tristan und Isolde'*

Das Rheingold — The entry of the gods into Valhalla

Froh	JESS THOMAS
Wotan	DAVID WARD
Fricka	HANNE-LORE KUHSE
Loge	JESS THOMAS
Woglinde	EMILY DERR
Wellgunde	FRANCES PAVLIDES
Flosshilde	PHYLLIS ELHADY

intermission

Die Walküre — Act one

Sieglinde	HANNE-LORE KUHSE
Siegmund	JESS THOMAS
Hunding	DAVID WARD

The program notes for tonight's concert begin on page 26

BALDWIN PIANO
RCA VICTOR RECORDS*

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 230,817

AUG 22 1968 New England Newsclip

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SPRINGFIELD, MASS.
AUG 25 1968

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BI-WEEKLY CIRC. 111,000
AUG 18 1968
New England Newsclip

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ALBANY, N. Y.
DAILY & SUN. 129,006
AUG 26 1968

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BOSTON, MASS.
AUG 22 1968
New England Newsclip

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BOSTON SYMPHONY ORCHESTRA
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Prelude to 'Tristan und Isolde'*

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intermission

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The program notes for tonight's concert begin on page 26

BALDWIN PIANO
RCA VICTOR RECORDS*

80.

SCHENECTADY GAZETTE
Monday, August 26, 1968

Boston Symphony Keeps Vitality Through Stretch

By MILTON ZAPOLSKI

Saturday evening at Tanglewood an all-Wagner program was featured.

NE

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Although this was the last weekend for the Boston Symphony Orchestra at its summer home, neither the players nor their music director and conductor, Erich Leinsdorf, showed any signs of tiring in the stretch. Three ambitious and stimulating selections were offered, the prelude to "Tristan and Isolde," "Entry of the Gods into Valhalla" from "Das Rheingold" and Act I of "Die Walkuere."

The concert began with the Tristan prelude, which was given a ravishing performance.

I half-expected Leinsdorf to speed through it, but instead he took a very measured pace, entirely to the music's benefit. In this manner the various dovetailed motifs emerged with astonishing clarity and the music was permitted to build to an intense, very passionate climax.

After hearing the prelude done so beautifully, it whetted one's appetite to hear the Liebestod which usually follows in concert performances. Perhaps one day the conductor will give us this treat.

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Next on the program was "Entry of the Gods," the scene which brings "Das Rheingold," the first opera in the Ring tetralogy, to a close. Here the orchestra was augmented by a vocal septet to realize the various characters of the final scene.

Jess Thomas as both Froh and Lege, David Ward as Wotan, and Hanne-Lore Kuhse as Fricka were all excellent in their roles. Leslie Guinn was acceptable as Donner in his call to the mist. The same could not be said of the trio of Rhine Maidens (sung offstage) by Emily Derr, Frances Pavlides, and Phyllis Elhady, whose intonation lapsed. One could have wished for a more violent orchestral thunderstrom, but under concert conditions I don't suppose you get them much louder than that. Leinsdorf did a great job controling everybody and made the music sound brilliant.

Act I of "Die Walkuere" was given after intermission. The part of Sieglinde was sung by Miss Kuhse, Siegmund by Jess Thomas, and Hunding by David Ward.

The soloists were all so superb and dramatic that it would be impossible to cite one of them as being more impressive than the others.

The stormy prelude was helped along by the suggestive wind machine and bass drum off-stage, and elsewhere Leinsdorf kept things marvelously clear and simple by carefully detailing the representational motifs.

The Boston Globe — Tuesday, August 27, 1968

Leinsdorf Evokes Timbral Poetry at Tanglewood

By MICHAEL STEINBERG

LENOX — The Boston Symphony's Tanglewood season finished with a Wagner concert Saturday night and a Brahms program Sunday afternoon, Erich Leinsdorf conducting both.

The main work Saturday was the first act of "Die Walkuere." Jess Thomas was the Siegmund, as he had been in Boston last September, but the Sieglinde this time was the great East German soprano, Hanne-Lore Kuhse. The Scotch bass, Davis Ward, sang Hunding Kuhse has a powerful soprano of beautiful quality especially in its rich, unforced low register, a somewhat problematic technique that leaves her a touch short-winded sometimes, and as her most precious gift, an uncommon feeling for words, their meaning, and their effect on the musical line. Her facial play, the strength and warmth of her personality, enable her to hold an audience in spell remarkably. Her poetic and musical insight, the fascination she exercises especially in passages of narrative, her knowing use of her artistic and personal qualities, made her for me, the most touching Sieglinde since Lehmann.

Thomas, too, is extraordinary in his ability to communicate sympathetically with an audience, in his feeling for language, sense of poetry, musical taste and intelligence. Only the voice itself, neither as robust nor as a brilliant as it might be, and inclined to be unsteady in piano and pianissimo, keeps him from being a truly great Wagner tenor. Ward was dramatically and vocally superb in every respect. The suggestion of action on the part of all three singers, who were on a raised platform behind the orchestra, contributed strikingly to the efectiveness of the whole performance.

So, of course, did Leinsdorf's conducting, of great intensity and energy throughout and especially in the second half of the act, convincing in the cohesiveness of the tempi. The orchestral playing was on the highest level, and the cello solo was exquisitely played by Jules Eskin. I was sorry though that Leinsdorf again allowed the effect of the prelude to be spoiled by the comic wheezing of a wind machine.

Earlier, Leinsdorf conducted the Entry of the Gods into Valhalla, the finale of "Das Rheingold," a passage that, while frustratingly short, has the advantage over most Wagner concert excerpts in at least having an end, if not quite a proper beginning.

Ward, though anything but bad, was not as convincing as "Rheingold" baritone Wotan as he was later as Hunding, or as I imagine he would be as the lower and darker Wotan of the later "ring" operas. Kuhse as Fricka and Thomas, singing both the few lines of Froh and part of Loge were superb, and there was good work as well from Leslie Guinn as Donner and from Emily Derr Frances Pavlides, and Phyllis Elhady, as the off-stage trio of Rhine maidens. The concert began with the "Tristan" prelude, the version with the magical A major concert ending, beautifully conducted and played.

The special point of Sunday's Brahms concert was the inclusion of three choral works, "Gesang der Parzen," "Schicksalslied," and "Naenie," a melancholy and even despairing Triptych. The Brahms interpretations of the Goethe, Hoelderline, and Schiller texts are extraordinarily penetrating and also fascinatingly aggressive in the dominance he assumes of musical form over poetic. These three pieces are among Brahms' most remarkable from the point of view of rhythmic elasticity, textural and timbral beauty (there is an entrance for piccolo and muted strings at the end of "Gesang der Parzen" that is one of the most spine-chillingly beautiful things ever written for orchestra), and they have, as well, marvelous resources of musical imagery (I think especially of "Naenie" with its evocation of Thetis and her sisters rising from the ocean to lead the lament for the slain Achilles.

I was able to hear only the dress rehearsals, but the performances, with the Tanglewood choir and the Berkshire Chorus, excellently prepared as usual by Charles Wilson with John Oliver promised to be beautiful.

Brahms also came in for a moment of particular glory at Sunday mornings chamber music concert, when violinist Joseph Silverstein, cellist Jules Eskin, and pianist Richard Goode played the B major Trio with such a wealth of musical insight and feeling, nobility of taste, and instrumental resourcefullness as to make it one of the greatest chamber music performances I have ever heard.

KINGSTON FREEMAN
Saturday, August 24, 1968

Tanglewood in Finale

The eighth and final weekend of the current Berkshire Festival at Tanglewood, in nearby Lenox, Mass., winds up tonight and tomorrow.

This evening's concert at 8 p. m. under the direction of the Boston Symphony Orchestra music director, Erich Leinsdorf, will be an all-Wagner program, opening with the Prelude to Tristan and Isolde. Two important operatic excerpts fill out the balance of the program: the Finale of Das Rheingold, and Act I of Die Walkuere. Singers Hanne-Lore Kuhse, Jess Thomas and David Ward will sing in both. Also singing in the Rheingold Finale will be Emily Derr, Frances Pavlides and Phyllis Elhady, members of the Berkshire Music Center Fellowship Program.

Hanne-Lore Kuhse made her Tanglewood debut last summer when Leinsdorf conducted the original 1805 version of Fidelio. She is the leading dramatic soprano of the State Opera of Berlin; is famed throughout Europe; and is currently on her second performing trip in the U. S.

Famed Heldentenor

Jess Thomas, one of the world's foremost heldentenors, is a member of the Metropolitan Opera, a gold medal winner at the Bayreuth Festival, and an active recitalist across the U.S. Scotland-born David Ward is making his Tanglewood debut in this concert after appearances as one of the world's front-ranking interpreters of the Wagnerian repertory in England and the U. S.

This Sunday afternoon, the concluding concert of the 1968 Berkshire Festival will again be conducted by Leinsdorf, who has chosen an all-Brahms program. Three unusual and rarely-heard works for chorus and orchestra open the program. They are the Gesang der Parzen (Song of the Fates), Op. 89, Schicksalslied (Sond of Destiny), Op. 54, and Naenie (Goddess of Funerals), Op. 82. Composed for the large choral societies which flourished in the Vienna of Brahms' day, the three works have texts by Goethe, Hoelderlin, and Schiller, respectively, and deal with the relation of man and the gods. Leinsdorf notes that each of these works has in common with Brahms' other choral pieces a text of great beauty and literary value. The Gesang der Parzen and Naenie will be performed by the orchestra for the first time at this concert. The program will conclude with the First Symphony of Brahms.

There will also be a concert by the Boston Symphony Chamber Players on Sunday morning at 10:30.

Director Of WJC Chorus To Be In Tanglewood Cast

Miss Phyllis Elhady, director of the Westbrook Junior College chorus, will be in the cast of Wagner's opera "Das Rheingold" to be presented at Tanglewood, Mass., Saturday.

The opera will be presented in concert form by the Boston Symphony Orchestra in its last concert of the season at Tanglewood.

Miss Elhady has been a Tanglewood Fellow this summer, and won her solo part through competitive audition. She will appear opposite the American tenor star of the Metropolitan Opera, Jess Thomas, and the East German soprano, Hanna-Lore Kuhse.

A member of the humanities faculty at Westbrook Junior College, Miss Elhady appeared last year as contralto soloist in the Portland Symphony Orchestra performance of Handel's "Messiah".

Last summer she was a soloist in Robert Shaw's performances of Bach's "Saint John Passion" at Meadowbrook, Mich.

A graduate of Boston University, Miss Elhady is continuing her vocal studies with Marshall F. Bryant of this city. She will become director of music at Woodfords Congregational Church in September, while continuing her teaching at Westbrook Junior.

EXPRESS (e)
PORTLAND, ME.
CIRC. 29,750

AUG 21 1968

New England Newsclip

60.

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KINGSTON FREEMAN
Saturday, August 24, 1968

Tanglewood in Finale

The eighth and final weekend of the current Berkshire Festival at Tanglewood, in nearby Lenox, Mass., winds up tonight and tomorrow.

This evening's concert at 8 p. m. under the direction of the Boston Symphony Orchestra's music director, Erich Leinsdorf, will be an all-Wagner program, opening with the Prelude to Tristan and Isolde. Two important operatic excerpts fill out the balance of the program: the Finale of Das Rheingold, and Act I of Die Walkuere. Singers Hanne-Lore Kuhse, Jess Thomas and David Ward will sing in both. Also singing in the Rheingold Finale will be Emily Derr, Frances Pavlides and Phyllis Elhady, members of the Berkshire Music Center Fellowship Program.

Hanne-Lore Kuhse made her Tanglewood debut last summer when Leinsdorf conducted the original 1805 version of Fidelio. She is the leading dramatic soprano of the State Opera of Berlin; is famed throughout Europe; and is currently on her second performing trip in the U. S.

Famed Heldentenor

Jess Thomas, one of the world's foremost heldentenors, is a member of the Metropolitan Opera, a gold medal winner at the Bayreuth Festival, and an active recitalist across the U.S. Scotland-born David Ward is making his Tanglewood debut in this concert after appearances as one of the world's front-ranking interpreters of the Wagnerian repertory in England and the U. S.

This Sunday afternoon, the concluding concert of the 1968 Berkshire Festival will again be conducted by Leinsdorf, who has chosen an all-Brahms program. Threee unusual and rarely-heard works for chorus and orchestra open the program. They are the Gesang der Parzen (Song of the Fates), Op. 89, Schicksalslied (Sond of Destiny), Op. 54, and Naenie (Goddess of Funerals), Op. 82. Composed for the large choral societies which flourished in the Vienna of Brahms' day, the three works have texts by Goethe, Hoelderlin, and Schiller, respectively, and deal with the relation of man and the gods. Leinsdorf notes that each of these works has in common with Brahms' other choral pieces a text of great beauty and literary value. The Gesang der Parzen and Naenie will be performed by the orchestra for the first time at this concert. The program will conclude with the First Symphony of Brahms.

There will also be a concert by the Boston Symphony Chamber Players on Sunday morning at 10:30.

Director Of WJC Chorus To Be In Tanglewood Cast

Miss Phyllis Elhady, director of the Westbrook Junior College chorus, will be in the cast of Wagner's opera "Das Rheingold" to be presented at Tanglewood, Mass., Saturday.

The opera will be presented in concert form by the Boston Symphony Orchestra in its last concert of the season at Tanglewood.

Miss Elhady has been a Tanglewood Fellow this summer, and won her solo part through competitive audition. She will appear opposite the American tenor star of the Metropolitan Opera, Jess Thomas, and the East German soprano, Hanna-Lore Kuhse.

A member of the humanities faculty at Westbrook Junior College, Miss Elhady appeared last year as contralto soloist in the Portland Symphony Orchestra performance of Handel's "Messiah".

Last summer she was a soloist in Robert Shaw's performances of Bach's "Saint John Passion" at Meadowbrook, Mich.

A graduate of Boston University, Miss Elhady is continuing her vocal studies with Marshall F. Bryant of this city. She will become director of music at Woodfords Congregational Church in September, while continuing her teaching at Westbrook Junior.

EXPRESS (e)
PORTLAND, ME.
(90,750)

AUG 21 1968

New England Newsclip

Brahms' concert brings Tanglewood '68 to a close

By MICHAEL STEINBERG

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JEWISH ADVOCATE
BOSTON, MASS.
CIRC. 26,000

AUG 22 1968 New England Newsclip

EVENING GLOBE
BOSTON, MASS.
CIRC. 196,923

AUG 27 1968 New England Newsclip

Leinsdorf, Orchestra Give Resplendent Tanglewood Farewell

By R. C. HAMMERICH

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Seldom-Heard Works

At first glance, the bill of fare seemed to suggest that more nourishment would be had from the first half of the program which listed three seldom-heard works for chorus and orchestra than from the second, the tried-and-true Symphony No. 1.

But the symphony was superb. Leinsdorf moulded its proportions with great care and shaped its phrases with clarity.

He protected its old-fashioned value without resorting to old-fashioned, heavy romanticism. The lyricism flowed smoothly with easy continuity, and the chordal strength was varied with logical control of dynamics.

Light, Mobil Sound

The instrumental blend was so neat as to make the senority almost palpable, but through it all Leinsdorf kept the sound light and mobile. I don't think I have heard a more impressive live performance of Brahms' first.

The three choral works before intermission were sung by about 80 members of the Tanglewood Choir and Berkshire Chorus with the orchestra.

They were "Gesang der Parzen" (Song of the Fates), "Schicksalslied" (Song of Destiny) and 'Nanie" (goddess of funerals).

Acceptance of Invitable

All three are calm and hymnlike, tranquil and serene. Their atmosphere is of peace and contentment and acceptance of the inevitable. Brahms must have been a thoroughly well-adjusted bachelor to have been able to write such gently and unprotesting music about destiny and death.

The chorus, unfortunately, didn't make the best of its opportunity. The singing was balanced and expressive, the melodic lines beautiful and the peaceful spirit almost reverent; but the diction was blurred more than is usual among chouses, and the loss of verbal precision damaged the musical clarity.

It was pleasant music, though, especially the "Schicksalslied," a graceful work which may be remembered here as part of the program of the Pioneer Valley Symphony in 1964 and of the Springfield Symphony Orchestra and chorus in 1965.

Attendence for the day was 6008; for the season for all events at which records were kept it was 222,293. Attendence for the 24 weekend orchestra concerts plus eight open rehearsals was 188,734; it was 185,551 last year.

UNION (m)
SPRINGFIELD, MASS.
CIRC. 77,424

AUG 26 1968 New England Newsclip

FESTIVAL ON WGBH

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BERKSHIRE FESTIVAL 1968

Sunday August 25 at 2.30 pm

BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF *Music Director*

ERICH LEINSDORF *conductor*

BRAHMS

Gesang der Parzen for chorus and orchestra op. 89†
First performance by the Boston Symphony Orchestra

Schicksalslied for chorus and orchestra op. 54†

Nänie for chorus and orchestra op. 82†
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TANGLEWOOD CHOIR and BERKSHIRE CHORUS
CHARLES WILSON *director*
JOHN OLIVER *assistant director*

intermission

Symphony no. 1 in C minor op. 68*

Un poco sostenuto - allegro
Andante sostenuto
Un poco allegretto e grazioso
Adagio - allegro non troppo, ma con brio

†First performance at the Festival concerts

The program notes and texts for this afternoon's concert begin on page 37

BALDWIN PIANO
RCA VICTOR RECORDS*

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 30,239

AUG 26 1968 New England Newsclip

Whitestone

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AUG 1968 New England Newsclip

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 30,210

AUG 1968 New England Newsclip

BERKSHIRE FESTIVAL 1968

Sunday August 25 at 2.30 pm

BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF *Music Director*

ERICH LEINSDORF *conductor*

BRAHMS

Gesang der Parzen for chorus and orchestra op. 89†
First performance by the Boston Symphony Orchestra

Schicksalslied for chorus and orchestra op. 54†

Nänie for chorus and orchestra op. 82†
First performance by the Boston Symphony Orchestra

TANGLEWOOD CHOIR and BERKSHIRE CHORUS
CHARLES WILSON *director*
JOHN OLIVER *assistant director*

intermission

Symphony no. 1 in C minor op. 68*

Un poco sostenuto - allegro
Andante sostenuto
Un poco allegretto e grazioso
Adagio - allegro non troppo, ma con brio

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82.

Rare Brahms at Tanglewood

MICHAEL STEINBERG BG 8/21

At the closing Tanglewood concert Sunday afternoon, Erich Leinsdorf will conduct three relatively rare choral works by Brahms, "Schicksalslied," "Naenie," and "Gesang der Parzen," to list them in order of composition. Along with the performance of the Requiem a couple of weeks ago, it is all that remains, Leinsdorf regretfully says, of a scheme to do a complete survey of Brahms's choral music.It is a remarkable repertory, Leinsdorf feels, but neglected because most choral societies, when they are going to undertake something difficult and costly, will generally go for one of what he likes to call the "world series pieces," the Brahms Requiem, for example, "Messiah" or the B minor Mass.

The three pieces on Leinsdorf's program span 12 years of Brahms's life. He was 38 when he wrote "Schicksalslied" in 1871; the other two works came close together, in 1881 and 1882. In the decade between, Brahms composed, among other things, the Haydn Variations, the C minor Piano Quartet, the B flat String Quartet, the First and Second Symphonies (the First will complete Sunday's program), the Violin Concerto, the G major Violin Sonata, the two Overtures.

Musically, "Schicksalslied," "Naenie," and "Gesang der Parzen," are as individualized as, say, the three String Quartets or the three Violin Sonatas. They are joined by strong bonds, too. Each, in its way, is about death, a subject often in Brahms's musical thoughts from the Funeral Hymn he wrote when he was 25 to the organ chorales that were the last music he worked on (the last of them is on the hymn, "O World, now I must leave thee"). Each is informed by the atmosphere of classical antiquity. Each, to point out a similarity on another level, is on the same scale, taking about 15 minutes in performance.

Every one of the three pieces sets one of the greatest pages of German poetry: "Schicksalslied" is Hoelderlin, "Naenie" is Schiller, and "Gesang der Parzen" closes the fourth act of Goethe's "Iphigenie auf Tauris." Leinsdorf points out that it is striking that while Brahms is more often than not content to use a far less than first-rate poem for a solo song, in his choral music he turns always to the greatest — often to the Bible (most famously in the Requiem), and here to the three most imposing of the writers of profound poetry in German.

In "Schicksalslied," or Song of Fate, Hoelderlin contrasts those who "walk above in the light, weightlessly treading a soft floor . . . their blissful eyes eternally tranquil, eternally clear," and ourselves, "fated to find no foothold . . . hurled like water from ledge to ledge." The less than onstration of the difference between musical and verbal half of the poem that describes man's condition takes up by far the largest part of musical time, an angry allegro in the key, meter, and mood of "death, where is thy sting" in the Requiem. But the sense of space, of scale, is provided by the music of the fateless, blessed genii, a broad melody, one of Brahm's greatest lyric inspiration, marked "slow and full of longing," marked by a relentless kettledrum beat (again, think of the Requiem, "all flesh is as grass," especially the triplets).

Hoelderlin ends with man hurled into the abyss. Brahms returns, to what? To the music of the fateless genii? One can say for sure that he returns to the music of the orchestral prelude, though in another key (C instead of E flat, and it is very unusual for Brahms to end on a tonic other than the one from which he began), and with the threatening timpani much soothed. What does it mean? This demform certainly makes a different thing of the poem by giving it, as it were, a non-violent end. Those last pages troubled Brahms, and at one time he thought to have the chorus superimpose the opening lines of the poem this recapitulation of the prelude. He finally left the music to speak for itself, and to Leinsdorf this return, especially in the alabaster whiteness of C major, and after the unflinching description of man's fate, is an even more sharply focussed portrait of the indifferent gods, making an ending of bitterness and pessimism.

In "Gesang der Parzen," Song of the Fates, Iphigenie recalls a song her nurse had sung to her, a song the Fates had sung about the fall of King Tantalus. Let men fear the gods, we are told, and most of all those men whom the gods have raised high. Again, Brahms, in the piece that has perhaps the most dramatic musical gestures he ever used, confronts us with the picture of man's helplessness in the hands of the indifferent gods, who are seated, as once was Tantalus, at golden tables, and who stride from mountain to mountain.

Schiller's "Naenie," which means "dirge," views the problem from another angle. "Even the beautiful must die. What rules the hearts of men and gods does not stir the brazen breast of the Stygian Zues" (in other words, Pluto or Minos). Schiller evokes the deaths of Euridice, of Adonis, and of Achilles. It is glorious, he tells us, to be a lament in the mouth of the beloved, for — and we are back with Hoelderlin and the plunge into the abyss — "the common de-

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 30,239
AUG 2 1968
New England Newsclip

Concert Calendar

TODAY

Berkshire Music Festival, Tanglewood, Lenox, Mass., Boston Symphony Orchestra conducted by Erich Leinsdorf — all-Brahms program, Gesang der Parzen; Schicksalslied; Nanie (Berkshire Chorus, Tanglewood Choir); Symphony No. 1, Opus 68, 2:30 p.m.

Saratoga Performing Arts Center, Saratoga Springs, N.Y., Philadelphia Orchestra conducted by Eugene Ormandy —Strauss' Don Juan; Saffi's Sonatdy — Strauss' "Gypsy Baron" and Czardas from Strauss' Fledermaus (Martina Arroyo, soprano); J. Strauss' Perpetuum Mobile, New Pizzicato Polka, Tales from the Vienna Woods, 3:30 p.m.

MONDAY

Saratoga Performing Arts Center — McGill Chamber Orchestra (Montreal, Canada), conducted by Alexander Brott, Canfield Casino, 8:30 p.m.

THURSDAY

Saratoga Performing Arts Center — The BeeGees, 8:30 p.m.

Jacob's Pillow Dance Festival, Lee, Mass. — Jacob's Pillow Dancers; Afro-American Dance Ensemble, 3 p.m.

(Same program, Fri., 3 and 8:40 p.m.; Sat., 3:00 p.m. and 8:40 p.m.)

SATURDAY

Saratoga Performing Arts Festival — Rowan and Martin in a Saratoga "Laff-In," 8:30 p.m.

Providencetown Music Festival — New York Pro Musica, Provincetown Town Hall, 8:45 p.m.

Music Mountain Festival, Falls Village, Conn., Berkshire String Quartet — Mozart's Viola Quintets in C minor, D major, and G minor (David Dawson, violist), 3 p.m.

SUNDAY TELEGRAM
WORCESTER, MASS.
CIRC. 167,589
AUG 25 1968
New England Newsclip

MUSIC

MASSACHUSETTS

LENOX (Berkshire Festival)—The final offering of The Boston Symphony Orchestra today will include *Gesang der Parzen; Schicksalslied,* Op. 54; *Nanie,* Op. 82; *Symphony No. 1,* Op. 68. Erich Leinsdorf will conduct the all-Brahms program, with the Berkshire Chorus and the Tanglewood Choir featured.

SUNDAY JOURNAL
PROVIDENCE, R. I.
CIRC. 204,800
AUG 25 1968
New England Newsclip

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 455,873
AUG 27 1968
New England Newsclip

BSO Slights Choral Pieces By Brahms

By GEORGE GELLES
MUSIC CRITIC

LENOX—Shadowed by the "German Requiem" are some half dozen smaller choral pieces by Brahms, three of which Erich Leinsdorf programmed on the final BSO Tanglewood concert Sunday.

The choruses — "Schicksalslied", "Naenie", and the "Gesang de Parzen"—share certain features; one lasts about as long as another, and the subject of each is death. But Brahms' discerning choice of texts leads him to three individualized, and as heard Sunday in Quick succession, strikingly different pieces.

"Gesang", which sets verses from Goethe's "Iphigenie auf Tauris", is the latest of the three and the most adventurous in both harmonic structure and orchestration. It was written only a year after the 1881 "Naenie" (with verses by Schiller) and with its theatrical gestures and scenic lay-out, it speaks of death quite differently from the contemplative, succinct Schiller setting.

Hoelderlin's verses are used in the "Schicksalslied," which in several ways is the most familiar of the pieces. It dates from 1871, before the great orchestral works, and is extremely close to parts of the tration, and temperament.

These are the kinds of pieces with which Leinsdorf is usually at his best, and for this reason his readings were all the more disappointing. The Tanglewood Choir sounded rougher than it did earlier in the season, the orchestra under-rehearsed, and for all Leinsdorf's obvious good intentions, the performances weren't more than okay.

I heard only the first two movements of Brahms' First Symphony, which completed the program, and these sounded earnest if unrevealing.

Music Review

Final Weekend at Tanglewood

By JAY C. ROSENFELD

YESTERDAY afternoon the last concert of the Tanglewood season marked the completion of the 35th year of Berkshire Symphonic Festivals. It was the 33rd festival in which the Boston Symphony Orchestra has participated, the 32nd on the grounds of Tanglewood and the 31st under the Great Shed which today still dominates American summer orchestral activities.

Erich Leinsdorf, music director of the Boston orchestra, devoted his entire program yesterday to Brahms and on Saturday night to Wagner. Friday he ceded the baton to a long-absent but deeply admired artist, the composer Aaron Copland, who was the first chairman of the Berkshire Music Center and for 25 years head of its composition department.

* * *

YESTERDAY THERE were three Brahms choral works in which the Tanglewood Choir and the Berkshire Chorus, directed by Charles Wilson, collaborated with the Boston Orchestra with effective alertness. They sang the "Gesang der Parzen" (Song of Fates); "Schicksalslied" (Song of Destiny); and "Nanie" (Goddess of Funerals).

On the previous evening Leinsdorf directed concert performances of the final scene from Wagner's "Rheingold" and the first act of "Valkyrie" with a list of eminent soloists.

Friday evening Copland confined his program to 20th century music. The diversity of the weekend's programs was striking. The Brahms vocal choices were impressively affectionate; the Wagner, dramatically moving and Copland's evening, stimulating. He struck sparks by his enthusiastic involvement in the glittering but not flammable music, some by confreres and some by himself, which he directed. But there was not the emotional intensity inherent in the operatic music of the next evening.

Hanne-Lore Kuhse

* * *

LEINSDORF BEGAN his Wagner evening with an exceptionally surging performance of the "Tristan Prelude." The opening phrase by the cello section was remarkably telling and the voluptuous development was cumulatively kindled until it glowed with vibrancy.

The strikingly cogent soloists were Hanne-Lore Kuhse as Fricka in Das Rheingold and then as Sieglinde in the "Valkyrie;" Jess Thomas as Froh and subsequently as Siegmund; and David Lord as Wotan and Hunding. They were stationed to the rear of the orchestra on an elevated platform and, except for occasional gestures and exits and re-entrances, confined themselves to the vocal demands of the opera, but they conveyed vividly the content of the mythical story Wagner concocted for his "Ring."

* * *

WAGNER'S allegorical characters pursue lofty ideals but are obsessed by the most sordid of human motives. He clothes all their utterances in such glorious music that one is transported to think the action is on transcendental levels. Wagner became inebriated with infinity but successfully translated it into terrestrial language. Everyone concerned Saturday, from Leinsdorf to the orchestral instruments, which announced the forest downpour before the entrance of Siegmund, was inoculated with the graphic spirit of the evening for one of the most telling performances of the season.

Friday evening Elliott Carter was in the audience and was called to the front of the Shed to acknowledge the applause earned by his "Holiday Overture," a vigorous, syncopated work which benefited by Copland's rough-shod direction.

Carlos Chavez, Mexico's foremost composer, who was on the faculty of the Berkshire Music center in 1950, is concerned that his "Sinfonia India" be understood as genuine Mexican folk rhythm dances and tunes. It consists of primitive idioms adumbrated by tom-tom drones. Its rhythmic compulsion is compounded by reiteration which creates a hypnotic effect not unlike, in its way, the music heard in the contemporary Trends concerts in the middle of the season.

* * *

COPLAND'S OWN music contributed his "Inscape," commissioned by the New York Philharmonic Orchestra last year. It is far different from his "Billy the Kid" music, the suite from his ballet with which he closed his program. "Billy" has Copland's individual harmonic cachet and is identifiable from the days of his Appalachian Suite and his opera "The Tender Land." "Inscape" uses an entirely different vocabulary. He dumps the whole palette of orchestral potential at the outset and then pulls out sinuous strands which he ties up with more academic skill than inspiration.

The Stravinsky "Ode" was mysteriously bland; Faure's suite from his incidental music to "Pelleas and Melisande" was almost touchingly endearing but, while thoroughly delightful, was a strange bedfellow in such company. Faure needs no further advocacy however, as we think him a composer unjustifiably neglected.

* * *

IT IS OF minor interest to note that the first Berkshire Symphonic Festival ended exactly 34 years ago today, Aug. 26, 1934, with a program which included the Tristan Prelude. The second festival ended in August 1935 with the same symphony, the Brahm's First Symphony with which Leinsdorf ended his concert and the season yesterday afternoon. He and the orchestra received a long and tremendously vociferous ovation.

For those first two years, the conductor was Henry Hadley, with an orchestra consisting of 65 members of the New York Philharmonic-Symphony Society Orchestra. The concerts took place on the Hanna Farm, now the site of the Stockbridge School. This season just closing, to be absolutely exact, was the 34th festival. Because of gas coupons and transportation difficulties, there was no festival in 1943.

Tanglewood Attendance Up

Over-all attendance at the 1968 Berkshire Festival was higher than last season. The number of people who attended the 24 Boston Symphony Concerts, eight open rehearsals, Pops Night, the gala concert and three Contemporary Trends concerts totaled 222,293 this year, as opposed to 216,506 in 1967. The Contemporary Trends concerts were introduced for the first time this year.

Attendance for the 24 Boston Symphony concerts and the eight rehearsals alone was 188,734, as compared to last year's figure of 185,551.

In the festival's final week, a total of 30,377 attended events at Tanglewood. There were 2,070 people at Saturday morning's open rehearsal; 6,342 at the Friday night concert, 6,102 Saturday night and 6,088 at the last concert yesterday afternoon.

All-Mozart Program Aug. 31 at Music Mt.

The final concert at Music Mountain in Falls Village, Conn. on Aug. 31 at 3 p.m. will feature an all-Mozart program. The Berkshire Quartet, with violist David Dawson as guest artist, will perform the viola quintets in C minor, D major and G minor.

Dawson is one of the founding members of the Berkshire Quartet, now in its 20th year at Music Mountain. A professor of viola at the University of Indiana, he performs regularly with the quartet during the school year.

Prior to joining the quartet and the Indiana faculty, Dawson was first violist of the Minneapolis Symphony Orchestra under Mitropouls, the NBC Symphony under Toscanini and the Metropolitan Opera Orchestra.

The recital will be held in the concert hall, which is just south of the intersection of Routes 126 and 63, east of Falls Village. Tickets for unreserved seats are available at the box office at the rear of the hall.

83.

Tanglewood

The best for last

By Craig Stinson

Lenox, Mass.

ARTS
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Mr. Copland's concert included, among other works, the suite from "Billy the Kid" and his most recent orchestral piece, "Inscape." The latter, composed in 1967 on a commission from the New York Philharmonic, was making its Boston Symphony debut.

According to Mr. Copland's notes, the word "inscape" was coined by Gerard Manley Hopkins to denote (in W. H. Gardner's words) "a quasi-mystical illumination, a sudden perception of that deeper pattern, order, and unity, which gives meaning to external forms." The piece seemed, so far as one could judge, an effective translation of that sensation into musical language.

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It is, at any rate, one of Mr. Copland's more austere, inward-looking works. Certain features of rhythm and timbre give it an unmistakably "Coplandish" sound, but the effervescence that characterizes most of Copland's more frequently heard music is absent. One could call it an extended mood piece, put together with first-rate craftsmanship and musical imagination.

The rest of the concert consisted largely of the kind of folksy pan-Americana for which Copland is well known. Elliot Carter's "Holiday" Overture opened the pageant in a festive spirit, and Mr. Copland's "Billy the Kid" Suite brought it to a lively close.

The really memorable performances, however, came Saturday night. Mr. Leinsdorf, of course, knows how to conduct Wagner; but he outdid himself this time. He began with a reading of the "Tristan" Prelude that was ideally balanced and paced and so intense that it approached the threshold of pain, then continued with excerpts from "Das Rheingold" (the last scene) and "Die Walküre" (Act I).

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Mr. Leinsdorf's treatment of the symphony was solid and sober, but not unexciting. The balancing of voices, in particular, lent effectiveness to the performance. Horn parts stood out in unusual prominence, and other passages such as the clarinet counter-melody toward the beginning of the third movement were more than normally audible and interesting.

Surprisingly enough, the music never quite came unbuttoned during the first three movements. But this restraint received its compensation in a fourth movement of extraordinary speed and fury that brought the 1968 Tanglewood season to a stunning conclusion.

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JOURNAL
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WEEKLY CIRC. 3,500

AUG 29 1968 New England Newschip

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By RAYMOND MORIN
Telegram Music Critic

Music Review

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Most Vibrant Response

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In more than a few instances, repertory was chosen unwisely. When secondary music and batons were combined, standard, interest and response were low.

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Concert version drawback (particularly in "Walkure") was the necessity for long, voiceless interludes during which the principals held poses and tried to look emotionally involved.

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Miss Kuhse's "Fricka" ("Rheingold") did not do her justice, but the last portion of her "Walkure" scene as Sieglinde was magnificent.

Brahms Choruses

Yesterday afternoon, the three Brahms choruses were opportune for the singers, but hardly made an auspicious festival close. Singing was clear, crisp, well-matched, and scholarly. "Gesang" and "Nanie" were first Boston Symphony performances. The singers couldn't have asked for better support.

Leinsdorf caused everything to come through vitally in the Brahms Symphony. The opening movement was a steady alternation of majesty and agitation.

The route thereafter followed formally expressed sentiment, melodic warmth, and graciousness. Leinsdorf conducted the Finale as if he was opening a jewel box by degrees. It was a magnificent galop to the end.

Applause was hearty, but not stormy as at most Tanglewood season closes.

TELEGRAM (m)
WORCESTER, MASS.
C 50,350

AUG 26 1968 New England Newschip

THE CHRISTIAN SCIENCE MONITOR Tuesday, August 27, 1968

Tanglewood

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Lenox, Mass.

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Miss Kuhse's "Fricka" ("Rheingold") did not do her justice, but the last portion of her "Walkure" scene as Sieglinde was magnificent.

Brahms Choruses

Yesterday afternoon, the three Brahms choruses were opportune for the singers, but hardly made an auspicious festival close. Singing was clear, crisp, well-matched, and scholarly. "Gesang" and "Nanie" were first Boston Symphony performances. The singers couldn't have asked for better support.

Leinsdorf caused everything to come through vitally in the Brahms Symphony. The opening movement was a steady alternation of majesty and agitation.

The route thereafter followed formally expressed sentiment, melodic warmth, and graciousness. Leinsdorf conducted the Finale as if he was opening a jewel box by degrees. It was a magnificent galop to the end.

Applause was hearty, but not stormy as at most Tanglewood season closes.

TELEGRAM (m)
WORCESTER, MASS
AUG 26 1968
England
Newspaper

84.

The Sound of Music

Tanglewood's 87th Season Passes into History

By Peter M. Knapp

LENOX — On a hot, muggy afternoon, the final note of the 87th season of the Boston Symphony Orchestra sounded Sunday at Tanglewood. The eight-week Berkshire Festival attracted more than 222,000 persons — 6,000 over last year's attendance — and more than 188,000 for the eight weekend events alone. Who says music isn't big business?

One of the Tanglewood highlights certainly was Saturday night's triumphant presentation of the first act of Wagner's "Die Walkuere," second opera of the Ring cycle. The all-Wagner program, attended by 6,102 on an oppressively humid evening, also included the prelude to "Tristan und Isolde" and the final scene of "Das Rheingold," the entry of the gods into Valhalla, which in the Ring plot directly precedes "Walkuere."

"Rheingold" proceeds on a super-human level, with Wotan and his retinue of gods finally crossing over a rainbow bridge into their castle-in-the-air built with stolen gold. But in "Walkuere," we have a far more human atmosphere.

The first act, in fact, is a household triangle. Fleeing his enemies, Siegmund (or Wehwalt) has staggered into the rude home of Hunding, whose wife (Sieglinde, actually Siegmund's twin sister, as the result of an earthly affair by Wotan) gives him hospitality. Hunding returns, suspicious, then hostile when he learns that his guest is the foe he has been pursuing.

Dramatic Music

But his wife drugs Hunding, and while he slumbers Siegmund and Sieglinde fall in love and flee with the mighty sword Wotan had thrust into a tree. In a score rich with psychological rumblings, thick with foreboding and ablaze with ardor, Wagner unfolds the confrontation of his three characters.

The performance was an exciting blend of superb conducting by Erich Leinsdorf and glorious singing by tenor Jess Thomas (Siegmund), soprano Hanne-Lore Kuhse (Sieglinde) and bass David Ward (Hunding). Each has a voice of Wagnerian quality, dramatic gifts and superlative diction.

Thomas is an ideally-constructed heldentenor: tall, rugged, handsome with a sturdy, uncluttered tenor that remains in clear focus at any volume. He had sung the same scene with the Boston Symphony in last fall's opening series, and his singing at Tanglewood was as fully exciting as in Symphony Hall. Not the least of Thomas' virtues is taste: despite the potency of his voice, he resists vocal exhibitionism.

Miss Kuhse, star of the East Berlin opera, appeared in last year's Tanglewood production of "Fidelio." Her Sieglinde was more satisfying, exact in tone, in weight, in inflection and diction. Under pressure, her voice tends to spread and take on some stridency, and her lower register has neither the carrying power nor the tonal sheen of the rest of her compass.

But these problems were slight in her Sieglinde, and she was an impressively dramatic singer able to communicate effectively with subtle vocal inflections reinforced with more obvious physical expressions.

The veteran David Ward made a sonorous Hunding, perhaps less black-voiced and sinister than some of his Wagnerian colleagues, but showing a wider range of characterization. He was also an impressive Wotan in the "Rheingold" excerpt in which Thomas took the parts of Froh and Loge, Miss Kuhse was Fricka, Leslie Gunn sang Donner, and Emily Derr, Frances Pavlides and Phyllis Elhady were the off-stage Rhinemaidens.

Soft-Scale Playing

Leinsdorf handles this score intelligently. Unlike the grand-scaled final scene of "Rheingold," the opening of "Walkuere" is more intimate. Leinsdorf at times reduces the orchestral texture to delicate chamber proportions. As in all his work, Leinsdorf established firm control, with clarity of line and detail and a finely-managed scale of proportions. It is not a super-emotional approach, but it is a satisfying one, and particularly noteworthy was Jules Eskin's noble cello solo.

The prelude to "Tristan", that great song of ecstasy, might have had a dash of impetuosity in Leinsdorf's disciplined presentation, but the conductor builds his conception according to a thoughtful architectural plan, gradually building to a rapturous climax. And like the rest of the program, there were splendid sound and playing from the orchestra.

Sunday's fare was exclusively Brahms, and the 6,088 in the audience heard three rarely-performed choral works: "Gesang der Parzen," Opus 89; "Schicksalslied," Opus 54 (both in their first performance by the Orchestra), and "Naenie," Opus 82, plus the First Symphony.

Aside from the German Requiem, listeners are unlikely to hear many of Brahms' eight compositions for chorus and orchestra. The three heard Sunday ought not to linger in neglect. Each in its way is a gem, and all are unmistakably Brahms, rich in all components from text to melody and harmonic scheme.

They are songs on the contemplation of death and man's destiny, and thus not on a puny scale even if compressed into about a quarter-hour's length each. "Schicksalslied" (completed in 1971) or "Song of Destiny" strikes the gentle, exalted mood of the Requiem's opening in a setting of a Hoelderlin poem. But the flowing serenity turns into agitation: unlike the blissful calm of the immortals, it is man's fate to be thrown, like water "from rock to rock."

HANNE-LORE KUHSE
. . . Wagnerianly impressive

The Music Is The Message

"Naenie" (1881), the goddess of funerals, is from Schiller: "Even the beautiful must die!" but "to be a song of woe in the mouth of a loved one is glorious, for it is the vulgar that descends without sound to the underworld." These magnificent lines are garbed in music of comparable beauty, for instance, the opening wreathing woodwind introduction, the slowly moving choral parts.

"Gesang der Parzen" (1883), "Song of the Fates," takes its text from Goethe and is sterner, less contrapuntal material, striking a mood of cosmic mystery.

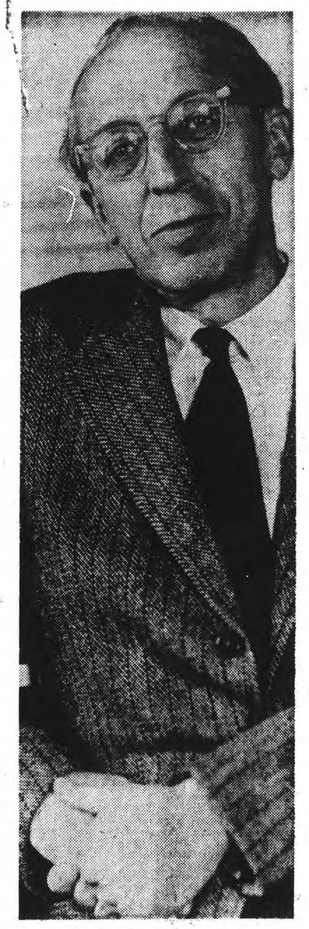
These works are ideal for a summer festival, even with the heat. The Tanglewood Choir and Berkshire Chorus were immaculately prepared by Charles Wilson, assistant conductor, and Leinsdorf directed performances that were both powerful and beautiful. The First Symphony is another Leinsdorf specialty, familiar but solid and building in excitement to a rousing denouement.

Aaron Copland, long a major figure in American music in everything from composition to pedagogy, conducted Friday night's program on a cool evening before 6,342.

Copland for a quarter-century was chairman of the faculty and head of the composition department at the Berkshire Music Festival. He carries his nearly 68 years lightly, and his continuing energy and enthusiasm are obvious.

Not surprisingly, his program choices were exclusively from the 20th century, though the suite from Gabriel Faure's incidental music to "Pelleas et Melisande," written in 1898 and first performed in 1901, barely qualifies. Certainly, there is a big gap between the gentle suavities of Faure and the aggressive syncopations and harmonies of Elliott Carter's "Holiday Overture" (1944), Carlos Chavez' "Sinfonia India" (1935) or Copland's own "Billy the Kid" ballet suite. Copland's "Inscape" (1967) and Stravinsky's "Ode" (1943) completed the program.

Carter's overture is busy, fanfarish, tautly contrapuntal and altogether a brilliantly arranged piece whipped along by crackling rhythms. In its first performance by the Boston Symphony (like "Inscape"), it put the musicians on their mettle, and either Carter at points deliberately sought a frantic atmosphere, or there was some disarray that subsequent performances will clean up. The composer was in the audience to receive the applause.



AARON COPLAND
. . . his energy goes on

Chavez' "Sinfonia India" offers a splash of orchestral colors, a variety of tricky meters, folk-tunish themes, and general high spirits, in several respects akin to Copland's "Billy the Kid." Whether the tempo is slow or fast, the underlying rhythmic pulse is continually emphasized by the percussion in an attractive collection of taps, rattles, scrapes and jingles. Like "Billy the Kid," it was given a sharp and enthusiastic performance.

Stravinsky's "Ode" is a lovely triptych, music commissioned in memory of Natalie Koussevitzky. Its first part, "Eulogy," features a beautiful, sustained melodic line, rather long and romantic for Stravinsky. "Eclogue" is a kind of hunting scherzo, playful and ablaze with horns, and the gentle "Epitaph" concludes this fine piece superbly played.

Copland's "Inscape" sets a mystical mood, despite its 12-tone technique having a good deal of tonal feeling. It's a long advance from "Billy the Kid," but there was no doubt where the audience's favor lay.

PATRIOT-LEDGER (e)
QUINCY, MASS.
CIRC. 62,736

AUG 27 1968 New England Newsclip

Regional Roundup

Many Highlights Recalled As Tanglewood Closes

With an all - Brahms program at Tanglewood, the Boston Symphony Orchestra brought its 87th season to a close. Erich Leinsdorf, music director, conducted three seldom - heard choral works, "Gesang der Parzen, Chicksalslied," and "Naenie," in which the orchestra was joined by the Tanglewood Choir and the Berkshire Chorus, and the First Symphony. By the festival's end, more than 225,000 persons had come to Tanglewood for the 24 concerts, open rehearsals and special events.

Major Choral Works

Leinsdorf programmed several major choral works this season, including the Brahms "Requiem" and the Haydn "Lord Nelson Mass" in addition to the three Brahms works on the final program. In the "Requiem" and the Mendelssohn "Incidental Music to a Midsummer Night's Dream" the Berkshire Chorus, directed by Charles Wilson, assistant conductor of the orchestra, participated.

Malcolm Frager was soloist in a performance of the Schumann Piano Concerto in which the first movement was heard in its original 1841 version.

The last weekend, in addition to the all - Brahms program, included a concert conducted by Aaron Copland, who founded the Berkshire Music Center's composition department and headed it for 25 years, and an all - Wagner program on which Leinsdorf conducted the finale of "Das Rheingold" and the first act of "Die Walkuere."

Contemporary Trends

This season marked a major innovation in programming. Under the auspices of the Berkshire Music Center, three contemporary trends concerts brought jazz, folk music, music of India, and rock to Tanglewood for the first time.

The fifth annual Festival of Contemporary Music, sponsored jointly by the center and the Fromm Music Foundation, took place Aug. 4-11. A total of 33 works by 29 composers were heard in seven programs during the eight days of the "festival within a festival".

A grant from the Massachusetts Council on Arts and Humanities made possible a program called A Day in the Arts. Four days each week, busloads of youngsters from the urban areas of Massachusetts were brought to Tanglewood for a day's outing. A total of 1200 boys and girls between the ages of eight and 18 participated, and for many it was a first exposure to Tanglewood and the arts.

Rockefeller Grant

Another grant, this one from the Rockefeller Foundation, was also announced during the summer. Intended to benefit the center through the fund - raising activities of the Friends of Music at Tanglewood, the grant is a challenge grant on a matching basis totalling $125,000 over a three - year period.

An anniversary was observed on Aug. 4th, when the 6000-seat music shed, the most famous of the buildings on the 210 acres of the Tanglewood grounds, was 30 years old. The shed was dedicated Aug. 4, 1938, during a concert conducted by Serge Koussevitzky, then music director of the orchestra.

The Boston Pops Orchestra, Arthur Fiedler conductor, gave its annual concert for the benefit of the orchestra's pension fund on Aug. 20 with Peter Nero, pianist, as soloist.

Tanglewood - on parade, the annual day - long display of the many activities of the Berkshire Music Center, this year featured artists and exhibits from Tanglewood's neighboring artistic institutions, including the Berkshire Theater Festival, Jacobs Pillow Dance Festival, Hancock Shaker Village, and the Berkshire Museum. Students of the Berkshire Music Center and the Related Tanglewood programs of Boston University and the New England Conservatory gave vocal, orchestral and chamber music programs and demonstrations.

UNION (m)
SPRINGFIELD, MASS.
CIRC. 27,[illegible]

AUG 27 1968 New England Newsclip

A Calendar of Events

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Saturday, Aug. 17, through Sunday, Aug. 25

MUSIC

TANGLEWOOD — Saturday, Aug. 17: Berkshire Music Center concert, 2 p.m., Theatre Concert Hall . . . BSO conducted by Karl Ancerl in Gluck's Overture to Iphigeneia in Aulis, Shostakovitch's Symphony No. 1 and Dvorak's Symphony No. 8, 8 p.m., Shed . . . **Sunday, Aug. 18:** BSO conducted by Leinsdorf in Beethoven's Fidelio Overture, Violin Concerto (Silverstein) and Symphony No. 5, 2:30 p.m., Shed . . . **Monday, Aug. 19:** Vocal Concert, 8 p.m. Theatre Concert Hall (Friends Event) . . . **Wednesday, Aug. 21:** Chamber Music, 8 p.m., Theatre Concert Hall (Friends Event) . . . **Thursday, Aug. 22:** Vocal and Opera Concert, 8 p.m., Theatre Concert Hall (Friends Event) . . . **Friday, Aug. 23:** Aaron Copland conducting the BSO in Carter's Holiday Overture, Faure's Pelleas et Melisande Suite, Chavez' Sinfonia India, Copland's Inscape, Stravinsky's Ode and Copland's Billy the Kid, 9 p.m., Shed . . . Weekend Prelude with Hanne-Lore Kuhse and Charles Wilson, 7 p.m., Shed . . . **Saturday, Aug. 24:** Leinsdorf conducting BSO in all Wagner program of Tristan und Isolde Prelude, Das Rheingold Finale (Kuhse, Thomas, Ward) and Die Walkure, Act I (Kuhse, Thomas, Ward), 8 p.m. Shed . . . Berkshire Music Center Orchestra, conducted by Aaron Copland, 2:30 p..m Theatre Concert Hall (Friends Event) . . . **Sunday, Aug. 25:** Final concert of the season with Leinsdorf conducting the BSO in all-Brahms program of Gesang der Parzen, Schicksalslied Op. 54, Nanie Op. 82 (Berkshire Chorus, Tanglewood Choir) and Symphony No. 1, Op. 68, 2:30 p.m., Shed.

BOSTON POPS AT TANGLEWOOD—Tuesday, Aug. 20: Boston Pops conducted by Arthur Fiedler, with pianist Peter Nero in a program of Gould's American Salute, Copland's An Outdoor Overture, Gershwin's Concerto in F and Nero's Fantasy and Improvisations, 8 p.m., Shed.

HIGH POINT — West Mountain Road, Lenox. First season of a series of concerts by the Berkshire Chamber Players. Fourth concert on **Monday, Aug. 19** at 8:45 p.m.

MERRYWOOD MUSIC SCHOOL — Stockbridge Road, Lenox. Student recitals, 3 p.m. Saturdays; faculty concerts, 7:30 p.m. Sundays. No admission charge.

MUSIC INN — Lenox. First season of Daniel Antoun's Talin Music Festival of baroque and contemporary chamber music, Thursdays at 8 p.m., Saturdays at 3 p.m., Sundays at 8 p.m. **Saturday, Aug. 17:** Works by Vivaldi, Tartini and C.P.E. Bach with John Hsu and Angus Whyte, soloists . . . **Sunday, Aug. 18:** Repeat of August 17 program . . . **Thursday, Aug. 22:** Solo recital for violin by Charles Castleman performing Bach's Sonata in A Minor and Partita in B Minor . . . **Saturday, Aug. 24:** Talin Festival Orchestra with Castleman as guest artist in program of Joachim's Concerto for Violin, Bach's Brandenburg Concerto No. 3, Couperin's Pieces en Concert and Britten's Simple Symphony . . . **Sunday, Aug. 25:** Repeat of Saturday program.

MUSIC MOUNTAIN — Falls Village, Conn. . . . **Saturday, Aug. 17:** Berkshire Quartet with guest artist Natasha Magg in Berg's Quartet Op. 3, Beethoven's Sonata for Piano and Cello in C, Op. 102 No. 1 and Brahm's Piano Quintet. Concert time: 3 p.m.

NORFOLK MUSIC SHED — Route 44, Norfolk, Conn. Summer concert series on Friday evenings at 8:30 p.m., Sunday afternoon, 3:30. **Sunday, Aug. 18:** Litchfield County Choral Union, 3:30 p.m., in Haydn's Creation with Bove, Stern, Rabbino, guest artists. Yale Summer Orchestra, Gustaf Meier conducting . . . **Friday, Aug. 23:** Chamber and orchestra concert conducted by Keith Wilson with Broadus Erle and David Schwartz as soloists in program of works by Ravel, Stravinsky and Mozart . . . **Saturday, Aug. 24:** Vocal and instrumental concert conducted by Gustav Meier, all-Bach program, 2:30 p.m.

RED FOX MUSIC BARN—New Marlboro. Chamber music at 8:30 p.m. Saturdays. **Aug. 17:** New Marlboro chamber players in works by Brahms, Vivaldi, Chausson.

William Carney

Legs and arms on Tanglewood lawn are jumbled around face hidden by new BSO program.

SPECIAL EVENTS

BAND CONCERT—Sunday, Aug. 18: VFW Band, 2 p.m., Springside Park.

BARBECUE — Saturday, Aug. 17: Chicken barbecue and fair on village common, Worthington Center, barbecue tickets in advance only.

BAZAAR — Saturday, Aug. 24: Homemade food, white elephants, toys, books, 10 a.m. to 3 p.m., St. Luke's Episcopal Church, Route 7, Lanesboro.

CONCERT—Sunday, Aug. 18: Classical guitarist, flutist and two vocalists from staff of Belvoir Terrace in free concert, Stockbridge Book Store, Lenox, 8 p.m.

CONCERT — Saturday, Aug. 17: Walter Hautzig, concert pianist, County Coffee House, Route 203, Spencertown, N.Y., 8 p.m.

CONCERTS—Chamber music series at University of Massachusetts, Amherst, Aug. 14-25. Opening concerts at 8 p.m. Aug. 14 and 4 p.m. Aug. 18 with the New England Festival String Quartet, Bartlett Auditorium.

DUPLICATE BRIDGE—American Contract Bridge League duplicate tournament at the Stanley Club, 66 Wendell Ave., Pittsfield, Mondays at 7:30 p.m.; at the GEAA, 303 Crane Ave., Pittsfield, Thursdays at 7:30.

EUGENE'S AT MUSIC INN — Saturday night political cabaret at Music Inn, Lenox, starting at 8:30 p.m. Relaxation, entertainment by Tanglewood and folk musicians. Admission by donation.

FAIRS — Aug. 16, 17: Annual 4-H County Fair, Berkshire Downs, off Route 20, west of Pittsfield . . . **Aug. 21-25:** Hillside Agricultural Society, Cummington.

HOUSE TOUR—Thursday, Aug. 22: Woman's Auxiliary of Berkshire District Medical Society sponsoring house tour in Stockbridge area, 1 to 5 p.m., starting at Cranwell School.

LECTURE — Sunday, Aug. 18: Sahomi Tachibana lecturing on Japanese dance, Ted Shawn Theatre, Jacob's Pillow, 8:30 p.m.

OPERA — Thursday, Aug. 22: "Elephant Steps," new opera by Stanley Silverman, 8 p.m., Theatre Concert Hall, Tanglewood.

OUTDOOR BOOKSTALL — Berkshire Athenaeum's annual bookstall on the lawn, for browsing or buying. Open Fridays, noon-5; Saturdays, 10-noon, starting July 2. At Morningside Branch, 764 Tyler St., Tuesdays and Wednesdays, 11 a.m.-5 p.m.

PANCAKE BREAKFAST—Sunday, Aug. 18: Lee Rotary Club serves juice, sausage, pancakes, coffee, milk in parking lot of Lee Super Market, Main Street, Lee, 7 a.m. to 1 p.m.

POETRY READING — Monday, Aug. 19: Halsey Davis reading his "Ballad of the Boston Strangler" and other poems, Gallery One, Hillsdale, 8 p.m.

SHAKER VILLAGE OPEN HOUSE—Saturday, Aug. 17: 2nd annual open house at teen-age community, Mt. Lebanon Shaker Village (off Route 20 at Massachusetts-New York line). Guided tours start at 6 p.m., include inspection of restored Shaker buildings and operating workshops in woodworking, broom-making, pottery, weaving and spinning. Finale is program of dance, theatre, folk dance, re-creation of Shaker religious service and 250-voice chorus. Free admission, reservations through Lebanon Springs (N.Y.) office, 7-2302.

FOR CHILDREN

CHIMES CONCERT—Half hour daily (except Wednesdays) program played on the David Dudley Fields Children's Chimes in Stockbridge, 5:30 to 6 p.m.

JUNIOR CINEMA — Little Cinema, Berkshire Museum. Every Friday in July and August, showings at 10 a.m. and 2 p.m. **Friday, Aug. 23:** "Billie."

LIVE ANIMAL DEMONSTRATION — Saturday, Aug. 24: Live animal demonstration for first, second and third graders. Berkshire Museum, 10:30 a.m.

THEATRE — Wednesday, Aug. 28: "Jack and the Beanstalk," Colonie Summer Theatre, Latham, N.Y., 2 p.m.

Berkshire Week

Published weekly during the summer months by The Berkshire Eagle, Pittsfield, Massachusetts. Staff: Ruth Bass, editor; William Carney, assistant. Printed by the offset process on the press of the Bennington (Vt.) Banner.

GUNSMITH ON TARGET. By Paul Witteman 6A

TAXI, GUV'NOR? TAXI. By Ruth Bass 8A

GRASSROOTS REGION. By William Carney 9A

THE LANGUAGE OF WILDFLOWERS. By Morgan Bulkeley 16A-17A

CUISINE WITH A BIG 'C' AND AN UMLAUT. By Milton R. Bass 18A

THE ANTIQUE TRAIL: LANESBORO. By Gustaf G. Pilblad 24A

SUMMER HELP: MEASURING UP. By Anne Gerard Flynn 26A

SUMMER DIRECTORY 20A

OUTDOOR RECREATION 21A

GOLF DIRECTORY 22A

NATURAL ATTRACTIONS 23A

WHERE TO EAT 30A

WHERE TO STAY 31A

ON THE COVER — Purple pasture thistle is visited by a bumble bee, as photographer William Carney focuses on some of the smaller denizens of the summer Berkshires. He continues with more insects on Page 9A, and the Morgan Bulkeleys, father and son, elaborate on wildflowers on Pages 16-17A.

Cover Photo by William Carney

GAZETTE (e)
WORCESTER, MASS.
CIRC. 94,350

AUG 26 1968 New England Newsclip

Tanglewood Attendance Rises

By JOHN F. KYES
Gazette Music Critic

LENOX — The closing concert of the 31st Berkshire Music Festival yesterday at Tanglewood brought figures from the press office for total results of the eight-week season.

In 1968, a total of 222,293 attended events for which ticket records were kept. This included 24 Boston Symphony Orchestra concerts, eight open rehearsals, and special events ("Pops," "Gala" and three Contemporary Trends concerts).

A similar figure for 1967 was 216,506, showing a slight gain this year. Attendance at the 24 major concerts and eight rehearsals went up from 185,551 to 188,734. This indicates a reversal of a previous downward trend at Tanglewood.

Closing Weekend

The closing weekend set up only moderate attendance records. Yesterday's concert, conducted by Erich Leinsdorf, brought no soloists and no crowd-snatching works, but offered three fine efforts by the Tanglewood Choir and Berkshire Chorus and a well-played symphony in an all-Brahms program.

Of the three Brahms choral works sung yesterday, only one had been performed by the Boston Symphony at Boston, and all three were new to Tanglewood. Worcester's Festival discovered these beautiful works years ago. "Gesang der Parzen" (Song of the Fates) has been sung twice at Worcester Festivals. "Schicksalslied" (Song of Destiny) five times, and "Naenie" (Goddess of Funerals) once.

Tonal Results

Charles Wilson, choral director, and John Oliver, assistant, took bows for their preparation of the 80-voice choir. The tonal results were splendid, especially in "Naenie," but in the other two works Leinsdorf at times seemed too preoccupied with the beauties of the orchestral total picture to let the chorus sing out with full spirit. This was Brahms, beautiful Brahms, but less human and live than it could have been.

All three works, to texts by entirely different poets, are concerned with mortal woes, the carefree life of the gods, and the paths of the death which comes to all beauty on earth.

Leinsdorf had his players giving a fine performance of the Brahms Symphony No. 1 in C minor. He conveyed to the hearer in turn the complexities and mysteries of the intricate portions and the fine directness of the first and second movement's openings. Leinsdorf has been achieving thrilling climaxes to his symphony offerings in recent weeks, and yesterday's roused the Festival's final crowd to long demonstrations.

Gazette Review

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 30,230

AUG 17 1968 New England Newsclip

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MUSIC

If Only Koussevitzky Were Alive . . .

By JOHN THORNTON

THE KOUSSEVITZKY Music Foundation, now grown into America's most powerful organization in the cause of new music, celebrates its 26th year by awarding grants to nine composers, four of them in the United States.

Grants are for music of wide variety, with four awards for the composition of works for symphony.

At a time when this country has more symphony organizations than ever before, — 1500 community and metropolitan sized ensembles — we face the strange dilemma of a starvation of new symphonic creations.

Started in 1942 by the conductor as a memorial to his wife Natalie, the foundation grew in size and importance and its purpose has been carried on since Koussevitzky's death in 1951.

When the Russian maestro took over the Boston Symphony in 1925, succeeding Pierre Monteux, he almost immediately began to scout around for native talent.

He summoned Walter Piston to his office in Symphony Hall and began the conversation by immediately asking what the young composer had written for orchestra.

"Nothing yet," Piston replied, "I'm pretty busy composing small pieces."

"Why not write symphony, big orchestra music?"

Piston, a little embarrased, stated a large work would have little chance of being performed.

With a grand gesture (he was never one to miss a theatrical opportunity,) Koussevitzky flung his arms wide and said with dramatic emphasis, "You write, I play."

Piston hurried back to Harvard, wrote an overture "with everything in it but the kitchen sink," and turned the score over with some misgiving. Koussevitzky quickly scheduled the opus and immediately after it was performed accosted the Harvard professor backstage.

"Vell," he said, "vot you write next? Compose again. Ve play."

Their friendship grew with the years, and today the Rockland-born composer will readily admit that it was Koussevitzky who gave him the most encouragement when he was starting.

WHATEVER ARGUMENTS may rage over Koussevitzky's status as a conductor (some musicians recite shortcomings technically) there is little doubt he will long be remembered for championing the cause of new music.

He was an angel of promise to the talented creator, as he was a holy terror to many of the players who came under him. Through the sheer force of his willpower, he became a great conductor, making the Boston Symphony in 25 years one of the greatest in the world.

Musicians were often over-tense under his direction and the "Koussevitzky sound," an extremely brilliant tone, became his hallmark.

Fleeing the tumult of his native Russia shortly after the Revolution, Koussevitzky began his spectacular climb to greatness in France.

In Paris his orchestra rule was absolute, his temper formidable and his concerts loudly praised — at the expense of exhausted musicians who criticised his beat and his lack of technical knowledge, but who had to admit he knew how to communicate his wishes.

Once, during a dress rehearsal of a Scriabin score in France, he was most particular about an entrance on the gong. The percussionist, frightened of Koussevitzky, had worked out an elaborate system of hand cues from a fellow musician who sat just in front of his instrument. Things worked out well until the moment came when the conductor glared directly at the gongster and made a dramatic hand motion.

The poor player, paralyzed with fear, made a giant swing of his mallet, but in his haste and confusion hit his associate on the head. In place of the gong sound came a loud shriek of anguish.

Early in his career in Boston, Koussevitzky insisted that a genuine cow-horn be used as the composer (Britten) directed. After a long search, the horn was found and an unemployed musician called in to play it.

He had never performed with the BSO and was terrified when his cue came from the podium.

A long, quavering bleat emerged, and Koussevitsky stopped the orchestra. Glaring at the hapless horn. he held his hands up for silence.

"Vot you doing?" he growled. "You are supposed to sound like cow! Ve try again."

The second time around it was worse and the orchestra players could hardly stifle their laughter. Koussevitzky was enraged, but time was short and he suddenly smiled broadly at the suffering musician.

"You still not sound like cow, but you trying be natural, no? Perhaps you have only heard cow with vibrato?"

These were lighter moments, the public loved the stories and his quaint English and willingness to tangle with critics made excellent press, but today few recall there was a time when Koussevitzky almost left the Boston Symphony for New York.

Lincoln '68 to Honor Serge Koussevitzky

By RAYMOND ERICSON

NEW YORK — The memory of an injustice had far-reaching effects in the life of Serge Koussevitzky — and beyond that life. One effect is with us today, the Koussevitzky Music Foundation with its offshoot, the Serge Koussevitzky Music Foundation in the Library of Congress. The foundation rounded out 25 years of service last year and is being honored in the next few weeks by Lincoln Center Festival '68 through the performance of works commissioned by the foundation.

The provocative injustice was the state of music publishing in Koussevitzky's native Russia. No copyright existed and composers were not paid for their works or given any royalties. Koussevitzky, with the help of his wife, Natalie, started his own publishing house in Berlin in 1909, and the Russian composers whose music it issued — Scriabin, Rachmaninoff, Stravinsky, Prokofiev — were compensated from the profits of the venture.

AFTER WORLD WAR I, Koussevitzky moved his by then famous Editions Russes to Paris. In 1942, when another World War had begun, Koussevitzky had turned the Boston Symphony into America's leading orchestra and the Berkshire Music Festival at Tanglewood was just getting under way, Natalie Koussevitzky died. As a "living memorial" to her, the conductor established the Koussevitzky Music Foundation with some money of his own, a sum later augmented by friends.

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CIRC. 310,000

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UTICA OBSERVER DISPATCH
Sunday, August 4, 1968

The New York Times
NEW YORK, N. Y.
D. 840,495 SUN. 1,494,704

JUL 18 1968

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N. Y. Times News Service

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BILLBOARD
CINCINNATI, OHIO
W. 24,000

JUL 20 1968

MUSIC ARTISTS
NEW YORK, N. Y.
6 TI. A YR. CIRC. N. AVAIL.

SEP 1968

Philharmonic Hall; July 17, 1968; Boston Symphony Orchestra.

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MUSIC

If Only Koussevitzky Were Alive . . .

By JOHN THORNTON

THE KOUSSEVITZKY Music Foundation, now grown into America's most powerful organization in the cause of new music, celebrates its 26th year by awarding grants to nine composers, four of them in the United States.

Grants are for music of wide variety, with four awards for the composition of works for symphony.

At a time when this country has more symphony organizations than ever before, — 1500 community and metropolitan sized ensembles — we face the strange dilemma of a starvation of new symphonic creations.

Started in 1942 by the conductor as a memorial to his wife Natalie, the foundation grew in size and importance and its purpose has been carried on since Koussevitzky's death in 1951.

When the Russian maestro took over the Boston Symphony in 1925, succeeding Pierre Monteux, he almost immediately began to scout around for native talent.

He summoned Walter Piston to his office in Symphony Hall and began the conversation by immediately asking what the young composer had written for orchestra.

"Nothing yet," Piston replied. "I'm pretty busy composing small pieces."

"Why not write symphony, big orchestra music?"

Piston, a little embarrased, stated a large work would have little chance of being performed.

With a grand gesture (he was never one to miss a theatrical opportunity,) Koussevitzky flung his arms wide and said with dramatic emphasis, "You write, I play."

Piston hurried back to Harvard, wrote an overture "with everything in it but the kitchen sink," and turned the score over with some misgiving. Koussevitzky quickly scheduled the opus and immediately after it was performed accosted the Harvard professor backstage.

"Vell," he said, "vot you write next? Compose again. Ve play."

Their friendship grew with the years, and today the Rockland-born composer will readily admit that it was Koussevitzky who gave him the most encouragement when he was starting.

WHATEVER ARGUMENTS may rage over Koussevitzky's status as a conductor (some musicians recite shortcomings technically) there is little doubt he will long be remembered for championing the cause of new music.

He was an angel of promise to the talented creator, as he was a holy terror to many of the players who came under him. Through the sheer force of his willpower, he became a great conductor, making the Boston Symphony in 25 years one of the greatest in the world.

Musicians were often over-tense under his direction and the "Koussevitzky sound," an extremely brilliant tone, became his hallmark.

Fleeing the tumult of his native Russia shortly after the Revolution, Koussevitzky began his spectacular climb to greatness in France.

In Paris his orchestra rule was absolute, his temper formidable and his concerts loudly praised — at the expense of exhausted musicians who criticised his beat and his lack of technical knowledge, but who had to admit he knew how to communicate his wishes.

Once, during a dress rehearsal of a Scriabin score in France, he was most particular about an entrance on the gong. The percussionist, frightened of Koussevitzky, had worked out an elaborate system of hand cues from a fellow musician who sat just in front of his instrument. Things worked out well until the moment came when the conductor glared directly at the gongster and made a dramatic hand motion.

The poor player, paralyzed with fear, made a giant swing of his mallet, but in his haste and confusion hit his associate on the head. In place of the gong sound came a loud shriek of anguish.

Early in his career in Boston, Koussevitzky insisted that a genuine cow-horn be used as the composer (Britten) directed. After a long search, the horn was found and an unemployed musician called in to play it.

He had never performed with the BSO and was terrified when his cue came from the podium.

A long, quavering bleat emerged, and Koussevitsky stopped the orchestra. Glaring at the hapless horn, he held his hands up for silence.

"Vot you doing?" he growled. "You are supposed to sound like cow! Ve try again."

The second time around it was worse and the orchestra players could hardly stifle their laughter. Koussevitzky was enraged, but time was short and he suddenly smiled broadly at the suffering musician.

"You still not sound like cow, but you trying be natural, no? Perhaps you have only heard cow with vibrato?"

These were lighter moments, the public loved the stories and his quaint English and willingness to tangle with critics made excellent press, but today few recall there was a time when Koussevitzky almost left the Boston Symphony for New York.

Lincoln '68 to Honor Serge Koussevitzky

By RAYMOND ERICSON

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SUNDAY CHAMBER CONCERTS

THE SPRINGFIELD UNION, SPRINGFIELD, MASS., MONDAY, JULY 29, 1968

By R. C. HAMMERICH

Morning Chamber Music

The spirit of the 10.30 a. m. chamber-music concert in the Tanglewood theater was dampened by a grey overcast that produced three short showers which developed into a steady, warm drizzle by the end of the concert. (The afternoon was warm and sunny.)

But the grey atmosphere was oppropriate to most of the music. The Music Guild String Quartet played Bartok's Quartet No. 3 and Ravel's Quartet in F.

The players, all members of the Boston Symphony Orchestra, are Max Winder, first violin; Gerald Gelbloom, second violin; Bernard Kadinoff, viola; Stephen Gerber, cello.

Benevolence Evident

Neither the weather nor the players seemed to be entirely in sympathy with the Haydn "Rider" quartet (Op. 74. No. 3), which opened the program, although no serious quibble is raised with the technical quality of the performance.

Aside from the tidy coordination displayed by the four players reflecting the talent for ensemble unanimity that infuses even the back-bench players of Boston's orchestra, the most evident characteristic of the quartet Sunday morning was benevolence.

It failed to show the aggression bordering on arrogance so often displayed by string quartets when essaying the dense textures, strong dynamics and variable rhythms of Ravel's only quartet and any of Bartok's quartets . . . in this case, the third.

Boston Sinfonietta

The result was supple music with a wry flavor — tasteful and satisfying.

Next Sunday morning the Boston Sinfonietta is scheduled to play music by Mozart, Bach and Dvorak.

Union 8-5-68

By R. C. HAMMERICH

Morning Chamber Music

Sunday morning George Zazofsky appeared at the 10.30 chamber music program in the Tanglewood theater with the Boston Sinfonietta, a string group made up of 12 members of the Boston Symphony Orchestra plus a harpsichord player.

Hand Injured

Zazofsky has been missing all summer from his usual seat in the orchestra because of a serious cut on the third finger of his left (fingerboard) hand acquired while gardening.

But he is a concertmaster and driving force of the Sinfonietta and, well, the show must go on.

Sunday morning he played the solo part for Bach's A Minor Violin Concerto as well as issued the key signals for Mozart's K. 136 Divertimento and Benjamin Britten's "Variations on a theme of Frank Bridge."

Signals Start

The Sinfonietta plays without a conductor, but Zazofsky is obviously in charge. Like the first violinist in a string quartet, he signals from his chair to time the starts at crucial moments.

Otherwise the group played Sunday like an untended, well-oiled machine, smoothly and smartly.

More important, it played with taste and elegance, with musical expressiveness befitting a first-class chamber group.

Small Falters in Bach

The bandage on Zazofsky's finger kept reminding me of the painful hurdles he was leaping, but there was no evidence of strain (except, perhaps, to someone who is thoroughly aware of how he plays with 10 good fingers) until the third movement of the Bach concerto.

There was a small flurry of finger-falters at one point; it failed to erase the memory of the beauty of the sweet, singing tone with which he played the floating middle movement of Bach piece.

The Mozart which had started the program was exquisite and the Britten which ended it was notable, not only for its moments of beauty, but also for the technical unanimity of its 12 conductorless players while negotiating constantly-changing variations of dynamics and speeds.

Weekend's Best

Once again the Sunday morning program had produced some of the best sounds of the festival weekend.

The audience for the afternoon program was 7467, which, with the Saturday morning open rearsal, brought the week's total to 38,121.

* * *

Union 8-12-68

By R. C. HAMMERICH

* * *

Morning Chamber Music

The Sunday Morning chamber-music session in the Tanglewood Theater (10.30) was presented as the seventh and last concert in this year's Festival of Contemporary Music sponsored jointly by the Berkshire Music Center and the Fromm Music Foundation.

Basic Trends

Members of the Boston Symphony Chamber Players, a group which consists of first-desk players from the parent orchestra plus Richard Goode, pianist, presented four 20th century pieces requiring unusual combinations of instruments and which, in many ways, illustrate basic trends in contemporary American music.

The pieces were "Octandre" (1924) by Edgard Varese, "Due Concertante" (1966) by Ingolf Dahl, "Concerto for Nine Instruments " (1934) by Anton Webern and "Nonet" (1959) by Bohuslav Martinu.

The Varese piece was considerably more piquant and beguiling than many of its subsequent polytonal imitations; the Dahl piece was typical of the serialistic works involving disjunct techniques of harmony and time; the Webern piece, a modern classic, was surprisingly disappointing, as if the players were ill-rehearsed and out-of-phase with this sort of pointillistic delicacy; the Martinu was jazzy, haunting or dancing, depending upon which movement is referred to, and was closest of the four to the sort of music the retreating generation is accustomed to.

Once again I am induced to say that the high quality of music being presented at Tanglewood on Sunday mornings this summer is deserving of a far larger audience than that which seems to have the energy to appear . . . even with the free coffee being served as a courtesy by the society called 'The Friends of Music at Tanglewood.

UNION (m)
SPRINGFIELD, MASS.
CIRC. 27,[illegible]
AUG 2 1968 New England Newsclip

Note of Glory Ends Chamber Concerts

By R. C. HAMMERICH

LENOX — The Sunday morning chamber music series in the theater at Tanglewood ended in a blaze of glory with a superb performance of Brahm's trio for piano, violin and cello, Opus 8, which brought shouts from the audience, two-thirds of which stood up to express approval.

The players were Joseph Silverstein, violin; Jules Eskin, cello, both first-desk players in the Boston Symphony Orchestra, and Richard Goode, pianist.

The trio is a big-time, heavyweight piece of great depth and it was played with a sensitivity and technical skill equal to its demands.

My reservations about the balance are probably a minority opinion. I felt that the weight of Goode's piano dominated the performance and frequently stole the attention when the score seemed to call for instrumental equality.

Overpowered by Piano

Silverstein's normally self-effacing violin tones, which blend so beautifully in small ensembles, were overpowered by the piano.

But there were, of course, many passages of supreme beauty and strength. It was a technical as well as esthetic victory because the very high humidity interfered with the stability of the strings.

Wind Quintet

The program opened with the cheerful allegro from Beethoven's "Duet in E Flat for Violin and Cello with Two Obligato Eyeglasses" played by Eskin and Burton Fine, viola. It is a lively piece full of give and take between the instruments and swapping of melodic line.

The middle work on the program was Irving Fine "Partita For Wind Quintet," played by the first-desk winds players of the Boston orchestra, Doriot Anthony Dwyer, flute; Ralph Gomberg, oboe; Gino Cioffi, clarinet; Sherman Walt, bassoon and James Stagliano, horn.

It is a five-movement contemporary work chiefly characterized by a highly complex counterpoint and a sprightly, sometimes fussy, atmosphere.

All of the eight Sunday morning chamber concerts during this year's Berkshire Festival have been performed by varying combinations of members of the Boston orchestra, and all have been excellent.

I'm ready to defend the claim that some of the most satisfying music of the season has been heard here Sunday mornings.

MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702
AUG 27 1968 New England Newsclip

By MICHAEL STEINBERG
Globe Critic

Brahms also came in for a moment of particular glory at Sunday mornings chamber music concert, when violinist Joseph Silverstein, cellist Jules Eskin, and pianist Richard Goode played the B major Trio with such a wealth of musical insight and feeling, nobility of taste, and instrumental resourcefullness as to make it one of the greatest chamber music performances I have ever heard.

Additional Chamber Concert reviews are included with reviews on pages 23, 30, 39 + 74.

SUNDAY CHAMBER CONCERTS

THE SPRINGFIELD UNION, SPRINGFIELD, MASS., MONDAY, JULY 29, 1968

By R. C. HAMMERICH

Morning Chamber Music

The spirit of the 10.30 a. m. chamber-music concert in the Tanglewood theater was dampened by a grey overcast that produced three short showers which developed into a steady, warm drizzle by the end of the concert. (The afternoon was warm and sunny.)

But the grey atmosphere was oppropriate to most of the music. The Music Guild String Quartet played Bartok's Quartet No. 3 and Ravel's Quartet in F.

The players, all members of the Boston Symphony Orchestra, are Max Winder, first violin; Gerald Gelbloom, second violin; Bernard Kadinoff, viola; Stephen Gerber, cello.

Benevolence Evident

Neither the weather nor the players seemed to be entirely in sympathy with the Haydn "Rider" quartet (Op. 74. No. 3), which opened the program, although no serious quibble is raised with the technical quality of the performance.

Aside from the tidy coordination displayed by the four players reflecting the talent for ensemble unanimity that infuses even the back-bench players of Boston's orchestra, the most evident characteristic of the quartet Sunday morning was benevolence.

It failed to show the aggression bordering on arrogance so often displayed by string quartets when essaying the dense textures, strong dynamics and variable rhythms of Ravel's only quartet and any of Bartok's quartets . . . in this case, the third.

Boston Sinfonietta

The result was supple music with a wry flavor —tasteful and satisfying.

Next Sunday morning the Boston Sinfonietta is scheduled to play music by Mozart, Bach and Dvorak.

Union 8-5-68

By R. C. HAMMERICH

Morning Chamber Music

Sunday morning George Zazofsky appeared at the 10.30 chamber music program in the Tanglewood theater with the Boston Sinfonietta, a string group made up of 12 members of the Boston Symphony Orchestra plus a harpsichord player.

Hand Injured

Zazofsky has been missing all summer from his usual seat in the orchestra because of a serious cut on the third finger of his left (fingerboard) hand acquired while gardening.

But he is a concertmaster and driving force of the Sinfonietta and, well, the show must go on.

Sunday morning he played the solo part for Bach's A Minor Violin Concerto as well as issued the key signals for Mozart's K. 136 Divertimento and Benjamin Britten's "Variations on a theme of Frank Bridge."

Signals Start

The Sinfonietta plays without a conductor, but Zazofsky is obviously in charge. Like the first violinist in a string quartet, he signals from his chair to time the starts at crucial moments.

Otherwise the group played Sunday like an untended, well-oiled machine, smoothly and smartly.

More important, it played with taste and elegance, with musical expressiveness befitting a first-class chamber group.

Small Falters in Bach

The bandage on Zazofsky's finger kept reminding me of the painful hurdles he was leaping, but there was no evidence of strain (except, perhaps, to someone who is thoroughly aware of how he plays with 10 good fingers) until the third movement of the Bach concerto.

There was a small flurry of finger-falters at one point; it failed to erase the memory of the beauty of the sweet, singing tone with which he played the floating middle movement of Bach piece.

The Mozart which had started the program was exquisite and the Britten which ended it was notable, not only for its moments of beauty, but also for the technical unanimity of its 12 conductorless players while negotiating constantly-changing variations of dynamics and speeds.

Weekend's Best

Once again the Sunday morning program had produced some of the best sounds of the festival weekend.

The audience for the afternoon program was 7467, which, with the Saturday morning open rearsal, brought the week's total to 38,121.

* * *

Union 8-12-68

By R. C. HAMMERICH

* * *

Morning Chamber Music

The Sunday Morning chamber-music session in the Tanglewood Theater (10.30) was presented as the seventh and last concert in this year's Festival of Contemporary Music sponsored jointly by the Berkshire Music Center and the Fromm Music Foundation.

Basic Trends

Members of the Boston Symphony Chamber Players, a group which consists of first-desk players from the parent orchestra plus Richard Goode, pianist, presented four 20th century pieces requiring unusual combinations of instruments and which, in many ways, illustrate basic trends in contemporary American music.

The pieces were "Octandre" (1924) by Edgard Varese, "Due Concertante" (1966) by Ingolf Dahl, "Concerto for Nine Instruments " (1934) by Anton Webern and "Nonet" (1959) by Bohuslav Martinu.

The Varese piece was considerably more piquant and beguiling than many of its subsequent polytonal imitations; the Dahl piece was typical of the serialistic works involving disjunct techniques of harmony and time; the Webern piece, a modern classic, was surprisingly disappointing, as if the players were ill-rehearsed and out-of-phase with this sort of pointillistic delicacy; the Martinu was jazzy, haunting or dancing, depending upon which movement is referred to, and was closest of the four to the sort of music the retreating generation is accustomed to.

Once again I am induced to say that the high quality of music being presented at Tanglewood on Sunday mornings this summer is deserving of a far larger audience than that which seems to have the energy to appear . . . even with the free coffee being served as a courtesy by the society called The Friends of Music at Tanglewood.

AUG 1968 New England Newsclip

Note of Glory Ends Chamber Concerts

By R. C. HAMMERICH

LENO X — The Sunday morning chamber music series in the theater at Tanglewood ended in a blaze of glory with a superb performance of Brahm's trio for piano, violin and cello, Opus 8, which brought shouts from the audience, two-thirds of which stood up to express approval.

The players were Joseph Silverstein, violin; Jules Eskin, cello, both first desk players in the Boston Symphony Orchestra, and Richard Goode, pianist.

The trio is a big-time, heavyweight piece of great depth and it was played with a sensitivity and technical skill equal to its demands.

My reservations about the balance are probably a minority opinion. I felt that the weight of Goode's piano dominated the performance and frequently stole the attention when the score seemed to call for instrumental equality.

Overpowered by Piano

Silverstein's normally self-effacing violin tones, which blend so beautifully in small ensembles, were overpowered by the piano.

But there were, of course, many passages of supreme beauty and strength. It was a technical as well as esthetic victory because the very high humidity interfered with the stability of the strings.

Wind Quintet

The program opened with the cheerful allegro from Beethoven's "Duet in E Flat for Violin and Cello with Two Obligato Eyeglasses" played by Eskin and Burton Fine, viola. It is a lively piece full of give and take between the instruments and swapping of melodic line.

The middle work on the program was Irving Fine "Partita For Wind Quintet," played by the first-desk wind players of the Boston orchestra: Doriot Anthony Dwyer, flute; Ralph Gomberg, oboe; Gino Cioffi, clarinet; Sherman Walt, bassoon and James Stagliano, horn.

It is a five-movement contemporary work chiefly characterized by a highly complex counterpoint and a sprightly, sometimes fussy, atmosphere.

All of the eight Sunday morning chamber concerts during this year's Berkshire Festival have been performed by varying combinations of members of the Boston orchestra, and all have been excellent.

I'm ready to defend the claim that some of the most satisfying music of the season has been heard here Sunday mornings.

BOSTON GLOBE BOSTON, MASS. AUG 27 1968 Newsclip

By MICHAEL STEINBERG
Globe Critic

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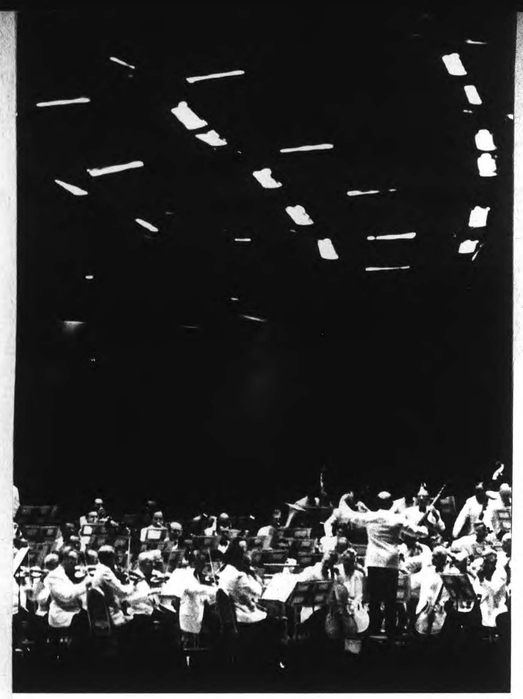
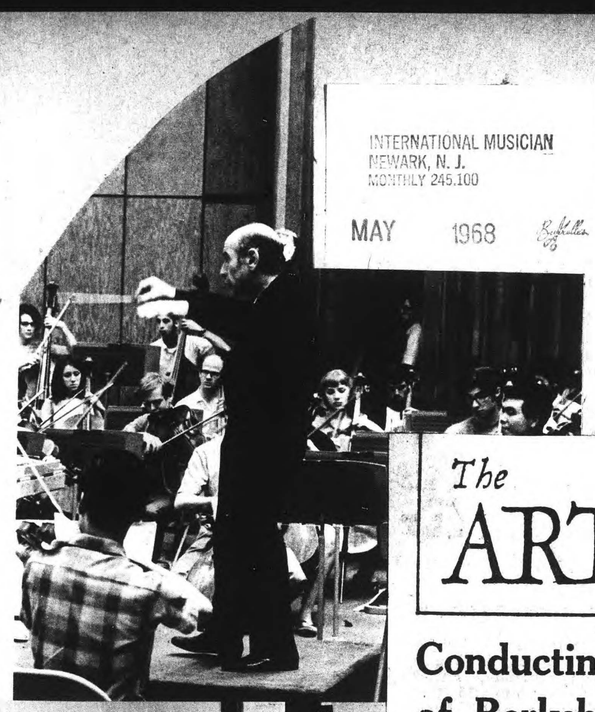




BERKSHIRE MUSIC CENTER

1968

TANGLEWOOD

INTERNATIONAL MUSICIAN
NEWARK, N. J.
MONTHLY 245,100

MAY 1968

The New England Conservatory Institute at Tanglewood will run from July 14 through August 25. The programs are designed to give music educators already active in the field, first-hand experience with aspects of twentieth century music.

Direct all inquiries to the Institute at Tanglewood, New England Conservatory of Music, 290 Huntington Avenue, Boston, Massachusetts 02115.

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 230,817

JUL 16 1968 New England Newsclip

8.9.

Young Tanglewood Orchestra to Play at BU

047

The Tanglewood Young Artists Orchestra, comprised of mentalists from 22 states, will perform "Music for a Summer Evening" at the George Sherman Union of Boston p.m. Walter Eisenberg, asso- University on Thursday at 7 ciate professor of music at B.U., is the conductor.

Orchestra members are high school juniors and seniors selected to participate in the university's Tanglewood Institute, a cooperative effort by the university and the Boston Symphony Orchestra.

The concert will be held in the courtyard of the union at 775 Commonwealth Ave. There will be no charge for admission.

The ARTS

Conducting fellows part of Berkshire success

By GEORGE GELLES
Contributing Critic

LENOX — This Summer's conducting Fellows at the Berkshire Music Center, who shared a concert at the head of the BMC orchestra Thursday night, are part of a conspicuously successful program. The more celebrated alumni include Seiji Ozawa and Zuban Mehta.

Of the current crop, Michael Thomas, who posed the toughest challenge to himself and the orchestra with Schoenberg's Opus 16, seemed the most promising.

His reading of the "Five Pieces" was alert, incisive, and the playing he got from the orchestra, which so far this Summer is disappointing in comparison with past years, was extremely competent.

The second "Daphnis and Chloe" suite led by James Frazier, was held back and only slowly released, but the cumulative effect was intelligent and convincing.

Compared with Mozart's character or not, the vulgarity of Strauss' "Don Juan," is overwhelming, and it's hard to imagine his sexuality — the common denominator of all "Dóns" — ever cutting through the bombast and bluster.

Stefan Minde's performance gave a good account of the score, and would have been even better if transitional sections hadn't sagged so.

Ronald Stoffel, who led the "Siegfried Idyll," had firm control of the orchestra and no idea of what it might be made to do.

Wagner's opening phrases, for example, were played deadpan, uninflected and uninteresting, and far too much of the performance was the same.

Hindemith's "Konzertmusik" for strings and brass has much craft and makes a little go a long way, though as in so much Hindemith, the rhythmic element is painfully constipated.

It got a nice performance from Gerald Brown, with good brass playing and not-so-good string playing; though neither the work he chose nor any of the others (Schoenberg possibly excepted) answered questions that are vital, and that would have been asked beautifully by a Mozart symphony. This would have been a far tougher but more meaningful test.

MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702

JUL 20 1968 New England Newsclip

Drumming Authority at Institute

LENOX — Desmund Tay, considered by critics as the world's foremost authority on African drumming, will make his first appearance in the United States as faculty member of the New England Conservatory's summer Tanglewood Institute this week, it is announced by the conservatory president, Gunther Schuller. Tay, who brings with him his own remarkable set of drums and rattles, will conduct a seminar in African music.

Featured on BBC

047

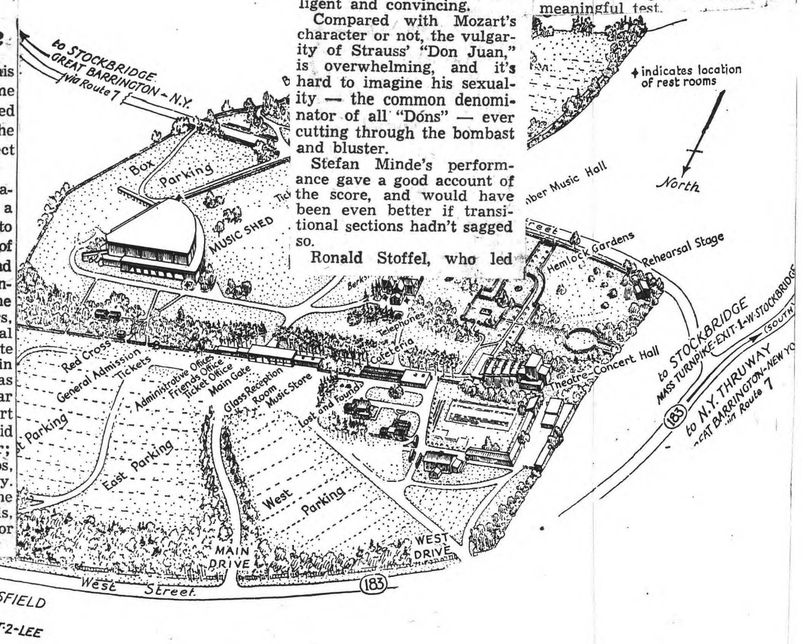
A native of the Volta Region of Ghana in West Africa, Tay is known throughout Africa nd Europe by the title of "Leading Master Drummer." He has been featured several times on stage and television, including a series on the London BBC's famed Third Programme.

He began his musical career while in the civil service in Accra, capital of Ghana, by teaching African music in his spare time in that city's British Council Center. A research scholarship brought him to the School of Oriental and African Studies at the University of London to study with the Rev. Fr. Jones. The result of this research was a two-volume study, African Music. Published in 1956, it is considered the definitive guide to the subject in the Western world.

The New England Conservatory Institute at Tanglewood, a six-week course from July 14 to Aug. 25, is under the auspices of the Berkshire Music Center and emphasizes trends in contemporary music for the benefit of music educators, composers, professional musicians and graduate students in music. Tay will join such distinguished colleagues as Ravi Shankar and Ali Akbar Khan; music educator Herbert Alper; jazz authorities David Baker and Gerald Coker; Robert Cogan, Harvey Phillips, John Heiss and Paul Zukofsky. The institute is under the direction of Donald Harris, assistant to Schuller for academic affairs.

UNION (m)
SPRINGFIELD, MASS.
CIRC. 79,350

JUL 29 1968 New England Newsclip



FACULTY

*Victor Alpert, Librarian
Easley Blackwood, Composer, University of Chicago
†*Gino Cioffi, Principal clarinet
Aaron Copland, Conductor and Composer
Mario Davidovsky, Composer, Columbia-Princeton Electronic Music Center
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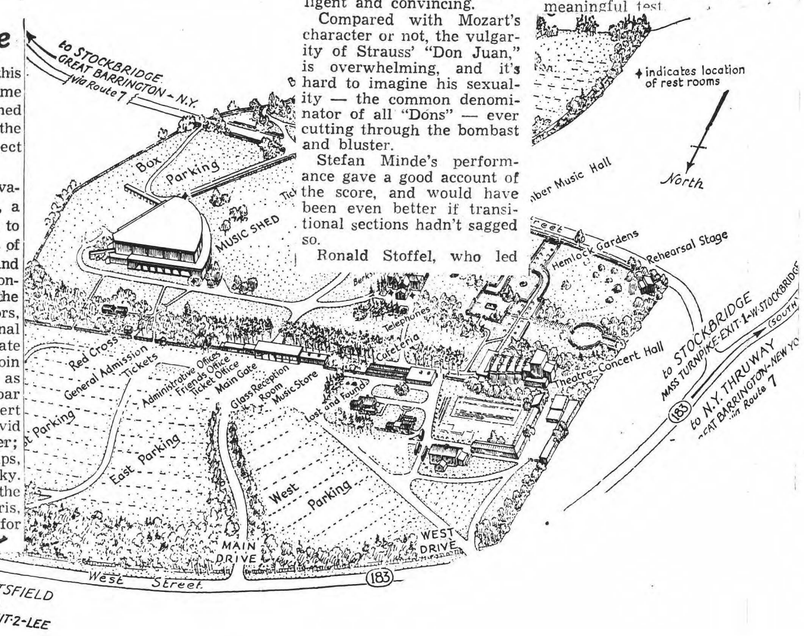

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UNION (m)
SPRINGFIELD, MASS.
CIRC. 79,350

JUL 29 1968 New England Newsclip

MUSIC

GENERAL SEMINAR June 30–August 25
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Silverstein conducts well

By GEORGE GELLES
Contributing Critic

LENOX—Not many conducting careers have been launched from the concertmaster's desk, which is where Joseph Silverstein, who Thursday night led the first concert of this Summer's Berkshire Music Center Orchestra, usually sits. Most instrumentalists-turned conductors, rather, find their way to the podium from the keyboard (for example, Szell or Bernstein), though Silverstein's predecessor, Richard Burgin, was a skillful exception.

Silverstein's debut program, a no-nonsense affair that would have posted a real challenge to any full-time conductor, was well, if not ideally, served. He had the good sense to scrape some of the muck off Haydn's 96th Symphony, one more lavishly dirtied by 19th century editors and presented in Symphony Hall this past season in none-too-clean fashion. Not repeating the sins of his boss, Mr. Leinsdorf, silverstein kept the audience in suspense at the opening movements' false recapitulation for two silent measures rather than one, and in so doing didn't misrepresent one of Haydn's carefully planned harmonic puns. And in the trio there was, thank goodness, no trumpet stupidly doubling the oboe.

Though these details as well as ones of articulation were cleaned up, there was not much force of personality behind the performance. Matters of phrasing had obviously been taken care of in rehearsal, but anything going on beneath the surface was more or less unattended. This left not only accompanying voices unwatched, but didn't give much character to not-so obviously melodic lines, for example, the violin riffs in the finale that lead back to the opening theme.

Paganini, the story goes, was shown "Harold in Italy" by Berlioz and refused to play it, complaining that he wouldn't be active enough of the time. A more extended solo would have been welcome Thursday also, for Burton Fine, the BSO's principal violist, is a superb musician and an excellent violist. What he played, or rather what was heard, sounded first-rate. Balance with the soloist was a problem, for with all stops taken out the orchestra played with enormous, unneeded volume.

Balance within the group was problematic too; in the Serenade, for example, it was far too hard to pick out the blocks of woodwind articulation that break up the Pilgrim's Prayer. Again, too much attention seemed to be paid the obvious.

Stravinsky's revised "Symphonies of Wind Instruments" got a fine performance, though the closing pages were played at exactly half the indicated tempo. It was an idea that didn't work, and made lopsided a piece already teased with a quirky phrase structure. Aside from this, tempi were well-chosen, as in the other pieces, and the conducting was vigorous, if overly illustrative.

MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702
JUL 12 1968
New England Newsclip

CONTEMPORARY COMPOSITION
Exploratory compositions for various instruments and sonorities using 20th century techniques of pitch organization. Music written for class will be performed and evaluated by the class. Educational implications for all grade levels based on Bruner's "structure," post-holing, and other contemporary educational theories will be considered. The instructor will be Herbert Alper, Chairman of the Music Education Department.

SEMINAR
RECENT IN
THEORY
TECHN

ON-WESTERN MUSIC, JAZZ,
ONS IN THE TEACHING OF
DVANCED INSTRUMENTAL

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ART
AND PAINTING
Eight Weeks: June 30–August 25
AWING AND PAINTING
Eight Weeks: June 30–August 25
drawing and painting will consist of study
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inguished artists Lennart Anderson, Herbert
Morton Sacks. A series of visiting critics
summer-school faculty in weekly lectures,
group critiques. Among the participating
will
seminars, and
guests will be the noted artists Leon Kroll and Vaclac
Vytlacil.
Tuition — $480.00

ACTING WORKSHOP
...er credits Six Weeks: June 30–August 10
Selected student nonprofessional actors will have the opportunity of auditioning for the acting company that will rehearse and perform the new scripts submitted to the Symposium-Workshop for Playwrights. Advanced acting problems will be considered. The Workshop will be conducted by Theodore Kazanoff.
Tuition — $250.00

DANCE
Director: Joseph Gifford
Guest-Artist: Mary Anthony
Teaching Associate: Meli Davis
DANCE WORKSHOP
3 semester credits
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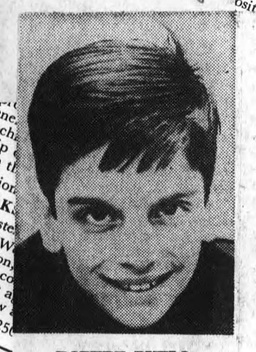
THEATRE
SYMPOSIUM-WORKSHOP FOR PLAYWRIGHTS
Four writers with promising scripts will be in residence. Under the direction of a group of distinguished theatre artists, they will constitute a symposium concerned with effective writing for the stage. Portions of scripts will be placed in rehearsal with theatrical ... actors. Emphasis ... from the ...

YONKERS HERALD STATESMAN
Saturday, August 10, 1968

Two From Yonkers Accepted By Choir



ROBERT PUELO

Robert A. Lebhar of 908 N. Broadway, a tenor with the Grace Church Choir, New York City, and Robert Puelo of 412-13 N. Broadway, a chorister with the Church of the Transfiguration Choir, New York City, have been accepted as members of the Berkshire Boys Choir at Lenox, Mass., now in its second season.

The 1968 choir consists of 46 treble boys, chosen after highly competitive auditions, and 14 professional adult singers. They have been divided into two groups, the concert choir and the cathedral choir. Musical standards of both groups are identical, with membership in each group determined solely by the age of the boys.

Under the musical direction of Brian Runnet, one of England's foremost choirmasters, the Berkshire Boy Choir has already appeared this summer at the music festivals in Hartford, Conn, Castle Hill at Ipswich, Mass., Bydenwood at Reading, Pa., and at the universities of Rhode Island, Rutgers, Syracuse, and the State University of New York at Potsdam.

Performances are also scheduled at the Saratoga Festival, the National Cathedral in Washington, the Berkshire Festival at Tanglewood, and Lincoln Center in New York.

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VOICE SEMINAR
6 semester credits Eight Weeks: June 30–August 25
Mac Morgan, *Chairman*
Assisted by Mary Davenport, Chloe Owen, Wilma Thompson and Robert Gartside.
Vocal soloists appearing with the Symphony will be guests at the seminar.
A concentrated study and performance of recital repertoire, this seminar is open to students and teachers above intermediate level by audition only. The areas of specialized study will include songs and arias by Bach, Mozart, and Handel; German lieder; the French chanson; and contemporary English and American song literature.
Tuition — $480.00

ROBERT A. LEBHAR

Krenek: Two Wars And Two Continents

By MARTIN BERNHEIMER
The Los Angeles Times

LOS ANGELES – In Vienna they awarded him just about every official honor a city can give a composer. In Minneapolis they organized a special music festival in his name. In Regensburg and Salzburg they recently revived an opera of his, following the example of Hamburg and Munich. In Prague they invited him, just last month, to conduct a program of his own works. In Tanglewood, this summer, they will call upon his services as composer-in-residence. At the forthcoming Ravinia Festival, they will present one of his major new works. At Dartmouth College's Webern Festival, they will unveil another new piece, plus an older chamber opera.

And in Southern California, where he has lived since 1947, Ernst Krenek continues to be ignored.

It hardly seems possible that a composer of Krenek's stature could live and work here for two decades without making his presence felt. But such would seem to be the case.

Some might argue that Krenek's neglect can be blamed on his own musical posture. He is, after all, an uncompromising modernist with little patience for easy effects of instant popularity. He does not write music designed primarily to entertain.

His creative course has been charted with regard neither for shocking fashion nor for fashionable shock.

In the final analysis, however, such arguments falter. Krenek has made too strong an impact on the rest of the musical world despite his complexity, to justify local dismissal on grounds of inaccessibility. In a day that permits and encourages electronic experimentation, chance composition, musical happenings, and psychedelic chaos, Krenek's intellectually-oriented language actually might be labeled old-fashioned.

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The peculiar language of "Jonny" turned out to be a good deal less than permanent. So, for that matter, did the post-romantic accent that had preceded it. The definitive Krenek idiom must be traced to (or associated with) Schoenberg, Berg and Webern in Austria; Hindemith in Germany. The bulk of Krenek's mature output involves various original applications of serial principles.

It was "Charles V," Krenek's first important 12-tone effort (1933), that aroused the first serious protests against his work. The Nazis branded Krenek as a "cultural bolshevik," and in 1938 drove him out of the country.

In America, the outcast concentrated at first on teaching – at Vassar, Michigan, Wisconsin, Hamline University in St. Paul, Minn., the University of New Mexico, Chicago Musical College, and, eventually, Los Angeles City and State Colleges. His educational activities here might have continued, had bureaucracy not demanded he go back to school to earn a "proper teaching credential."

Krenek is blessed with a fine, dry sense of humor, but, somehow, the comical aspects of this demand managed to escape his appreciation.

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It is difficult to speak of a typical Krenek attitude because the composer has never been content to concentrate exclusively on a single manner of expression. Romantic traits may appear in the midst of what one would like to label the 12-tone period. Atonality may give way, temporarily, to distinct key orentation. Krenek is not a composer who settles for a single answer for all possible problems. He commands the sort of intellect that probes continually, and adapts resources to the needs of the problem at hand.

He disdains "the false simplicity now rampant in much of contemporary music," just as he disdains safe compositional cliches. Despite his popular "cerebral" image, he is very much a man of the theater, a musician who came to early prominence through staging and conducting experiences in opera.

He writes his own librettos, expresses a special fondness for combining comedy and tragedy in unexpected ratios, and injects traces of social and political conscience into much of his output. In "Der Goldene Bock" (1964), for instance, he retold the story of Jason and the Golden Fleece in a disarming, personalized manner that embraced mythology, 20th century satire, moral introspection, and lowbrow humor all at the same time. He did so, by the way, within a tight, subtly inflected, non-expansive but engrossing musical framework. The work, commissioned by the Hamburg Opera, deserves an American hearing.

Krenek cannot be overjoyed by the local reception of his muse, but he is remarkably philosophical about it. He has moved from Tujunga, on the northern rim of Los Angeles, to Palm Springs, where he thrives on "sun-worship, and the absence of water and trees." He enjoys occasional visits to Los Angeles, where he pays homage to doctors, dentists and movie houses. He enjoys living here, in other words, and long ago stopped regarding home as a place to hear his music.

It is somewhat difficult for us to be as even-tempered about the situation. Krenek is not the only resident of importance currently neglected by our musical establishment, but he is one of the most obvious ones. His importance and the degree of our self-imposed loss are nicely verbalized by the Austrian musicologist Hans Redlich.

Krenek's music, Redlich says, "reflects unmistakably all the different phases of European music between the two World Wars. In its best works it reflects the resilience, resourcefulness and elasticity of its age. In its weakest compositions, it forcibly indicates the wavering and undecided attitude of a period unable to correlate art and life. Taken as a whole, Krenek's music shows an almost encyclopedic cross-section through all the artistic aspirations of the century."

BLOOMINGTON, IND.
TRIBUNE AND STAR-COURIER
SUN.-CIRC N.AVAIL.
JUL 7 1968

MUSIC

GENERAL SEMINAR June 30–August 25
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CONTEMPORARY COMPOSITION
Exploratory compositions for various instruments and sonorities using 20th century techniques of pitch organization. Music written for class will be performed and evaluated by the class. Educational implications for all grade levels based on Bruner's "structure," post-holing, and other contemporary educational theories will be considered. The instructor will be Herbert Alper, Chairman of the Music Education Department.

SEMINAR ... MUSIC, JAZZ, RECENT ... OF THEORY IN ... INSTRUMENTAL TECH... ADVANCED

African and Indian music with ...rmance techniques and their ...k of jazz improvisation and ...taining to jazz, one week ...s on the philosophical ... and the performance ...o weeks of advanced ...nt developments in ...s and their uses ...and performers ...tion of visiting

ART

...G AND PAINTING
Eight Weeks: June 30–August 25

...AWING AND PAINTING
Eight Weeks: June 30–August 25
... drawing and painting will consist of study ...e, and landscape. The resident faculty will ...inguished artists Lennart Anderson, Herbert ... Morton Sacks. A series of visiting critics ... summer-school faculty in weekly lectures, ... group critiques. Among the participating ... will be the noted artists Leon Kroll and Vaclac Vytlacil.
Tuition — $480.00

Silverstein conducts well

By GEORGE GELLES
Contributing Critic

LENOX—Not many conducting careers have been launched from the concertmaster's desk, which is where Joseph Silverstein, who Thursday night led the first concert of this Summer's Berkshire Music Center Orchestra, usually sits. Most instrumentalists-turned conductors, rather, find their way to the podium from the keyboard (for example, Szell or Bernstein), though Silverstein's predecessor, Richard Burgin, was a skillful exception.

Silverstein's debut program, a no-nonsense affair that would have posted a real challenge to any full-time conductor, was well, if not ideally, served. He had the good sense to scrape some of the muck off Haydn's 96th Symphony, one more lavishly dirtied by 19th century editors and presented in Symphony Hall this past season in none-too-clean fashion. Not repeating the sins of his boss, Mr. Leinsdorf, silverstein kept the audience in suspense at the opening movements' false recapitulation for two silent measures rather than one, and in so doing didn't misrepresent one of Haydn's carefully planned harmonic puns. And in the trio there was, thank goodness, no trumpet stupidly doubling the oboe.

Though these details as well as ones of articulation were cleaned up, there was not much force of personality behind the performance. Matters of phrasing had obviously been taken care of in rehearsal, but anything going on beneath the surface was more or less unattended. This left not only accompanying voices unwatched, but didn't give much character to not-so obviously melodic lines, for example, the violin riffs in the finale that lead back to the opening theme.

Paganini, the story goes, was shown "Harold in Italy" by Berlioz and refused to play it, complaining that he wouldn't be active enough of the time. A more extended solo would have been welcome Thursday also, for Burton Fine, the BSO's principal violist, is a superb musician and an excellent violist. What he played, or rather what was heard, sounded first-rate. Balance with the soloist was a problem, for with all stops taken out the orchestra played with enormous, unneeded volume.

Balance within the group was problematic too; in the Serenade, for example, it was far too hard to pick out the blocks of woodwind articulation that break up the Pilgrim's Prayer. Again, too much attention seemed to be paid the obvious.

Stravinsky's revised "Symphonies of Wind Instruments" got a fine performance, though the closing pages were played at exactly half the indicated tempo. It was an idea that didn't work, and made lopsided a piece already teased with a quirky phrase structure. Aside from this, tempi were well-chosen, as in the other pieces, and the conducting was vigorous, if overly illustrative.

MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702
JUL 12 1968
New England Newsclip

ACTING WORKSHOP
...er credits Six Weeks: June 30–August 10
Selected student nonprofessional actors will have the opportunity of auditioning for the acting company that will rehearse and perform the new scripts submitted to the Symposium-Workshop for Playwrights. Advanced acting problems will be considered. The Workshop will be conducted by Theodore Kazanoff.
Tuition — $250.00

DANCE

Director: Joseph Gifford
Guest-Artist: Mary Anthony
Teaching Associate: Meli Davis

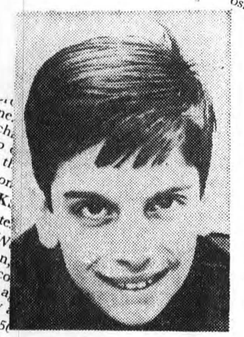
DANCE WORKSHOP
3 semester credits ... Weeks: June 30–August 10
This Workshop ... ses on the physical, ki... the dancer, inc... t studies ... osit...

THEATRE

SYMPOSIUM-WORKSHOP FOR PLAYWRIGHTS
Four writers with promising scripts will be in residence. Under the direction of a group of distinguished theatre artists, they will constitute a symposium concerned with effective writing for the stage. Portions of scripts representing a variety of theatrical ... will be placed in rehearsal ... actors. Emphasis ... from the ...

YONKERS HERALD STATESMAN
Saturday, August 10, 1968

Two From Yonkers Accepted By Choir



ROBERT PUELO

Robert A. Lebhar of 908 N. Broadway, a tenor with the Grace Church Choir, New York City, and Robert Puelo of 412-13 N. Broadway, a chorister with the Church of the Transfiguration Choir, New York City, have been accepted as members of the Berkshire Boys Choir at Lenox, Mass., now in its second season.

The 1968 choir consists of 46 treble boys, chosen after highly competitive auditions, and 14 professional adult singers. They have been divided into two groups, the concert choir and the cathedral choir. Musical standards of both groups are identical, with membership in each group determined solely by the age of the boys.

Under the musical direction of Brian Runnet, one of England's foremost choirmasters, the Berkshire Boy Choir has already appeared this summer at the music festivals in Hartford, Conn, Castle Hill at Ipswich, Mass., Bydenwood at Reading, Pa., and at the universities of Rhode Island, Rutgers, Syracuse, and the State University of New York at Potsdam.

Performances are also scheduled at the Saratoga Festival, the National Cathedral in Washington, the Berkshire Festival at Tanglewood, and Lincoln Center in New York.

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VOICE SEMINAR
6 semester credits Eight Weeks: June 30–August 25
Mac Morgan, *Chairman*
Assisted by Mary Davenport, Chloe Owen, Wilma Thompson and Robert Gartside.
Vocal soloists appearing with the Symphony will be guests at the seminar.
A concentrated study and performance of recital repertoire, this seminar is open to students and teachers above intermediate level by audition only. The areas of specialized study will include songs and arias by Bach, Mozart, and Handel; German lieder; the French chanson; and contemporary English and American song literature.
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BLOOMINGTON, IND.
TRIBUNE AND STAR-COURIER
SUN.-CIRC N.AVAIL.
JUL 7 1968

FADED TEXT

91.

JERZY SAPIEJEWSKI

Theater News and Views

Tanglewood Impresses Young Polish Composer

"Musical life in the United States is very exciting." That's the view of a young Polish composer who has just completed a Koussevitzky Memorial Fellowship in composition at the Berkshire Music Center in Tanglewood.

The composer, Jerzy Sapiejewski, 23, has found particularly interesting the wide variety of music offered in this country. The U.S. is so large, he observed, that there's a public for just about every kind of music, and every major composer has a following. In a smaller country, like Poland, some composers do not have their works performed very often.

Professional Approach

Commenting on his experience at the Berkshire Music Center, Sapiejewski said:

"Things are done faster here than in Poland. The work is on a very high level and stresses the professional approach."

In Poland, he said, studies put more emphasis on enjoying music. He found a little trouble at first in adjusting to the fast pace of life, including musical education, in the U.S.

"The orchestral approach is different," he declared. "Here it's precise. Musicians work hard and fast to prepare a program."

More Time

In Poland the approach is less precise, less mechanical and with more time to prepare.

Because of greater competition, Sapiejewski felt that launching a musical career in the U.S. is more difficult than in Poland. And unless a person wins scholarships, the cost of education is high, while in Poland it is state - subsidized.

Tanglewood and the Berkshire Music Center are known to musicians in Poland for their high standards. Study at the center is considered an important plus in a musical career, Sapiejewski said.

In Poland Sapiejewski studied at the conservatory in Gdansk. He came to this country in 1967, was a student at the Berklee School of Music in Boston, and hopes to continue his education in this country.

Experimental Ensemble

For two years in Poland he led an experimental chamber ensemble that performed his music, and he won a first prize at the Wroclaw jazz festival in 1966 for a composition containing jazz elements.

Sapiejewski has had his works performed in major Polish cities, broadcast over Polish radio and television as well as other European networks, the Voice of America and radio stations in New York and Boston. He has also written music criticism.

His pianist wife, Nina, also studied at the Berkshire Music Center this summer under a full scholarship. Mrs. Sapiejewski has appeared with the Baltic Symphony in Gdansk, Poland, and has given solo recitals over the Polish radio, a New York station, and in Canada and the U.S. She holds a master's degree from the conservatory in Sopot, Poland.

The Sapiejewskis shared the honors of Polish husband - wife musical team at the Berkshire Music Center with Alexander Ciechanski and his wife, Maria. The former was a concert master with the Warsaw Philharmonic and was also a cellist with the Warsaw Quintet. His wife is a conductor.

UNION (m)
SPRINGFIELD, MASS.
CIRC. 77,434

SEP 6 New England Newsclip

Kroll Concert At Tanglewood

William Kroll will present a violin concert Saturday afternoon at 2:30 in the Tanglewood Theatre-Concert Hall. Mr. Kroll will be accompanied by Arthur Balsam.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900

JUL 5 1968 New England Newsclip

sight and sound

Mefano Talks on France, Music

By RICHARD C. HAMMERICH

LENOX—Paul Mefano is not typical of the young composers studying at the Berkshire Music Center at Tanglewood this year. He is 30, has a seven-year-old daughter, is constantly in motion and speaks at a speed nearly beyond comprehension.

He likes to talk about France as well as his music, and the other day, with the help of a friend, I tried to understand some of his high-speed, French-flavored English as he talked about the student-labor rebellion in his home country.

French Are Anarchist

Although he didn't say so specifically, his comments indicated that the French people may have an incurable source of rebellion.

"The French are anarchist," he said, suggesting that they tend to object to authoritative control whereever it may be.

"There is unrest against the old systems everywhere," he said, especially among the students who say the educational establishment is out of date and among labor which is asking for a 40-hour week and the reestablishment of social security.

The recent rebellion was "absolutely without organization," he said, which supports the claim that the student rebels dislike the Communists because they are too doctrinaire as well as the suggestion that the tendency toward anarachy may contribute to the situation which, in turn, creates anarchists.

Students' Complaints

The students complain, he said, because: 1, there are not enough teachers (college lectures have 200-300 students); 2, the pay for professionals (graduates) is low; 3, an arbitrary system of examination eliminates too many good students; 4, graduates grow old before they become eligible to become teachers; 5, the curriculum is not kept up to date (Mefano is a graduate of the Conservatory of Paris, but he had to go to Switzerland to study contemporary music).

Another indication of the academic anarchy of the French is that the student rebellion offered no solutions, Mefano, said. It merely pointed out the problems.

"Nobody blames DeGaulle," said Mefano, indicating, also, that no one knows who can take his place. It was no surprise in France, he said, that DeGaulle won the election held soon after the rebellion.

But now Mefano is surrounded by the peacefulness of Tanglewood as he prepares to present his composition, "Lingnes" (Lines), during a concert Thursday.

It is a piece for brass, percussion and voice, he said, without attempting to indicate what it sounds like.

Mefano is one of the current composers working in a style which has evolved from total-serialism.

He likes to begin with a "seed," he says, referring to a little package of musicial materials which he develops by a "more or less" predetermined plan into long pieces, preferrably for large orchestras.

His attempts to indicate the philosophical shape of his music resulted in the following phrases which I find in my notes: "Every cell is related to its structure" . . . "it's like James Joyce . . . 'Finnegan's Wake'" . . . "Rimbaud said, 'organize the chaos' " "to live in the eternity of a flash."

Sooner or later the problem of making the music gets down to the series of decisions on the ingredients of the "seed."

These decisions, Mefano said, involve such things as density, placement, time, dynamics, pitch, rhythms. That means, in turn, how many sounds are to occur simultaneously, where they are to be placed in time, how long they are to last in time, volume, fragmentation of pitches and rhythms and, of course, choices of timbres.

I haven't heard his music but, if it is similar to that of his sympathetic contemporaries, it is emotionally shallow and intellectually fascinating.

PAUL MEFANO

KINGSTON, N. Y.
FREEMAN
D. 18,000

JUN 15 1968

UNION (m)
SPRINGFIELD, MASS.
CIRC. 77,434

AUG 14 1968 New England Newsclip

SYRACUSE
Herald Journal
D. 137,093

SEP 10 1968

WE'VE GOT A WINNER! Young Nam Kim, violin student of Prof. Louis Krasner at Syracuse University, accepts the 1968 Joseph Silverstein Prize from, right, Louis Speyer, assistant director of the Berkshire Music Center, Tanglewood, Lenox, Mass., and, left, Harry Krant, center administrator. The award was presented to the Korean-born musician for being the outstanding violinist this summer at the center where he has been studying on fellowships since 1966. He also served as concertmaster of the center's orchestra.

Tanglewood's Music

The Boston Symphony Orchestra's Bershire Music Center opens its 1968 session at Tanglewood on Sunday June 30 a few days prior to the Orchestra's first Berkshire Festival concert. The Music Center again will be under the direction of the Boston Symphony's Music Director Erich Leinsdorf, and it will continue this summer with two distinct programs formulated several years ago by Leinsdorf.

In the Fellowship Program are 150 pre-professional instrumentalists, singers, conductors, and composers studying and performing chamber and orchestra music. Each of the Fellows enrolled in this program receives a stipend for his summer's work at Tanglewood.

The Tanglewood Institute held under the auspices of the Music Center, given by Boston University and the New England Conservatory of Music. The University offers music courses for advanced high school instrumentalists and other courses in drama, art, and the dance. The Conservatory gives two programs for music educators. All Tanglewood Institute courses will offer the option of college credit.

Louis Speyer serves as assistant director of the Berkshire Music Center with Joseph Silverstein as chairman of the faculty. Gunther Schuller is head of Contemporary Music Activities and Charles Wilson is head of the Vocal Department. Many of the faculty are principles of the Boston Symphony Orchestra.

Members of the Fellowship Program will give 12 concerts of chamber music and there will be seven concerts by the Berkshire Music Center Orchestra conducted by Leinsdorf, Aaron Copland, and Schuller, Silverstein, and Wilson. A huge number of chamber music and choral programs are also scheduled for performance by the Tanglewood Fellows.

The Festival of Contemporary American Music, held in cooperation with the Fromm Music Foundation of Chicago, will be held from August 4 through 10. A special feature of this summer's Contemporary Festival will be the Berkshire Music Center Orchestra's performance of Arnold Schoenberg's Die Gluckliche Hand conducted by Erich Leinsdorf. Four composers, Mark Devoto, William McKinley, Stanley Silverman, and Richard Trythall, have been commissioned to write new music to be premiered during the Contemporary Festival. Schuller will direct two Composers Forums featuring works by the Music Center's composition Fellows.

Tanglewood-on-Parade, the annual benefit program by the Boston Symphony Orchestra for the Music Center, is scheduled for August 21.

92.

15 Bay State Girls Get Music Scholarships

By RAYMOND MORIN
Telegram Music Critic

Fifteen Massachusetts girls have received Young Artists Awards music scholarships for 1968-1969, totaling $4,800.

These include two $450 fellowships for study this summer at the Berkshire Music Center, educational department of the Boston Symphony Orchestra at Tanglewood.

Currently studying at the center under Young Artists Awards grants are Jo Ann Lanier, soprano, and Martha Kolden, violinist, both of Cambridge.

Four young women are new recipients of regular $300 scholarships.

They are Sherryl Roy of 2 Highfield Drive, South Lancaster, a freshman at Pacific Union College, Angwin, Cal., Jane Gorden of Gould Road, Ware, a freshman at the University of Connecticut; Beverly Revzin of 10 Berkshire St., Worcester, a freshman at the New England Conservatory of Music; and Christine Kaloustian of Sterling St., Lancaster, a sophomore at Peabody Conservatory of Music, Baltimore, Md.

Renewal awards have been made to Maria Lehoux of Gardner, Nancy Lovell of Fitchburg, Elaine Freedman of 25 S. Lenox St., Elizabeth Lamson of 25 Wabash Ave., Georgeann Peterson of South Lancaster, Paula Christensen of Grafton, Margaret Lemoine of 8 Leon St., Marlene Dacri of W. Boylston, and Janet Thornton of Somerset.

This year's awards bring to $75,000 the value of scholarships given since the Young Artists Awards were established 16 years ago by an anonymous fund.

Auditions for new scholarships were held June 6 at 45 West Hill Drive. Judges were Abraham Kaminsky of the music department, State College at Worcester; J. Gerald Phillips, organist at St. Peter's Church; and Raymond Morin, chairman.

The last time we saw Ruth St. Denis dance was July 4, 1959. It was at Jacob's Pillow, the famed dance festival at Lee, founded by her husband Ted Shawn in 1931.

MUSIC

Raymond Morin

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SUNDAY TELEGRAM
WORCESTER, MASS.
CIRC. 107,550

AUG 4 1968 New England Newsclip

WULSIN FELLOWSHIP AWARDS . . . Two young pianists, students at the Berkshire Music Center, were the recipients of this year's Wulsin Fellowship Awards by the Baldwin Piano & Organ Co. . . . Shown at the Tanglewood main gate are: Miyoko Yamane; Baldwin president Lucien Wulsin; Nina Deutsch; and Jack Romann, Baldwin concert & artist manager.

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MUSIC TRADES
NEW YORK, N. Y.
MONTHLY 5,500

OCT 1966

KATHLEEN TOOHEY

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TRANSCRIPT (e)
NORTH ADAMS, MASS.
CIRC. 13,350

AUG 14 1968 New England Newsclip

Waterbury (Conn) Republican 7/11/68 right

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Kosloff, who graduated in June from the University of Connecticut where he sang with the University Singers, was awarded a music fellowship to study at Tanglewood.

AMERICAN (e)
WATERBURY, CONN.
CIRC. 41,850

AUG 22 1968 New England Newsclip

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(A young Waterbury musician studying on a fellowship at the Berkshire Music Center, Tanglewood, Mass., Alan Kosloff is a modest and extremely talented young man. In addition, he is a fine baritone.)

By ALAN KOSLOFF

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92.

15 Bay State Girls Get Music Scholarships

SUNDAY TELEGRAM
WORCESTER, MASS.
CIRC. 101,650
AUG 4 1968
New England Newsclip

By RAYMOND MORIN
Telegram Music Critic

Fifteen Massachusetts girls have received Young Artists Awards music scholarships for 1968-1969, totaling $4,800.

These include two $450 fellowships for study this summer at the Berkshire Music Center, educational department of the Boston Symphony Orchestra at Tanglewood.

Currently studying at the center under Young Artists Awards grants are Jo Ann Lanier, soprano, and Martha Kolden, violinist, both of Cambridge.

Four young women are new recipients of regular $300 scholarships.

They are Sherryl Roy of 2 Highfield Drive, South Lancaster, a freshman at Pacific Union College, Angwin, Cal., Jane Gorden of Gould Road, Ware, a freshman at the University of Connecticut; Beverly Revzin of 10 Berkshire St., Worcester, a freshman at the New England Conservatory of Music; and Christine Kaloustian of Sterling St., Lancaster, a sophomore at Peabody Conservatory of Music, Baltimore, Md.

Renewal awards have been made to Maria Lehoux of Gardner, Nancy Lovell of Fitchburg, Elaine Freedman of 25 S. Lenox St., Elizabeth Lamson of 25 Wabash Ave., Georgeann Peterson of South Lancaster, Paula Christensen of Grafton, Margaret Lemoine of 8 Leon St., Marlene Dacri of W. Boylston, and Janet Thornton of Somerset.

This year's awards bring to $75,000 the value of scholarships given since the Young Artists Awards were established 16 years ago by an anonymous fund.

Auditions for new scholarships were held June 6 at 45 West Hill Drive. Judges were Abraham Kaminsky of the music department, State College at Worcester; J. Gerald Phillips, organist at St. Peter's Church; and Raymond Morin, chairman.

The last time we saw Ruth St. Denis dance was July 4, 1959. It was at Jacob's Pillow, the famed dance festival at Lee, founded by her husband Ted Shawn in 1931.

MUSIC

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MUSIC TRADES
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TRANSCRIPT (e)
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CIRC. 13,250
AUG 14 1968
New England Newsclip

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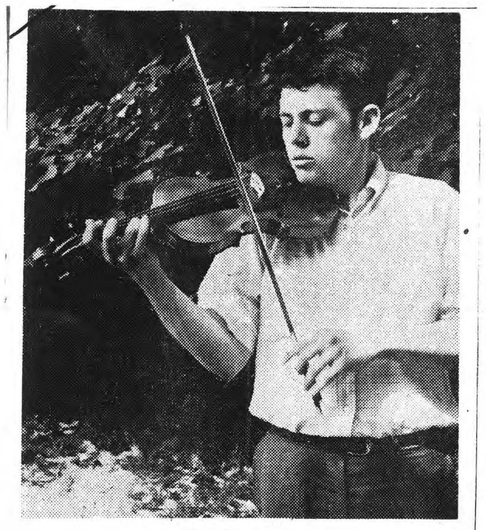
AUG 22 1968
New England Newsclip



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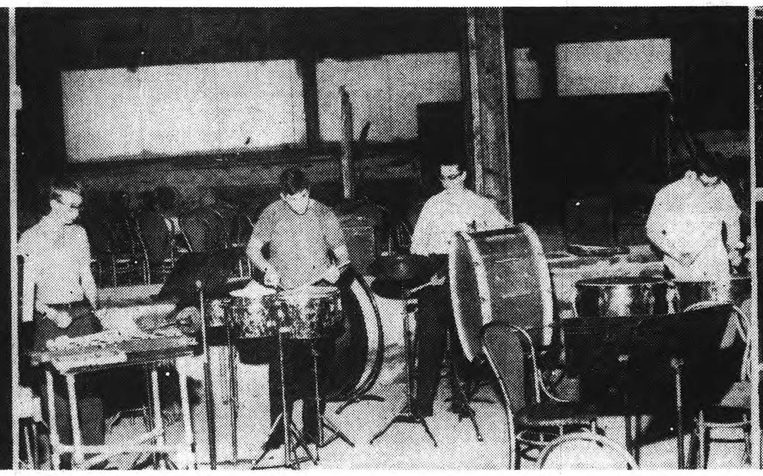
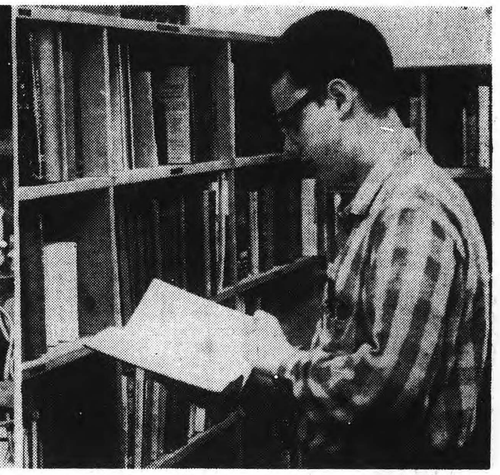
Music Institute Draws Teen Musicians Across Nation

Daily Practice



A Percussion Ensemble



Leisure Time

Practice, practice and more practice will eventually mold a serious young music student like Mark Lutton, **left photo**, into a highly skilled and polished musician. Mark, a Dalton, Mass., high school senior, is spending his summer vacation studying percussion and timpani under the Young Artists Program at the Boston University-Tanglewood Institute in Lenox. He meets daily with noted performers and instructors in an intense round of practice sessions, lessons, ensembles and more practice. Twice a week he joins center **photo, from left**, Mark Spotz of Houston, Tex., John Soroka of Philadelphia, Pa., (Mark) and Peter Carnevale of Providence, R. I., for a percussion session. Leisure time for Mark is divided between the practice shds and the Tanglewood Music Library, **right photo, where he** can listen to records or read about the various maestros whose works fill each day with challenge and beauty. (Photos by **T-T photographer** Brian Conway)

PORTRAIT OF A DALTON ARTIST, MARK LUTTON, AT TANGLEWOOD

The Holyoke Transcript-Telegram

The well manicured grounds of Tanglewood, shrouded by immense birches and threaded with twisting walkways, is a perfect setting for young musicians learning the discipline and beauty of classical music.

They have been brought together under the Young Artists Program by the Boston University-Tanglewood Institute for eight weeks of intensive music training. This summer there are 55 high school students enrolled in the program - only three of whom live in Massachusetts. They represent 41 states.

Mark Lutton, 17, a senior at Wahconah Regional High School was accepted for the Young Artists Program after an impressive audition in Boston. He came to learn to study and to grow.

Mark has studied piano for 10 years, and a variety of percussion instruments for the last four. "There's a scarcity of percussion teachers in the Pittsfield area" he explained, "so I keep up with the piano, too."

Mark is the son of Warren D. Lutton of 265 North Street. He has been a piano student at the Pittsfield Community Music School for eight years, and has been a pupil of Mrs. Jan Stocklinski for the past three years.

At school he plays the tuba in the marching band. And on Sundays he is the organist at St. Agnes' Church.

His schedule at the Berkshire Center allows plenty of time for individual practice. But Mark plays the bass drum, a rather cumbersome instrument to have to tote to the student dormitory a mile and half away from the center.

So Mark confines his percussion training to the daily youth orchestra practices, private lessons and timpani ensembles on Wednesdays and Fridays. The remainder of his time is devoted to the piano.

"I'm lucky" he says,. "Everyone except the percussion students have to supply their own instruments. We're all more or less B.U. students while we're here so it is nice to be able to use university instruments."

Three other teen-agers besides Mark participate in the Young Artists percussion ensembles.

The Youth Orchestra will present four concerts before the close of the program on Aug. 25.

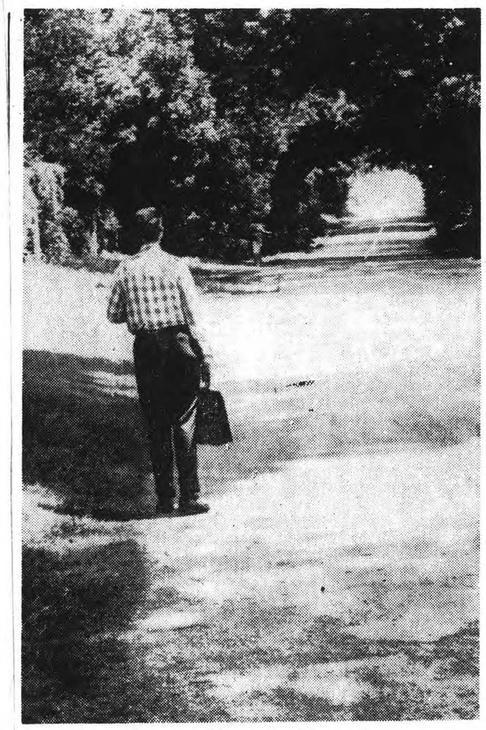
For Mark Lutton the summer is speeding by. He hopes to return to Tanglewood again, possibly under the Tanglewood Fellowship program, or maybe as a member of the esteemed Boston Symphony.

"I really enjoy it here. It keeps me busy but the experience is good. Think now I might try conducting or maybe go into music theory in college."

If Mark decides to continue his music education at B.U., his summer at Tanglewood will provide him with a few ready made college credits. If not, the new knowledge he has gained of the bass drums, xylophone, cymbals, triangle, chinese blocks, and timpani and the world of classical music will prove invaluable in itself.

DALTON-HINSDALE NEWS
DALTON, MASS.
WEEKLY CIRC. 1,700

AUG 22 1968 New England Newsclip



Long Road Ahead

A long, arduous period of training and discipline preludes the attainment of a career as a professional musician. It is a goal which demands sacrifice and devotion. Mark Lutton, 17, started his training at age seven. Today, he walks the beautiful grounds of Tanglewood looking forward to the time he shall perform with an orchestra like the Boston Symphony.

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Three other teen-agers besides Mark participate in the Young Artists percussion ensembles. Mark Spotz of Huston, Texas, John Soroka of Philadelphia, Pa., and Peter Carnevale of Providence, R.I., have all journeyed to Tanglewood to study under the B.U. faculty and members of the Boston Symphony Orchestra like Thomas Gauger.

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TRANSCRIPT-TELEGRAM (e)
HOLYOKE, MASS.
CIRC. 26,950

AUG 6 1968 New England Newsclip

PATRIOT-LEDGER (e)
QUINCY, MASS.
CIRC. 58,900

JUL 27 1968

New England Newsclip

94

Berkshire Voices At Tanglewood

By David E. Pitt

047

INTERESTINGLY enough, there are 38 housewives, lawyers, doctors, school teachers, G.E. plant workers and various and sundry other people from various professions who are also musicians at the Berkshire Music Center.

None of them plays an instrument, however. Actually, all are members of the Berkshire Chorus, a strictly amateur organization sponsored by the Boston Symphony Orchestra and formed especially to do performances at Tanglewood. Many are from Berkshire County, but a sizable number commute regularly for rehearsals from Albany, Schenectady and Worcester.

This summer, the Berkshire Chorus is participating in three concerts with the Boston Symphony Orchestra: the Brahms Requiem on July 27, Mendelssohn's "A Midsummer Night's Dream" Incidental Music and a group of choral works by Brahms scheduled for Tanglewood's last concert of the summer on Aug. 25.

The chorus did not exist until the summer of 1966. Up to that time, the Boston Symphony relied upon a chorus made up of fellowship students in voice at the Berkshire Music Center and singers who came to Tanglewood as part of a cooperative summer arts institute operated with Boston University. Then Charles Wilson, who had come to the Boston Symphony after a stretch with the New York City Opera Company — where he was a conductor, vocal coach and "unbilled chorus master" — hatched the idea of bringing together a local group of skilled amateur singers to augment the music center's 40-voice student chorus, known as the Tanglewood Choir.

In February, 1966, Wilson and John Oliver, who became the assistant conductor of the Berkshire Chorus, began auditioning for singers in earnest. Candidates were asked to sing one or two pieces of their own choosing and demonstrate an ability to sight-read.

"We started with a group of about 90," said Wilson, "which was finally narrowed down the first year to about 35 singers." Rehearsals for the Berkshire chorus's premiere season at Tanglewood began shortly thereafter.

A policy was created that required all members to attend one rehearsal per week during the off-season if they expected to remain in good standing, and if anyone missed more than three sessions, they were automatically out. Wilson notes that hardly anyone was nearly that delinquent. He added that each member spends about 90 hours in rehearsal during the course of a season.

There is no marked difference between the Berkshire Chorus and any professional group because its members happen to be amateurs, Wilson says. The only real difference becomes apparent in rehearsals, "where we tend to talk quite a lot about voice production, whereas 99 per cent of the in-rehearsal discussion with professionals is about the music itself."

Asked about whether the Berkshire Chorus members displayed the kind of ebullience usually associated with amateurs, who are usually in a line of activity because they like it, and not partly because they need the money, Wilson thought a moment and then replied that he could only say that they were certainly enthusiastic, but in "a different way" from professionals. "After all, for many of them, this is their only chance to make live music — and with the Boston Symphony Orchestra."

* * *

Rather than arranging the chorus in separate sections, with basses and tenors on one side, sopranos and altos on the other, Wilson arranges the singers in quartets so that no one section is concentrated in one area. "It gives us a better balance from top to bottom," Wilson explains, "and it prevents the kind of crooked harmonies that develop when one section can't always hear another. If someone gets into trouble, there are always singers nearby carrying the three other parts."

Both Wilson and Oliver, who share about equal time in working with the chorus during the winter rehearsal period, ordinarily work with the chorus on all phases of a work to be performed, including interpretative shadings. Sometimes conductors who are charged with the task of preparing a chorus for a concert concentrate only on such things as bringing up the quality of the tone and balancing parts, so that when the maestro arrives to do his interpretive thing, the group will be malleable and at the top of its form. This is not the case with the Berkshire Chorus. "When we rehearse," says Wilson, "we go for broke." Often when Erich Leinsdorf, the Boston Symphony's conductor (who will direct all but one of the choral programs this season) steps in, the full rehearsal time with chorus and orchestra is remarkably short.

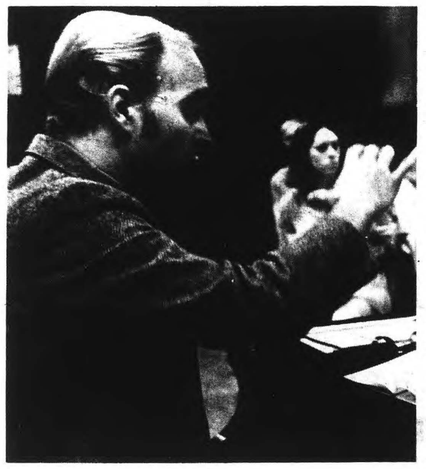
Wilson's plans for the future include expanding the chorus to 90 voices and doing some large scale contemporary works. The last major piece of contemporary choral music performed at Tanglewood was the world premiere of Benjamin Britten's "War Requiem" in 1964. However, Wilson said that there will probably be no such choral music until at least 1970, since next season is the Berlioz Centenary, and it is likely that Tanglewood's program emphasis will be on that composer. In former years, there have only been three to four choral concerts a year at the BSO's summer home.

Some 60 per cent of the chorus leaves each year, so places in the Berkshire Chorus are usually open at the end of the summer. Wilson said he hoped new people from the Berkshires and environs would audition for the 1969 summer season.

Photos by Whitestone

Berkshire Chorus, organized in 1966, is conducted in rehearsal by Charles Wilson, one of the originators of the group.

Segment of the chorus is pictured here during rehearsal of Brahms' Requiem.



FROMM WEEK

TANGLEWOOD

Festival of Contemporary Music

August 4, 5, 6, 7, 8, 10, 11, 1968

Sponsored by the

Berkshire Music Center

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SCHENECTADY GAZETTE
Wednesday, July 31, 1968

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By MILTON ZAPOLSKI

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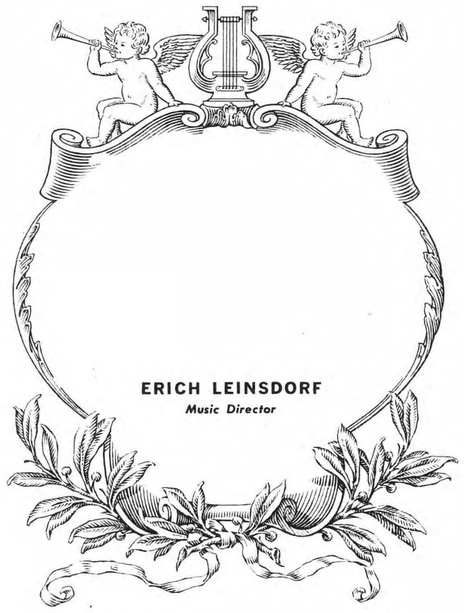

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There are 27 other organizations and people who give Fellowships at Berkshire Music Center. These include the Koussevitzky Foundation, National Federation of Music Clubs, Jascha Heifetz, Bernstein and A.S.C.A.P.

The Festival within a Festival of the Fromm Foundation,

(Continued on page 5)

Our Tanglewood

(Continued from page 3)

sponsored by the Berkshire Music Center, was given in the Theatre at Tanglewood, August 14 through 18. Five concerts were given. One primarily devoted to choral and vocal music, three devoted to chamber music and one to orchestral music. All of the works performed during the Festival were prepared by Gunther Schuller. The works of 24 composers were performed.

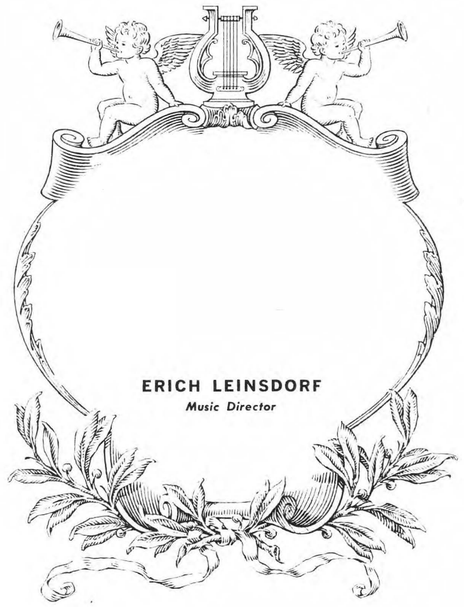
Two former Chicagoans' works were outstanding. The late Ruth Crawford Seeger with Adolf Weidig at the American Conservatory composed a superb quartet in 1931.

Michael Colgrass was born in Chicago. His "As Quiet As" had the best audience reception of the Festival.

The four commissioned works by the Fromm Foundation at the 1966 Festival were by Michael Colgrass, Douglas Leedy, Roger Reynolds and Henry Weinberg. Each of these composers was also represented by a second work. The commissioned composers are invited by the Fromm Foundation to stay at the center for the two weeks preceding the Festival to work with the performers in preparing their own works. All of the works were under the supervision of Gunther Schuller.

We salute Paul Fromm—a great American.

TANGLEWOOD



Festival of Contemporary Music

August 4, 5, 6, 7, 8, 10, 11, 1968

Sponsored by the

Berkshire Music Center

In Cooperation with the

Fromm Music Foundation

CONTEMPORARY MUSIC AT TANGLEWOOD

The Contemporary Music Program at the Berkshire Music Center comprises two kinds of activity: the study and performance of contemporary music, and instruction in composition for a limited number of composers whose previous studies and experiences have prepared them for work on an advanced level. The program is headed by Gunther Schuller, President of the New England Conservatory of Music. Student composers not only receive instruction from Mr. Schuller and this year's guest teacher, Ernst Krenek, but also participate in a series of seminars conducted by four visiting composers: Robert Cogan, Mario Davidovsky, Earle Brown, and Andrew Imbrie. In addition compositions by the student composers are performed at various Berkshire Music Center concerts, and prepared, as are the concerts of the Festival of Contemporary Music, under the supervision of Mr. Schuller.

Mr. Schuller replaces Aaron Copland who retired in 1965 after twenty-five years as head of the Composition Department at the Center.

Gunther Schuller

MUSICAL LEADER
CHICAGO, ILL.
MONTHLY-CIRC. N. AVAIL.

OCT 1966

96.

TRANSCRIPT-TELEGRAM (e)
HOLYOKE, MASS.
CIRC. 26,950

AUG 3 1968 New England Newsclip

Contemporary Music Festival At Tanglewood Begins Sunday

The 1968 Festival of Contemporary Music, sponsored for the fifth year by the Berkshire Music Center with the Fromm Music Foundation, begins Sunday, and runs through Sunday, Aug. 11, at Tanglewood. Electronic music, chamber and orchestral music, and opera will be presented.

Erich Leinsdorf, director of the Berkshire Music Center, will conduct a performance of Schoenberg's "Die Glueckliche Hand" on Aug. 7 at 8 p.m., preceding the premiere of a new opera by Stanley Silverman and Richard Foreman, the composer and lyricist respectively.

Called "Elephant Steps," it is the first stage work to be commissioned by the Berkshire Music Center in cooperation with the Fromm Music Foundation, and includes pop elements and filmed segments. The performance will be conducted by Michael Tilson Thomas, one of the BMC Conducting Fellows.

Three other works are also BMC-Fromm commissions to be premiered. On Monday, Richard Trythall's "Continuum" will be heard on a BMC orchestra program, conducted by Gunther Schuller, Head of Contemporary Music Activities at the Berkshire Music Center. On Tuesday, Aug. 6. Mark DeVoto's "The Distinguished Thing" will be heard on a chamber music program which will also include William T. McKinley's "Premises and Expositions."

Johns Gets Cabot Award At Tanglewood Concert

Michael P. Johns of 250 Greenwood Dr. received the Henry B. Cabot award from the Boston Symphony Orchestra Saturday night at the final concert at the Berkshire Music Festival.

The award of $100 and a citation is given annually to a summer music student at Tanglewood on the basis of musical ability and citizenship. Johns attended Tanglewood this summer on an associate fellowship from the Fromm Foundation. While there, he played the French horn in the Berkshire Music Center Orchestra and with chamber groups. He also performed with the Boston Pops Orchestra and the Boston Symphony.

The young musician's father, Robert M. Johns, is a teacher of music in the Manchester Public School System, and also plays the string bass with the Hartford Symphony.

A 1967 graduate of Manchester High School, Michael was the 1967 recipient of the David Manchuck Memorial Scholarship. During his senior year, he was a member of the Hartford Symphony, and for several years a member of the Manchester Civic Orchestra. He is now a member of the Springfield (Mass.) Symphony Orchestra.

He is entering his sophomore year at the New England Conservatory, Boston. James Stagliano, first horn player with the Boston Symphony, is his teacher.

Michael Johns

HERALD (e)
MANCHESTER, CONN.
CIRC. 14,150

AUG 29 1968 New England Newsclip

As I Hear It

'Neue Bahnen'

By Jay C. Rosenfeld

ON SEPTEMBER 30, 1853, Robert Schumann met Johannes Brahms for the first time. Brahms made a profound impression on Schumann, who, already as a boy, had shown literary ability almost equal to his piano playing. Schumann promptly expressed his enthusiasm for his new 20-year-old friend by writing an article entitled "Neue Bahnen" (New Paths) in the "Neue Zeitschrift fur Musik" (New Journal of Music).

Every composer we now include among the immortals met opposition in his own day. Schumann's championship of Brahms was a great lift for the young man. It also raised Schumann to a permanent niche in music history for his discernment, altruism and lack of jealousy, fairly rare ingredients in music circles.

* * * *

FRANZ LISZT went to bat for Wagner, who expressed his gratitude by stealing Liszt's daughter (although he did marry her later). We all resist change, whether it be our mother's cooking or the way the news of the day is conveyed to us. But the world marches on and leaves the resistants behind.

Anyone with vision and courage in most fields encountered incredulity, even hindrance. The stories of the efforts of pioneers in music to overcome reaction make wonderful yarns. Fortunately for history, much of the opposition is in print, being the autos-da-fe of no less distinguished a profession than that of music critics. It is the perpetual delight of students to lay bare the bad judgment of the most eminent practitioners of that rare art of music reviewing.

* * * *

BUT THE opposition has not come solely from critics. Not all composers were so unselfish and generous and clear-visioned as Schumann. Plenty of composers have disdained and ridiculed the work of their peers. The wife of Pierre Monteux, the conductor of the first performance of Stravinsky's "Sacre du Printemps" in Paris in 1913, related how Saint-Saens, sitting beside her in her box in the theatre des Champs Elysees that evening, kept turning to her and asking her, more rhetorically than not, "Vous aimez ca?" (You like that?).

The mocking disdain and discourteous ridicule endured by such men as Mahler, Debussy, Richard Strauss, in particular, and Bartok of but recent generations make jolly reading. The discomfiture of those who couldn't see the light at the time has not been allowed to fade and disappear.

* * * *

WITH THESE examples in mind, men who see neither aim nor validity in current painting, sculpture and music are sometimes prompted to withhold expressions of disapproval for fear of being exposed at some future date. Poor Arnold Schoenberg was the butt of the most savage barbs for his new 12-note system but he didn't take it sitting down. He hurled back as much as was aimed at him. There is never any verdict in this kind of vicious exchange and time is unkind to the explorer even if not to his discoveries. Stravinsky is no shrinking violet either in this kind of discussion.

Pierre Boulez in France and Karlheinz Stockhausen in Germany are two 40-year-olds who are today the forerunners of current music thinking. Stockhausen, at Williams College a year ago, played tapes of his music and defended, nay, slayed, half-hearted or indifferent listeners with a brand of verbal brilliance which must have converted and convinced anyone previously suspicious of the truth and power of his musicianship.

* * * *

AND NOW this week at Tanglewood we have had the most direct contact with the latest musical thinking of the day. Anyone whose musical training was based on books and methods taught in conservatories a generation or two ago has difficulty because he must unlearn the rules which prevailed in his day. The sounds, the methods of producing them, the types and styles are completely foreign to anyone whose learning has not kept pace.

Music is using raw materials and components analogous to those used by contemporary painters and sculptors. Some of it is chance music, as is a segment of the allied arts, but the practitioners know why they do what they do much better than Mr. Bach, Mr. Mozart and Mr. Beethoven knew of their own reasoning.

It might even be said that composers of today are the best informed and best trained of any generation of men ever engaged in the profession. With less conviction it might further be said, but this would apply in any area, that there is a faction whose creative resources do not justify the superstructures they impose on inadequate foundations.

* * * *

THE CONSISTENCY with which the Fromm Music Foundation has aided the Berkshire Music Center for 12 years to give opportunity to composers is one of the most potent and admirable forces in music today. Never has such a purpose been supported and guided by more intelligence and imagination. It is doubly significant that such energy is applied here where exactly 50 years ago, Mrs. Elizabeth Sprague Coolidge inaugurated a movement concentrating on chamber music which later expanded to include the good offices of the music department of the Library of Congress in Washington, and also where Serge Koussevitzsky, in 1940, put into effect and expanded his plans to aid students and composers up to and including the field of publishing new music.

"Neue Bahnen" have led to our neighborhood for 50 years. They have proved to have served traffic in both directions with achievements of lasting international importance.

GREENVILLE LOCAL
Wednesday, August 7, 1968

ATHENS HERALD
Thursday, August 8, 1968

This Week At At Tanglewood

Tuesday, Aug. 6: Festival of Contemporary Music chamber music, 8 p. m., Theatre Concert Hall . . . Wednesday, Aug. 7: Festival of Contemporary Music concert, Music Center orchestra, 8 p. m., Theatre Concert Hall . . . Thursday, Aug. 8: Festival of Contempoaary Music chamber music, 8 p. m., Theatre Concert Hall. Friday, Aug. 9: BSO conducted by Charles Wilson in Glinka's Ruslan and Ludmila, Rimsky-Korsakov's Scheherazade and Rachmaninoff's Piano Concerto No. 3 (Gina Bachauer), 8 p. m. Shed . . Weekend prelude, 7 p. m., Berkshire Boy Choir . . . Saturday, Aug. 10: Leinsdorf conducting BSO in Bizet's Excerpts from L'Ariesienne, Strauss' also sprach Zarathustra and Rachmaninoff's Piano Concerto No. 2 (Bachauer) 8 p. m., Shed . . . Sunday, Aug. 11: Leinsdorf conducting BSO in Brahms' Tragic Overture, Variations on a Theme by Haydn and Piano Concerto No. 2 (Bachauer), 2:30 p. m. Shed.

New York Post
D. 628,146 SAT. 354,497

AUG 2 1968

Music Festival at Tanglewood

The fifth annual Festival of Contemporary Music, sponsored by the Berkshire Music Center with the Fromm Music Foundation, begins Sunday and runs through Aug. 11 at Tanglewood, Lenox, Mass. Electronic music, chamber and orchestral music, and opera will be performed.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900

AUG 3 1968 New England Newsclip

Modern Music Series To Start on Sunday

The Berkshire Music Center, in cooperation with the Fromm Music Foundation, will open its Festival of Contemporary Music on Sunday evening at 8 with a concert of electronic music in the theatre-concert hall at Tanglewood.

Other concerts in the series include a performance by the Berkshire Music Center Orchestra on Monday at 8 p.m. Gunther Schuller, director of contemporary music activities at Tanglewood, will conduct. On Tuesday, there will be a program of chamber music, at 8 p.m.; on Wednesday, Erich Leinsdorf, director of the Boston Symphony Orchestra, will conduct a contemporary program featuring the Berkshire Music Center orchestra and opera company at 8.

On Aug. 8, there will be another chamber music recital at 8. The contemporary series will end with a faculty recital on Aug. 10 at 2:30 p.m. All events will be in the threatre-concert hall.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 30,239

AUG 10 1968 New England Newsclip

FESTIVAL OF CONTEMPORARY MUSIC

* * *

CONCERT OF ELECTRONIC MUSIC

Sunday, August 4, at 9:00 p.m.
Main Lawn, Tanglewood

* * *

Program

PRISCILLA SMILEY	Eclipse
KENNETH GABURO	Lemon Drops For Harry
J. K. RANDALL	Lyric Variations for Violin & Computer — Variations I-XIV only
	INTERMISSION
MARIO DAVIDOVSKY	Synchronisms No. 3
GYÖRGY LIGETI	Articulations
EARLE BROWN	Times Five

"This program was arranged with the intention of including a rather broad representation of electronic music from the now large repertoire of compositions realized in this media. We hope that this program also exemplifies the ability of the electronic medium to adjust itself with great flexibility to the stylistic and aesthetic compositional requirements of each composer.

"Mr. Gaburo's, Mr. Ligeti's, and Miss Smiley's pieces are purely electronic pieces. In other words, all their sounds were generated and modulated through electronic devices. Mr. Brown's piece uses the tape recorder as an extension of the instrumental ensemble. Mr. Davidovsky's piece for pre-recorded cello (Robert Martin) and electronic sounds belongs to a series of short pieces in which he intends to combine conventional instruments with electronic sounds, looking for a coherent musical result out of the conjunction of the two media. Mr. Randall's piece does use a pre-recorded violin part (Paul Zukofsky) with electronic sounds which were computer-generated.

"With the exception of this last piece, the rest of the program was produced in standard tape studios."

— MARIO DAVIDOVSKY

Contemporary Festival

The opening concert of the series of seven in the Festival of Contemporary Music, sponsored jointly by the Berkshire Music Center and the Fromm Music Foundation, began about 9 Sunday night for about 300 patient listeners on the damp grass.

It was a concert of electronic music dispensed from four giant speakers (two stereo pairs) on the roof of the back of the shed directed toward the lawn. The activating tape player was backstage out of sight.

There were five works on the program, three of them consisting entirely of sounds generated by electronic devices, one involving pre-recorded cello plus electronic sounds, and another beginning with unaccompanied violin and evolving into 19 variations of electronic sound composed by a computer.

Like most electronic music produced during recent years, it appeared to be the result of surrealistic techniques producing sounds in an infinite range of speeds, durations, volumes, pitches, sequences and combinations.

There were, as expected, a bewildering array of ticks, tocks, moans, crashes, (wind in the trees), pings, roars, shudders, (a truck on Hawthrone St. behind the high hedge), booms, whistles and wheezes.

It was interesting, of course, but as inhuman as a witch's wish.

Springfield Union
8-5-68

MUSIC PLUGGED IN AT TANGLEWOOD

Electronic Concert Scores Despite Some Distortion

By THEODORE STRONGIN
Special to The New York Times

LENOX, Mass., Aug. 5 — Gunther Schuller said it was in the speakers. Richard Kaye said it was on the tape. But everyone agreed the distortion was there in the electronic concert at Tanglewood last night.

Mr. Schuller, head of contemporary programs at the Berkshire Music Center, objected, and the volume was lowered. Mr. Kaye, the center's electronic technician, still insisted the distortion was recorded.

Nonetheless, the concert, the first of seven in this year's Festival of Contemporary Music here, turned out to be a delightful way to spend a hot summer evening.

The lights were out in the shed, and the music crackled out of the dark. The audience wandered about, chatting freely. And an erratic floodlight that was supposed to have signaled the end of each piece, went on and off at will, it seemed.

And the music, even with distortions, was far from a total loss. It seemed to gain stature as it traveled across the vast lawn.

But from the standpoint of pure sound, the music did suffer in specific ways. Mario Davidovsky's concentrated subtlety in "Synchonronisms No. 3" was diluted. And the cello in his work, as well as the violin in J. K. Randall's "Lyric Variations for Violin and Computer," did not bear the same relationship to the surrounding electronic sounds as those instruments do live.

Also, some of Gyorgy Ligeti's "Articulation" was dull. Priscilla Smiley's "Eclipse," too, depends upon clear differentiation of its elements and is cogently planned. But on two tracks instead of the four for which it was intended, it seemed oversimplified. It did not engage the senses as thoroughly as it would have had the sound been from four places.

Kenneth Gaburo's amiable, jazzy "Lemon Drops" and his "For Harry"—both pleasant enough if far from consistently engrossing—probably lost least in translation.

But in a way, this is quibbling. The outdoor concert worked. As one listener said, "I haven't heard much of this kind of music, but if I had to listen to it trapped in a seat in a hall, I'd go through the ceiling."

New York Times 8-5-68

TIMES (M)
NEW YORK, N. Y.
CIRC. 767,250

AUG 7 1968

New England Newsclip

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900

AUG 6 1968

New England Newsclip

97.

Music Review

Contemporary Music

By JAY C. ROSENFELD

THE 12TH Festival of Contemporary Music, which the Berkshire Music Center has been able to present with the cooperation of the Fromm Music Foundation, gave the second in its week-long series of concerts at Tanglewood last night in the Theater-Concert Hall. Gunther Schuller conducted the Center orchestra in five contemporary works.

Paul Fromm, the president of the foundation bearing his name, could not have found a more fecund terrain in which to cultivate his worthy aims than on the site where Serge Koussevitzky had established the school, which was to make musical history by furthering the careers of talented performers and inspired composers.

* * *

EXCEPT FOR Boris Blacher's "Orchestra Ornament," written "way back" in 1954, the year before the German composer spent the summer as visiting composer at the Berkshire Music Center, all the other compositions dated from 1960 on and their composers were in the audience.

The sounds they make are the result in most cases of unconventional uses of conventional instruments. The most appealing and freshest morsel of the evening was one which employed a tape. This was Mel Powell's "Immobiles." In certain sections, it was aleatory music, where the performers indulge in whimsical fancies or doodle. For this, Conductor Schuller stood immobile for stated periods. His function, for the whole evening, was to maintain precision and order. But he was so engrossed in his task and undoubtedly so permeated with its spirit, that he unfailingly indulged in body English as if to convey grace and shape to details in which there was little more than musical calculus. Some of the sounds were reminiscent of Boulez but in the permissive sections they recalled "Le Marteau sans meter."

* * *

"CONTINUUMS," by Richard Trythall had its first performance. It is a commission work by the Berkshire Center and the Fromm Foundation. A viola solo plays an introduction which is in the nature of an alto yodel, after which in selected sequences the orchestral sections enter until the whole ensemble is engaged in producing sounds of the marketplace or the factory.

* * *

NOT ONLY have the modes and means of expression been transferred but the core of the music is quite removed from previously accepted paths. There were occasional gleams of serenity in parts of Ernst Krenek's "Horizon Circled." Leon Kirchner's concerto for violin, cello, 10 winds and percussion retains the same genuine effusiveness his music of previous periods demonstrated but the language of the evening, in general terms, was billingsgate. Fascination there well could be but charm was noneexistent. This, however, may be the wrong elevation from which to evaluate the product.

PROGRAM VARIED AT TANGLEWOOD

Reminiscent Music Played With Up-to-Date Works

By THEODORE STRONGIN
Special to The New York Times

LENOX, Mass., Aug. 6 — "Continuums," "Horizons Circled," "Immobiles." Titles such as those attest the up-to-the-minute viewpoint of the Festival of Contemporary Music at Tanglewood this week.

In the same way, at last night's concert in the Theater-Concert Hall, titles like Concerto for Violin, Cello, Ten Winds and Percussion (by Leon Kirchner) and "Orchester Ornament" (by Boris Blacher) showed that the festival is aware of what Mr. Kirchner, in the program notes, called "historical connectedness." The festival spectrum is not exclusive.

Last night's concert by the Berkshire Music Center Orchestra, ranged from the blatantly old-fashioned "Orchester Ornament" (1954) in which the scoring, if not the structure, recalls Tchaikovsky, to Richard Trythall's "Continuums" (1968), in which the orchestral sheen is very much as of right now.

Work Has Its Premiere

"Continuums," commissioned by the center and the Fromm Music Foundation, the festival's sponsors, was heard in its first performance. It begins simply, with a solo viola stating and restating the basic material of the piece, punctuated by irregular wind interjections. Mr. Trythall stays very close to this basic scheme throughout, although he carries it through many changes. He establishes it so thoroughly that even when the orchestra creates a solid screen of close dissonance, the original material keeps its sense and personality.

Mr. Trythall's music is not at all the alienated, multimedia, campy type current today. A long, sustained, shifting, overlapping section, about two-thirds of the way through, is overtly moving, and it strongly involves the emotions. "Continuums" perhaps does not need its full 17 minutes to get across. It could have done the same thing in less time.

Mel Powell's "Immobiles I, II, III, IV" (1967) for tape and orchestra does not suffer from length. Remarkably compact, it presents four short universes of brilliant sound, one after the other. Each seems like a snip out of an infinitely continuous band. None has the formal sense of beginning, middle and end that is an earmark of the more conventional Kirchner Concerto (1960). The concerto goes its talkative, busy, sometimes engaging way without much chance to relax in between.

Ernst Krenek's "Horizon Circled" (1967), although its dissonant orchestral fabric is closer to Mr. Powell's than to Mr. Kirchner's, also has a sense of movement and direction (in this case circular, since it returns to the beginning) in contrast to Mr. Powell's cuts out of continuous time.

Gunther Schuller conducted all of the works with the perceptiveness and precision he always brings to build music. The same qualities were shown by the two soloists in the Kirchner, Paul Zukovsky, violinist, and Maria Kyprie, cellist.

FESTIVAL OF CONTEMPORARY MUSIC

* * *

BERKSHIRE MUSIC CENTER ORCHESTRA
Gunther Schuller, Conductor

Monday, August 5, at 8:00 p.m.
Theater-Concert Hall, Tanglewood

* * *

Program

LEON KIRCHNER	Concerto for Violin, Cello, Ten Winds and Percussion (1960) (in two movements)
PAUL ZUKOFSKY, *solo violin*	MARIA KYPRIE, *solo cello*
ERNST KRENEK	Horizon Circled (1967) 1. Azimuth 4. Inner Circle 2. Elevation 5. Parabola 3. Meridian 6. Zenith
RICHARD TRYTHALL	Continuums (1968) Commissioned by the Berkshire Music Center and the Fromm Music Foundation First Performance
	INTERMISSION
MEL POWELL	Immobiles I, II, III, IV For Tape and/or Orchestra (1967)
BORIS BLACHER	Orchester Ornament (1954)

FESTIVAL OF CONTEMPORARY MUSIC

* * *

CONCERT OF ELECTRONIC MUSIC

Sunday, August 4, at 9:00 p.m.

Main Lawn, Tanglewood

* * *

Program

PRISCILLA SMILEY	Eclipse
KENNETH GABURO	Lemon Drops For Harry
J. K. RANDALL	Lyric Variations for Violin & Computer — Variations I-XIV only

INTERMISSION

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8-5-'68

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New York Times 8-5-68

TIMES (M)
NEW YORK, N. Y.
CIRC. 767,250

AUG 7 1968

New England Newsclip

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900

AUG 6 1968

New England Newsclip

97.

PROGRAM VARIED AT TANGLEWOOD

Reminiscent Music Played With Up-to-Date Works

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Work Has Its Premiere

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Mr. Trythall's music is not at all the alienated, multimedia, campy type current today. A long, sustained, shifting, overlapping section, about two-thirds of the way through, is overtly moving, and it strongly involves the emotions. "Continuums" perhaps does not need its full 17 minutes to get across. It could have done the same thing in less time.

Mel Powell's "Immobiles I, II, III, IV" (1967) for tape and orchestra does not suffer from length. Remarkably compact, it presents four short universes of brilliant sound, one after the other. Each seems like a snip out of an infinitely continuous band. None has the formal sense of beginning, middle and end that is an earmark of the more conventional Kirchner Concerto (1960). The concerto goes its talkative, busy, sometimes engaging way without much chance to relax in between.

Ernst Krenek's "Horizon Circled" (1967), although its dissonant orchestral fabric is closer to Mr. Powell's than to Mr. Kirchner's, also has a sense of movement and direction (in this case circular, since it returns to the beginning) in contrast to Mr. Powell's cuts out of continuous time.

Gunther Schuller conducted all of the works with the perceptiveness and precision he always brings to build music. The same qualities were shown by the two soloists in the Kirchner, Paul Zukovsky, violinist, and Maria Kyprie, cellist.

Music Review

Contemporary Music

By JAY C. ROSENFELD

THE 12TH Festival of Contemporary Music, which the Berkshire Music Center has been able to present with the cooperation of the Fromm Music Foundation, gave the second in its week-long series of concerts at Tanglewood last night in the Theater-Concert Hall. Gunther Schuller conducted the Center orchestra in five contemporary works.

Paul Fromm, the president of the foundation bearing his name, could not have found a more fecund terrain in which to cultivate his worthy aims than on the site where Serge Koussevitzky had established the school, which was to make musical history by furthering the careers of talented performers and inspired composers.

* * *

EXCEPT FOR Boris Blacher's "Orchestra Ornament," written "way back" in 1954, the year before the German composer spent the summer as visiting composer at the Berkshire Music Center, all the other compositions dated from 1960 on and their composers were in the audience.

The sounds they make are the result in most cases of unconventional uses of conventional instruments. The most appealing and freshest morsel of the evening was one which employed a tape. This was Mel Powell's "Immobiles." In certain sections, it was aleatory music, where the performers indulge in whimsical fancies or doodle. For this, Conductor Schuller stood immobile for stated periods. His function, for the whole evening, was to maintain precision and order. But he was so engrossed in his task and undoubtedly so permeated with its spirit, that he unfailingly indulged in body English as if to convey grace and shape to details in which there was little more than musical calculus. Some of the sounds were reminiscent of Boulez but in the permissive sections they recalled "Le Marteau sans meter."

* * *

"CONTINUUMS," by Richard Trythall had its first performance. It is a commission work by the Berkshire Center and the Fromm Foundation. A viola solo plays an introduction which is in the nature of an alto yodel, after which in selected sequences the orchestral sections enter until the whole ensemble is engaged in producing sounds of the marketplaee or the factory.

* * *

NOT ONLY have the modes and means of expression been transferred but the core of the music is quite removed from previously accepted paths. There were occasional gleams of serenity in parts of Ernst Krenek's "Horizon Circled." Leon Kirchner's concerto for violin, cello, 10 winds and percussion retains the same genuine effusiveness his music of previous periods demonstrated but the language of the evening, in general terms, was billingsgate. Fascination there well could be but charm was nonexistent. This, however, may be the wrong elevation from which to evaluate the product.

FESTIVAL OF CONTEMPORARY MUSIC

* * *

BERKSHIRE MUSIC CENTER ORCHESTRA

Gunther Schuller, Conductor

Monday, August 5, at 8:00 p.m.

Theater-Concert Hall, Tanglewood

* * *

Program

LEON KIRCHNER — Concerto for Violin, Cello, Ten Winds and Percussion (1960) (in two movements)

PAUL ZUKOFSKY, *solo violin* — MARIA KYPRIE, *solo cello*

ERNST KRENEK — Horizon Circled (1967)

1. Azimuth
2. Elevation
3. Meridian
4. Inner Circle
5. Parabola
6. Zenith

RICHARD TRYTHALL — Continuums (1968)

Commissioned by the Berkshire Music Center and the Fromm Music Foundation

First Performance

INTERMISSION

MEL POWELL — Immobiles I, II, III, IV For Tape and/or Orchestra (1967)

BORIS BLACHER — Orchester Ornament (1954)

98.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900
AUG 7 1968
New England Newsclip

FESTIVAL OF CONTEMPORARY MUSIC

* * *

Tuesday, August 6, at 8:00 p.m.

Theater-Concert Hall, Tanglewood

* * *

Program

JOSEPH MANERI — Chamber Piece for Woodwinds, Brass and Percussion (1968)

Members of the Berkshire Music Center Fellowship Program
STEFAN MINDE, Conductor

DONALD HARRIS — Ludus (1966)

Violin — PAUL ZUKOFSKY
Viola — ROBERT JONES
Bass — LAURENCE EPSTEIN
Oboe — TIMOTHY VALENTINE
Bassoon — CEDRIC COLEMAN
Violin — EDITH HALADJOFF
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Flute — SUSAN GREENBERG
Clarinet — PAUL GALLO
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Conductor — JULIO MEDAGLIA

MARK DEVOTO — The Distinguished Thing (1968)
(Concerto No. 3 for Piano and Twelve Instruments)

Commissioned by the Berkshire Music Center and the Fromm Music Foundation
First Performance

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Violin — YOUNG NAM KIM
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Music Review

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THE OTHER four episodes are also experimental from a scientific approach. The musicians have special stands on which rests their music on sheets very much like a roll of wallpaper. The conductor indicates, in the exact manner we used to tell our teacher we wanted to leave the room, that this performer should read and play, No. 2, that one No. 1, another, No. 3, and so on. This method assures that, at the whim of the conductor, the piece will never be played in the exact combination of sounds obtained before.

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Donald Harris' "Ludus" for five each of strings and winds is the only one which attempts to include references to feelings and moods, in this case, to those expressed by games in the domain of childhood.

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THE MOST exhilarating piece of the evening was the final one, "Portraits of Three Ladies" by Edwin London. This was a musical-visual setting of selections from Rosemary and Steven Vincent Benet's "A Book of Americans." The ladies were Pocahontas, Dolly Madison and Nancy Hanks. The performance required 16 musicians, a narrator, a mezzo-soprano, a male dancer (if circumstances permit) and slide projections.

This was pure fun, as the composer projects his material with irreverent wit. Three screens depended from the stage ceiling show stills and messages at the same time. As an example of the spirit of the act, one slide consisted solely, in relation to President Madison's wife, of a pithy "Hello Dolly."

NOVELTIES HEARD AT TANGLEWOOD

Contemporaries' Program Presents 5 Composers

By THEODORE STRONGIN
Special to The New York Times

LENOX, Mass., Aug. 7—To some degree, at least, the music of each of the five composers on last night's Festival of Contemporary Music concert in the Theater Concert Hall at Tanglewood had a personal touch. With all except one, that touch was diluted, sketchy or dampened by derivativeness.

Oddly, the one work that stood out as best organized to these ears — William T. McKinley's "Premises and Expositions" for four strings and four winds—was alatoric. So there can be argument as to whether the performers or the composer were responsible for the results. But Mr. McKinley chose strong and clear guidelines for four of his five "Premises, etc." so that, in performance, they came out fresh and shining.

Sounds are Fascinating

Sometimes Mr. McKinley called for extravagant, chaotic noodling punctuated by silences sometimes he set up a sustained sound, around which the other players pranced. In all cases except the one he describes as a tribute to Schoenberg, he created fascinating areas of sound with a minimum of musical means.

"Premises and Expositions," heard in its first performance, was one of two works on the program jointly commissioned by the festival's sponsors, the Berkshire Music Center and the Fromm Foundation. The other, also heard for the first time, was Mark de Voto's "The Distinguished Thing," subtitled Concerto No. 3 for Piano and Tswelve Instruments.

Older Composers Quoted

"The Distinguished Thing" (the title is a quotation from Henry James) is an attempt to make something new out of the memory of old associations, in this case, the composer says, mainly Debussy, Alban Berg and ancient jazz.

But the solo piano (excellently played by Craig Sheppard) sounded isolated from the rest of the group. The music never quite became an entity, and in general the work was sketchy and not fleshed out.

As to the rest of the program, Edwin London's multimedia "Portrait of Three Ladies (American)," uses offbeat slide projections, an alto soloist, Jacqueline Pierce, and a narrator reciting poems by Rosemary and Stephen Vincent Benet about Pocahontas, Dolly Madison and Nancy Hanks.

Idea Poorly Realized

Mr. London's attempt at campiness is occasionally funny, but his music is chaotic and the effect of the art work is static. As a whole, the idea is brighter than his realization of it.

Also heard were Joseph Maneri's muscular but sometimes indistinct 12-tone Chamber Piece for Woodwinds, Brass and Percussion, and Donald Harris's rhapsodic "Ludus," nicely written to give the performers a chance to shine as individuals, but very much familiar territory.

Members of the Berkshire Music Center Fellowship Program were the performers and conductors for the evening.

N.Y. Times
8-8-'68

FESTIVAL OF CONTEMPORARY MUSIC

* * *

Wednesday, August 7, at 8:00 p.m.

Theater-Concert Hall, Tanglewood

* * *

Program

ARNOLD SCHOENBERG — Die Glückliche Hand Op. 18 (1910–13)

Libretto by the composer

Sopranos — EMILY DERR, BONITA GLENN, DONNA PRECHT
Altos — FRANCES PAVLIDES, PHYLLIS ELHADY, JACQUELINE PIERCE
Tenors — ROGER LUCAS, ARTHUR SJOGREN, GENE FORD
Basses — RICHARD SHAPP, LEE EVANS, FRANCIS HESTER
Der Mann — LESLIE GUINN

Berkshire Music Center Orchestra
Conducted by ERICH LEINSDORF
Musical Assistant — STEFAN MINDE

30-MINUTE INTERMISSION

STANLEY SILVERMAN — Elephant Steps (1968)

Commissioned by the Berkshire Music Center and the Fromm Music Foundation
First Performance

Libretto by RICHARD FOREMAN
Theatrical Production by RICHARD FOREMAN
Production supervised by STANLEY SILVERMAN
Art by POWER BOOTHE — Films by ERNIE GEHR
CLAUDE LEE, *Production Assistant*
DOUGLAS BLACK, *Stage Manager*

* * * *

CAST

Hartman — STENCE JACKSON
Max — LUTHER ENSTAD
Hannah — SUSAN HOAGLAND
Otto — JAMES JONES
Doctor — PHILIP ERIKSON
Lady — LINDEN MAXWELL
Scrubwoman — DONNA NEWMAN
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Members of the Berkshire Center Orchestra
Conducted by MICHAEL TILSON THOMAS

Neglected Schoenberg appeals

By MICHAEL STEINBERG
Globe Music Critic

The ARTS

LENOX — Wednesday's was one of a tiny number of performances Schoenberg's "Die Glueckliche Hand" has had here or in Europe. The recording in the first volume of Columbia's Schoenberg series has done something to make the work known, but its neglect is odd because the music is strong and appealing to the point even of having had success at the premiere in 1924.

"Die Glueckliche Hand," begun in 1910, was finished in 1913. The title has been translated as "The Lucky Touch" or "The Golden Touch," and it is an allergory, on a text of Schoenberg's own, about the artist who is repeatedly humiliated in his wooing of the bitch goddess Success, and unaware of the true sources where he should seek happiness. The only vocal parts are those of The Man, a bass-baritone, and of a singing and speaking ensemble of 12 solo voices. The other roles are performed in pantomime, and Schoenberg's scenario provides detailed information about that as well as giving an intricate scheme for stage lighting.

Schoenberg began the score shortly after his move into the world of free dissonance, and finished it at a time when he was well settled in his new language. It was in "Die Glueckliche Hand" that he developed the "Sprechstimme" technique of "Pierrot lunaire" and "Moses und Aron."

It is a dense and active music that packs enormous force into its less than 20 minutes duration. The virtuosity and fantasy of the orchestral writing are remarkable, and the sound itself plays an important part in establishing the particular dramatic atmosphere: the characteristic sonority of "Die Glueckliche Hand" differs from the crazily enchanted one of the contemporary "Erwartung" as much as the "Meistersinger" sound differs from that of "Tristan."

Leslie Guinn, though serious and thoroughly prepared, lacked something in personal force as The Man, though in this part, which requires much more of the actor than of the singer, a performer in severely handicapped in concert presentation because the vocal interventions are brief and scattered. The 12 singers of the chorus did their job excellently. Erich Leinsdorf, who had been assisted in rehearsals by Stefan Minde, one of the B.M.C. conducting fellows, conducted with superb results interpretively and technically, getting extraordinarily effective work from the young musicians of the Berkshire Music Center Orchestra. They had been intensively, extensively, and effectively rehearsed, and they played beautifully, with exciting assurance and involvement.

To be sure, vintage Schoenberg is a hard act to follow, but Stanley Silverman's "Elephant Steps," a B.M.C. Fromm Foundation commission that came after two runthroughs of "Die Glueckliche Hand," struck me as a bore produced by a man who is in many ways gifted and skilled, but uncritical, self-indulgent, and simple-minded.

"Elephant Steps," whose text is by Richard Foreman, is a plotless fantasy about the dying of a man called Hartman who imagines he hears elephants stomping about the roof. Silverman describes the work as "theater using opera singers." It lasts about an hour and a quarter; it works a bit like an opera that is constantly intruded upon by pop, rock, film, and other sorts of musical, non-musical, and anti-musical interference; and it requires, along with an ensemble of about 18 conventional instruments, acting singers of diverse styles, films, still projections, electronic music, and other taped material.

The visual side of the production was primitive and generally dismal. The musical side was excellent, and at its best, as in some of the playing by members of the B.M.C. Orchestra, Thomas's conducting, Zukofsky's bit, the performances of Donna Newman (scrubwoman) and James Jones (Otto), brilliant.

Boston Globe 8-9-'68

98.

Music Review

Fromm Chamber Music

By JAY C. ROSENFELD

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AUG 7 1968 New England Newsclip

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Theater-Concert Hall, Tanglewood

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Members of the Berkshire Music Center Fellowship Program
STEFAN MINDE, Conductor

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N.Y. Times
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LENOX — Wednesday's was one of a tiny number of performances Schoenberg's "Die Glueckliche Hand" has had here or in Europe. The recording in the first volume of Columbia's Schoenberg series has done something to make the work known, but its neglect is odd because the music is strong and appealing to the point even of having had success at the premiere in 1924.

"Die Glueckliche Hand," begun in 1910, was finished in 1913. The title has been translated as "The Lucky Touch" or "The Golden Touch," and it is an allergory, on a text of Schoenberg's own, about the artist who is repeatedly humiliated in his wooing of the bitch goddess Success, and unaware of the true sources where he should seek happiness. The only vocal parts are those of The Man, a bass-baritone, and of a singing and speaking ensemble of 12 solo voices. The other roles are performed in pantomime, and Schoenberg's scenario provides detailed information about that as well as giving an intricate scheme for stage lighting.

Schoenberg began the score shortly after his move into the world of free dissonance, and finished it at a time when he was well settled in his new language. It was in "Die Glueckliche Hand" that he developed the "Sprechstimme" technique of "Pierrot lunaire" and "Moses und Aron."

It is a dense and active music that packs enormous force into its less than 20 minutes duration. The virtuosity and fantasy of the orchestral writing are remarkable, and the sound itself plays an important part in establishing the particular dramatic atmosphere: the characteristic sonority of "Die Glueckliche Hand" differs from the crazily enchanted one of the contemporary "Erwartung" as much as the "Meistersinger" sound differs from that of "Tristan."

Leslie Guinn, though serious and thoroughly prepared, lacked something in personal force as The Man, though in this part, which requires much more of the actor than of the singer, a performer in severely handicapped in concert presentation because the vocal interventions are brief and scattered. The 12 singers of the chorus did their job excellently. Erich Leinsdorf, who had been assisted in rehearsals by Stefan Minde, one of the B.M.C. conducting fellows, conducted with superb results interpretively and technically, getting extraordinarily effective work from the young musicians of the Berkshire Music Center Orchestra. They had been intensively, extensively, and effectively rehearsed, and they played beautifully, with exciting assurance and involvement.

To be sure, vintage Schoenberg is a hard act to follow, but Stanley Silverman's "Elephant Steps," a B.M.C. Fromm Foundation commission that came after two runthroughs of "Die Glueckliche Hand," struck me as a bore produced by a man who is in many ways gifted and skilled, but uncritical, self-indulgent, and simple-minded.

"Elephant Steps," whose text is by Richard Foreman, is a plotless fantasy about the dying of a man called Hartman who imagines he hears elephants stomping about the roof. Silverman describes the work as "theater using opera singers." It lasts about an hour and a quarter; it works a bit like an opera that is constantly intruded upon by pop, rock, film, and other sorts of musical, non-musical, and anti-musical interference; and it requires, along with an ensemble of about 18 conventional instruments, acting singers of diverse styles, films, still projections, electronic music, and other taped material.

The visual side of the production was primitive and generally dismal. The musical side was excellent, and at its best, as in some of the playing by members of the B.M.C. Orchestra, Thomas's conducting, Zukofsky's bit, the performances of Donna Newman (scrubwoman) and James Jones (Otto), brilliant.

Boston Globe 8-9-'68

MUSIC: The Latest—and the Not-Latest—At Tanglewood

TANGLEWOOD SEES AN 'OCCULT OPERA'

Silverman's 'Elephant Steps' Raises Some Questions

By THEODORE STRONGIN
Special to The New York Times

LENOX, Mass., Aug. 8 — "Elephant Steps," Stanley Silverman's hour-long "occult opera," seen and heard in its premiere at Tanglewood last night, has scarcely a single unfamiliar element.

That doesn't mean that its bits of jazz, rock 'n' roll, Renaissance madrigal, torch song, tape music, straight opera and whatever else for one moment add up to anything safe, sane and recognizable.

First of all, is it an opera or a planned happening? It has the proper trimmings for opera: singers, arias, ensembles, a conductor, orchestra, chorus, scenery and so on. But it also has spoken episodes, film clips, slide projections and many other trappings of present-day happenings.

Next, does it have a plot? Well, there's this character, Reinheart . . . or are there two Reinhearts? And who is Hartman? Reinheart is in bed as the "opera" begins. He falls out of bed several times. There's a doctor in the room. A man (Hartman?) comes in the room. He goes out and is trapped in a wall with his head showing in the room. He has two large, shaggy, white hands. Everyone is prooccupied with hands.

Then there's a radio station. Does Hartman get on the air or doesn't he? It's not clear. And so on until the end when Reinheart (or was it Hartman?) climbs up a ladder and stays there.

All Senses of Equal Value

This is just a little bit of the "plot," and if it's confusing, it was not. Mr. Silverman and his colleague, Richard Foreman, who wrote the libretto for "Elephant Steps" and staged it, are courageous men.

What they have done is taken all the senses, not just hearing, and given them equal value. They have stretched the awareness. Reinheart's falling out of bed, for instance, has the same function as a musical note or accent. So does a green light bulb that keeps going on and off, irregularly but often, and a silent film loop in which a man takes gloves out of his pocket and puts them on over and over again. In a stream of consciousness way, "Elephant Steps" has form.

If it seemed uneventful at times, it was partly for mechanical reasons. Two of six loud speakers did not function. A projector failed to operate during one scene. There were human difficulties, too.

The actor-singers were sometimes slow in their responses. And one suspects that Mr. Silverman and Mr. Foreman need to add more unexpected events to occupy the fringe of the senses. "Elephant Steps" needs more "notes," musical and otherwise, to keep the pace from flagging.

But dead spots or not, the two men have entered a challenging realm and are successful enough on first try to make "Elephant Steps" very beguiling. Just don't try to understand it.

The spirited participants, all members of the Berkshire Music Center, were Spence Jackson, Luther Enstad, Susan Hoagland, James Jones, Philip Erikson, Linden Maxwell, Donna Newman, Paul Zukofsky, Michael Tilson Thomas, who conducted, and members of the Berkshire Center Orchestra and Chorus.

"Elephant Steps" was commissioned by the center and the Fromm Foundation, sponsors of the Festival of Contemporary Music, of which the concert was a part.

Earlier in the program, Erich Leinsdorf conducted the center's orchestra in superheated performances of Schoenberg's "Die Glückliche Hand."

By IRVING LOWENS
Music Critic of The Star

TANGLEWOOD, Near Lenox, Mass. — What with so many spectacular new summer homes for orchestras popping up all over the country like mushrooms after a spring rain, it is easy to forget that the oldest of these installations is, in many ways, still the best.

Tanglewood means much more than weekend concerts by the Boston Symphony Orchestra. The place is really the center of that orchestra's educational activities, and Erich Leinsdorf and his colleagues take education seriously.

Surely, one of the most important educational activities at Tanglewood, for composer, performer and listener alike, is the annual Festival of Contemporary American Music sponsored by the Berkshire Music Center in cooperation with the Fromm Music Foundation of Chicago. The fifth such festival took place here from Aug. 4 through 11; as usual, it was sornething of a mind-stretcher.

Performed during the course of seven concerts were 31 compositons by 28 composers, including premieres of four works commissioned by the Fromm Foundation and the Berkshire Music Center. The Fromm commissions went to Richard Trythall (for his "Continuums" for orchestra), Mark DeVoto (for his "The Distinguished Thing," subtitled Concerto No. 3 for Piano and 12 Instruments), William T. McKinley (for his "Premises and Expositions" for eight instruments) and Stanley Silverman (for his stage piece, "Elephant Steps").

Other composers represented on the programs were, in order of their appearance, Priscilla Smiley, Kenneth Gaburo, J. K. Randall, Mario Davidovsky, Gyorgy Ligeti, Earle Brown, Leon Kirchner, Ernst Krenek, Mel Powell, Boris Blacher, Joseph Maneri, Donald Harris, Edwin London, Arnold Schoenberg, Andrew Imbrie, Joseph Schwantner, Lawrence Moss, Yannis Xenakis, Robert Cogan, Charles Ives, Edgard Varese, Ingolf Dahl, Anton Webern and Bohuslav Martinu.

Emphasis during the 1968 Fromm week was less insistently on the latest thing — something of a healthy development, I should say. The avant-garde was on hand and was treated with courtesy and respect, but the general feeling-tone of the festival was somewhat retrospective. Indeed, a special point was made of this development.

"Tonight's performance of Arnold Schoenberg's Op. 18," wrote Daniel Hathaway in his program notes for the Aug. 7 performances of "Die Glueckliche Hand," "is the direct result of a conversation between Paul Fromm and Erich Leinsdorf. Mr. Fromm suggested that the Festival of Contemporary Music at Tanglewood might well include not only examples of music being written in the present decade, but also representative works already in the repertoire from earlier in the century — pieces which have had a profound influence on later composition and which serve as a background to compositional activities in our own time. Mr. Leinsdorf responded enthusiastically to this suggestion, and has chosen 'Die Glueckliche Hand' for inclusion in the present contemporary music series."

Additional evidences of an attempt to give the festival an added dimension in time were the presentation (on the afternoon of Aug. 10) of all four Charles Ives violin sonatas, and (on the final day of the festival) of music by such comparative fuddy-duddies as Varese, Dahl, Webern and Martinu.

This was all to the good, but I have to confess that of all the music I heard, the most fascinating (if not the most successful) was a wild, way-out "occult opera upon perception and upon accomplishment" by Stanley Silverman entitled "Elephant Steps," which occupied the second half of the Aug. 7 bill. It is to be repeated on Aug. 22.

Silverman, who studied with Kirchner and Milhaud, is music director for the Repertory Theater at the Lincoln Center for the Performing Arts in New York City. He is a knowledgeable theater man, with an uncanny knack for mimicking the styles of other men. Among his works is some incidental music for Bertolt Brecht's "Galileo," which I saw and heard in the Williamstown (Mass.) Theater a few days after the premiere of "Elephant Steps."

I cannot refrain from quoting the entire program note on Silverman's librettist.

"Richard Foreman," it goes, "reports that very little is known about Mr. Foreman."

For that matter, very little is known about Richard Foreman's libretto, even after the opera has been experienced. A translation into recognizable English of a few sentences from the synopsis goes like this:

"Scene I: Hartman in bed, the doctor and Hannah in attendance. Max comes in and says, 'Stop seeing Reinheart.'

"Scene II: Outside Reinheart's home: Max tries to scare everyone. Hartman faints as the doctor magically passes through the door.

You get the picture — don't worry about the plot. What takes place on stage for more than an hour is a continual circus, quite irrational but nevertheless imbued with some sort of wild logic. To the orthodox singers, arias, ensembles, orchestra, chorus, scenery and conductor, Silverman has added everything (including the kitchen sink) — film clips, slides, spoken episodes, electronically generated sounds, flashing lights, a conductor who participates in the general pandemonium on stage, a concertmaster who takes stage center and does the most hilarious off-pitch take-off on gypsy cafe fiddlers I have ever experienced.

The music? A collage which utilizes jazz, rock, folk, torch song, tape, Renaissance madrigal (in a screamingly funny burlesque of the New York Pro Musica), and what have you.

If it sounds odd, it is. Yet for a good part of the 70 minutes or so that the piece lasts, it grips the attention and engages the imagination. I do think that it would improve with a little editorial discipline. Half the length would have been twice as good. But there is no gainsaying the hypnotic effect of "Elephant Steps."

One of the most extraordinary things about this extraordinary piece is that Michael Tilson Thomas and not the composer conducted. And the other participants in the action, all of whom did splendidly by Silverman, deserve at least mention by name. They were Spence Jackson, Luther Enstad, Susan Hoagland, James Jones, Philip Erikson, Linden Maxwell, Donna Newman, and Paul Zukovsky.

Is this really necessary, some outraged and enraged Beethoven-lover might well inquire? It is, I am afraid, and I can find no words more cogent to explain why than those of Erich Leinsdorf:

"The Festival of Contemporary American Music is a necessity, and as director of the Berkshire Music Center and as music director of the Boston Symphony I feel profound gratitude toward the Fromm Foundation, which has for years supported this venture. My own feelings about the necessity of such a festival are mixed. If the public were receptive to the various trends of the present day contemporary musical creative efforts, we could more easily, more frequently, more lightheartedly, and more confidently schedule as part of our regular programs the works of the gifted younger generation, even the frankly experimental pieces. This is the only correct position of contemporary music.

"Approximately 20 years ago the late Wilhelm Furtwaengler said that the contemporary composer must be able to face the confrontation with his colleagues of the past, and if he cannot stand being performed between Mozart and Brahms or between Bach and Tchaikovsky then we have something very seriously wrong in our music world. There is no service to either the composer or the public if one places indiscriminate blame rather than face the mood as it exists in the ever-broadening audience today. There is a gulf that separates the contemporary composer from the majority of the music attending public. To deny this is to deny a simple fact of our life. Whether it be in Vienna or Berlin, Paris or Milan, London or Boston, San Francisco or New York the problem still exists, and it is distressing that we do not know exactly how to solve it. No amount of talk or written admonition can mask this simple and appalling state.

"It is the task of a music center (which can rely on specialized groups — both performing and listening, which can count on a special mood of relaxed concentration during the summer months, which can play for groups of people who do not come to us tired from a working day) to present all schools of contemporary music — experimental, improvisational, electronic, for example. We hope that over the years this service will help to clarify the central issue — how to get the public at large to be as curious, as expectant as eager for a new opus from a living composer as were our grandfathers when a new work by Brahms was announced for performance."

A footnote. It is self-evident that music critics too are deeply concerned about what Leinsdorf terms "the central issue." To the end that critics may be better able to clarify it for their readers, and as the result of friendly discussions over the past year, the national Music Critics Association will be presenting professional workshops centered around the Festival of Contemporary American Music beginning in 1969 at Tanglewood, with the complete cooperation of both the Berkshire Music Center and the Fromm Music Foundation.

Who knows? A decade from now there might be hundreds of music critics who really dig it.

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SYNOPSIS? LIBRETTO?

Whatever it may be called, it is Richard Foreman's words for "Elephant Steps" by Stanley Silverman. It may not have a label, but it exists. And understanding comes before labeling, anyway.

The New York Times
NEW YORK, N. Y.
D. 840,499 SUN. 1,494,704
AUG 9 1968

The Sunday Star
WASHINGTON, D. C.
CIRC. 358,738
AUG 18 1968

MONITOR (e)
BOSTON, MASS.
CIRC. 192,300
AUG 9 1968

Première of 'Elephant Steps': omni-opera?

By Craig Stinson

Lenox, Mass.

ARTS
ENTERTAINMENT

There were two extraordinary pieces of theatrical entertainment on the program at Tanglewood Wednesday night. The concert, fourth in the current Festival of Contemporary Music, sponsored jointly by the Fromm Foundation and the Berkshire Music Center, included two performances of Schoenberg's "Die Glückliche Hand" as well as the world première of a work by Stanley Silverman entitled "Elephant Steps, an occult opera upon perception and upon accomplishment."

"Die Glückliche Hand" is, of course, not contemporary. It dates from the years 1910-1913, long before Schoenberg had developed his 12-tone system of composition.

In fact, however, the piece has almost never been performed. Its première in Vienna in 1924 was one of the few public successes during the early part of Schoenberg's career. Yet few conductors have ventured to try it since.

Schoenberg monodrama

There was ample reason therefore for Erich Leinsdorf to program it alongside the more recent works. What was disappointing in the extreme was that Mr. Leinsdorf chose to do a concert version—without costumes, sets, lights, or action.

The Tanglewood Theater is not a large place, and there is no pit; but even if the music had had to be canned and played back over a loudspeaker in order to permit action on the stage, the effect would have been far more meaningful.

"Die Glückliche Hand" is a symbolic, presumably autobiographical monodrama for baritone, chorus, and orchestra, in which the visual elements—especially the lighting—are almost as closely regulated as the music. Schoenberg the visual artist is involved in this piece as well as Schoenberg the musician. Doing the work without those visual components is a bit like doing "Aïda" without the music. The listener can get almost as much by putting on a record—which he has been able to do for a number of years now.

As for "Elephant Steps," it too was frustrating, but only so long as one occupied himself with such useless questions as "What is it all about?"

Operatic dada?

The work may indeed have been about something (there were one or two short threads of continuity), but for the most part the stage action—in rapidly changing settings from a hospital to a radio studio—seemed bizarre and unrelated. Comprehensibility was further reduced by poor diction on the part of several of the singers.

The only sensible approach, from the listener's point of view, was to enjoy it as a piece of operatic dada (there were in fact a number of clear references to the styles and aesthetics of the '20's). As such it was most entertaining.

It also proved that Mr. Silverman is versatile in a number of different media. Electronic tape loops, film loops, still projections, "serious" (mostly atonal) music, pop music, rock, jazz, you-name-it—it was all there in a kind of omni-opera, and all handled with impressive dexterity.

Michael Tilson Thomas, the current Koussevitzky Fellow at the Berkshire Music Center—displayed a commensurate level of dexterity in coordinating the piece from the podium.

100.

Art

Music Review

Opera Comes to Tanglewood

By JAY C. ROSENFELD

LAST NIGHT'S program at Tanglewood overpowered and dazed its audience to a greater degree than any other event in the week-long Festival of Contemporary Music being sponsored by the Berkshire Music Center and the Fromm Music Foundation of Chicago.

* * *

THERE WERE but two works — the first was Arnold Schoenberg's 20-minute operetta "Die Gluckliche Hand" (The Lucky Touch), which dates from 1913. For this, Erich Leinsdorf, music director of the Boston Symphony Orchestra, came over to the student orchestra and small chorus of the Center and conducted an extremely well-prepared and tightly-knit performance. Furthermore, with great consideration and courtesy, he repeated the entire drama. It cannot easily be grasped at one hearing.

The other part of the evening was a commission of the Center and the foundation to Stanley Silverman, music director for the Repertory Theatre at Lincoln Center for the Performing Arts. This single act is painfully long, mainly incomprehensible and a gigantic spoof which is entitled "Elephant Steps."

* * *

SCHOENBERG'S DRAMA had definite influence on the direction of a trend in the music which was to follow. The libretto is his own, as is the musical language. The play is deeply involved in symbolism of a man's quest for earthly happiness. The means of expression are cogent and compelling and, while not easily intelligible, the impact is undeniable.

I remember hearing Euripides' "Medea" performed in period after World War I in the Olympic Stadium at Athens. The language was completely beyond me. The chorus used a directly here effective as its classic predecessor. The single vocal soloist, distinctly qualified, in the character of "Der Mann" (the Man) was baritone Leslie Guinn.

The play is in four episodes or scenes played without interruption. The stage directions if utilized, would require the activation of fantastic devices, but it is the music which expresses the surging emotions of the intense short tragedy in a language as Greek to me as was "Medea," but equally impressive.

* * *

SILVERMAN'S WORK defies classification. It contains fragments of every possible derivation, some decidedly unpleasant others light and diverting. It was staged by a cast which may have sensed its meaning, which was bewildering to a part, at least, of the audience. There were obvious hallucinations proceeding from considerable impedimenta on stage. Strangely costumed characters moved, or rested, in ticket booths, a dirty bed, mobile instant outhouses; there were unshaded light bulbs, grotesque still pictures projected on the wall to the rear high behind the music action and orchestra and a company of six vocalists seated to the right on stage. Michael Tilson Thomas conducted with conspicuous control of the many impossibly-related components.

* * *

THE MUSIC was reminiscent of current popular styles and in that sense was ingratiating, but it reminded me of the Brecht

Berkshire Eagle 8-8-'68

THE BERKSHIRE EAGLE
PITTSFIELD, MASS.
DAILY CIRC. 175,118
SUN. CIRC. 185,317

8-18-68

The World Of Music

A Festival Within A Festival

By BORIS NELSON
Blade Music Critic

Tanglewood, of course, doesn't only mean the Boston Symphony Orchestra in concert. Ever since 1940, when the Berkshire Music Center was established at Tanglewood by Serge Koussevitzky, the center has been developed to provide professional training and artistic experience to young musicians. The Tanglewood Institute is now operated by Boston University and the New England Conservatory of Music, under the aegis of the Berkshire Music Center, and offers in addition to music, courses in the related arts.

One of the outstanding features of these activities is the annual Festival of Contemporary American Music, a festival within a festival, which was initiated in 1963, with the generous support of the Fromm Music Foundation — dedicated to the furtherance of contemporary music — began its general program at Tanglewood in 1957.

The festival is part of the contemporary music program at the Berkshire Center, which includes instruction on composition for a limited number of composers as well as the study and performance of contemporary music. This program is headed by Gunther Schuller, president of the New England Conservatory in Music, a composer in his own right, who replaced Aaron Copland, who retired in 1965 after 25 years as head of the center's composition department.

The Contemporary Music Festival provides a week-long confrontation with the new ideas and directions in music. "The Festival," Schuller assures us, "does not claim to be comprehensive or all-permissive," but it has given opportunity to the contemporary musical creator and given the contemporary creations well-prepared performances.

A special stimulus has been provided by Paul Fromm and the center by annually commissioning a number of works by young composers, many of whom are in attendance, helping to prepare the performances and meeting with the students and critics as well. Many now-recognized compositions failed at premiere performances simply because they were poorly performed.

Here at Tanglewood, Gunther Schuller sees to it that this does not happen. With deep understanding and loving devotion he prepares and often conducts these works, no matter how far out, how complex. It is a challenge to him as well as to the fellows of the institute who play with professional aplomb and dedication.

Whether the music always succeeds, I am not sure, but it does provide another channel of communication between composer and public, without which all music would die of attrition. After having listened to rehearsals and several concerts of this "new" music, however, I am no longer certain if this is the ideal way of presenting such individual creations which tax both ear and mind.

A two-hour concentrated dose of unfamiliar idioms saturated at least this listener — a fact which was brought home beautifully when a different frame was established in the midweek program when Schoenberg's "Die Gluckliche Hand," anno 1910-13, was first presented in concert form (twice in fact — it is only some 20 minutes long) and was then followed by a commissioned opera, "Elephant Steps," by Stanley Silverman.

All of a sudden, the developmental lines become clearer, and perhaps herein lies the solution, or at least one of them: the juxtapositioning of the old, the recent, and the very new. It permits for sequence analysis, for the time-clock within us does compel us to sequential reasoning.

Schoenberg's music — and remember when it was composed — is not at all forbidding, with its romantic undertow and its thick orchestration. Leinsdorf conducted, the singers did well, especially Leslie Guinn in a difficult role. It does not contain one iota of traditional melody or aria, and even the orchestration is different, and yet it is accessible. And it was an inspiration to give it an immediate second reading.

Silverman's theatrical production on the other hand is of our time, very much so, and even in its limited stage presentation, it carried. It is a spoof in that it is a written-out happening with a tremendous scope of imagination. The libretto, by Richard Foreman, is formless, there is no plot except for a preoccupation with hands and other bits of symbolism — Freudian and otherwise — but Silverman handled the music like a cartoonist. He caught the salient characteristics of many styles: rock 'n roll, early jazz, torch-song, legitimate opera, Renaissance madrigal, lied, and even a gypsy fiddler and early radio, and laughs with them all a la Moliere.

The whole thing is just a bit out of focus. He is looking over his glasses, out of the corner of a gimlet eye with tongue in cheek and — doesn't grin once. It's a lark and great fun, but opera it is not — and perhaps not even very original, except that young Silverman proved that he knows styles and can write in all of them. The participants were better singers than actors, naturally, and the orchestra on the side of the stage under the vigorous and propulsive conducting by Michael Tilson Thomas did very well in support.

Perhaps one salient feature emerged: Silverman's pre-occupation with rhythmic devices — falling out of bed at regular intervals, a green light that goes on and off with perplexing irregularity, sheer noise, a conductor using a wooden stomper (a new musical instrument?) to bang on the podium, etc. — were all used as integrated rhythmic elements. The staging was Kafka-esque, or at least so intended. And for awhile, the theater-concert hall rocked to shake its very foundations. Not that the audience minded and that audience included Paul Fromm, William Kroll, the eminent violinist; author William Shirer; composer Ernest Krenek; Mme. Koussevitzky; composer Leon Kirchner; pianist Gina Bachauer, and ever so many other prominent musicians.

Schoenberg emerged here as the "grand old master of contemporary music," as Leinsdorf pegged him, and gave up an idea, why we are today where we are in musical composition. Of course Silverson also used electronic music, film and slides, but Schoenberg would have, too, were he living now.

As to some of the other music heard on other programs, much of it had some personal touch, but not much of that. The eerie wisps of sound alternating with the battery breaking forth into eruptions of furor are becoming derivative, thinned out, repetitious and for that matter, redundantly boring.

Whatever the overall reactions to these and other compositions, it all proved fascinating, delightful, exciting and stimulating.

It was delightful to see the State of Ohio so well represented in the institute's fellows, 10 or more, and Toledo has two representatives: Mary Durell, of 1415 Kenyon Dr., who was graduated last June from BGSU where she studied cello with Peter Howard, and for five years played with the Toledo Youth Orchestra, where she occupied first chair and was soloist, also with the Toledo Orchestra. She also had studied two years at Juilliard with Leonard Rose, spent summers at Meadowmount School and Brevard Music Center. This fall she will play with the St. Louis Symphony.

The other Toledoan is violinist J. Patrick Rafferty, of 2427 Parkwod Ave., who is a student at BGSU, where he studies with Paul Malara. He too has studied at Brevard (N.C.) Music Center and at Interlochen (Mich.) and has played with the Toledo Youth Orchestra, occupying the concertmaster's chair. Both were in high praise of the Tanglewood program but complained that there never was enough time to do everything. And we were glad to greet Cecile Vashaw, supervisor of music for Toledo's Public Schools, as well as Charles Pease, oboist of the Toledo Orchestra.

SCARSDALE INQUIRER
Thursday, August 15, 1968

Richard Foreman Writes 'Elephant Steps' Libretto

Richard Foreman, playwright son of Mr. and Mrs. Albert Foreman of 14 Murray Hill Road, wrote the libretto for "Elephant Steps," a experimental "pop opera," which had its premiere at Tanglewood, Mass. on August 7, and was so well received that it is scheduled to be repeated twice — on August 13 and on August 22.

The composer of the opera is Stanley Silverman, Music Director of Manhattan's Lincoln Center Repertory Theatre. The opera was commissioned and produced for the Tanglewood Berkshire Festival. The opera, or "happening," as some reviewers have called it, consists of bits of jazz, rock'n roll, Renaissance madrigal, Hemmerley, torch song, tape music, and straight opera. The work also includes spoken episodes, film clips and slide projections.

Richard Foreman is a member of the Board of New Dramatists and works closely with Jonas Mekas for the Film-Maker's Cinematheque in New York City.

Mr. Foreman was graduated from Scarsdale High School in 1955. He studied creative writing at Brown University and graduated Phi Beta Kappa in 1959. He then attended Yale Drama School.

Mr. Foreman was formerly the Assistant Director of Summer Theatre in Scarsdale, working with John Whitestone

Music Theatre

CREATORS of "Elephant Steps," the opera which received its world premiere on Aug. 7 at Tanglewood, pose on stage during rehearsal. Richard Foreman, left, is the librettist; music was written by Stanley Silverman on commission from the Berkshire Music Center. "Elephant Steps" will be repeated at Tanglewood Aug. 22.

Berkshire Eagle 8-13-'68

SYRACUSE HERALD JOURNAL
Monday, August 5, 1968

Opera to debut

TANGLEWOOD, Lenox, Mass. — The 1968 Festival of Contemporary Music, sponsored for the fifth year by the Berkshire Music Center with the Fromm Music Foundation, began yesterday and runs through Sunday here. Electronic music, chamber and orchestral music, and opera are being presented.

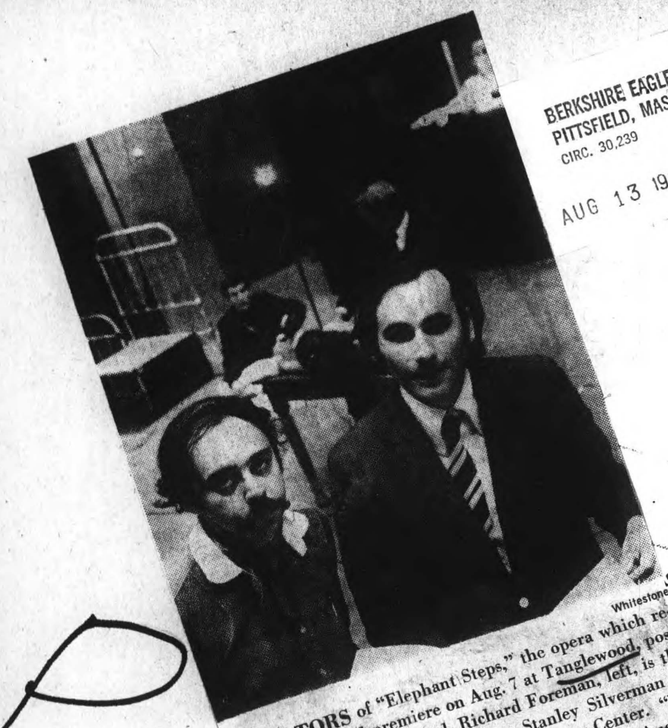
Erich Leinsdorf, director of the Berkshire Music Center, will conduct a performance of Schoenberg's Die Glueckliche Hand on Wednesday at 8 p.m., preceding the premiere of a new opera by Stanley Siverman (music) and Richard Foreman (words).

Called "Elephant Steps," it is the first stage work to be commissioned by the Berkshire Music Center in cooperation with the Fromm Music Foundation, and includes pop elements and filmed segments. The performance will be conducted by Michael Tilson Thomas, one of the BMC conducting fellows.

Three other works are also BMC-Fromm commissions to be premiered. Tonight, Richard Trythall's Continuums will be heard on a BMC orchestra program to be conducted by Gunther Schuller, head of contemporary music activities at the Berkshire Music Center.

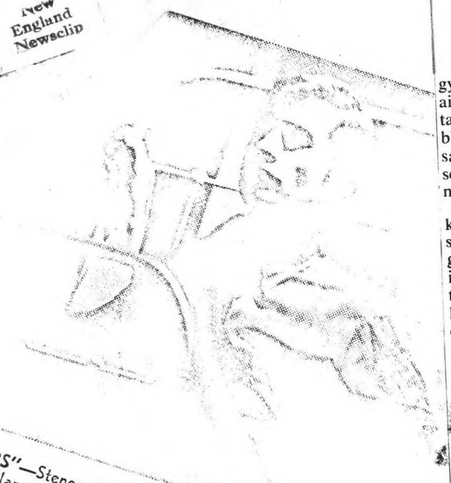
Tomorrow, Mark DeVoto's "The Distinguished Thing" (Concerto No. 3 for piano and 12 instruments) will be heard on a chamber music program which will also include William T. McKinley's "Premises and Expositions."

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 30,239
AUG 13 1968
New England Newsclip



Whitestone Photo

CREATORS of "Elephant Steps," the opera which received its world premiere on Aug. 7 at Tanglewood, pose on stage during rehearsal. Richard Foreman, left, is the librettist; music was written by Stanley Silverman on commission from the Berkshire Music Center. "Elephant Steps" will be repeated at Tanglewood Aug. 22.



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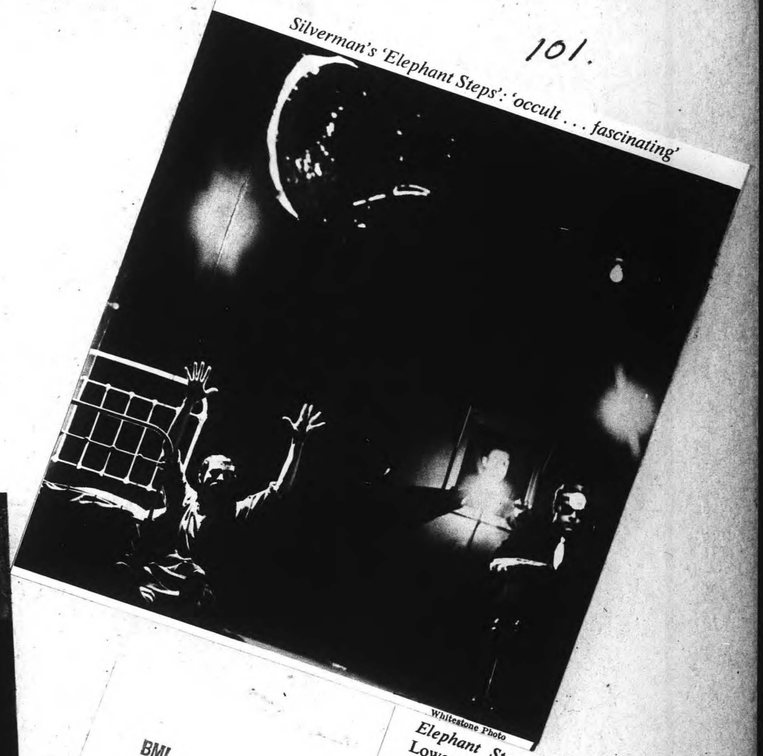

Silverman's 'Elephant Steps': 'occult . . . fascinating'

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Those who participated in the presentation of this "occult opera" included Spence Jackson, Luther Enstad, Susan Hoagland, James Jones, Philip Erikson, Linden Maxwell, Donna Newman, Paul Zukofsky, and Michael Tilson Thomas, who conducted, and members of the Berkshire Music Center Orchestra and Chorus.

Chicago Tribune
THE WORLD'S GREATEST NEWSPAPER
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AUG 9 1968

Opera at Tanglewood Emerges Cool, Kooky

BY THOMAS WILLIS

Lenox, Mass.

CONSIDERING the put-on state of a quantity of modern art, it would be hard to say whether "Elephant Steps," which had its first performance at the Boston Symphony orchestra's Tanglewood Wednesday night, was planned to tie in the G. O. P. hoopla at Miami Beach. One certainty, tho, is that the new opera by Stanley Silverman, is concerned with conventions only to the extent that one must know them to disregard them.

For this is a cool, kooky work, the individuality of which depends on ambivalence, ambiguity, and deft manipulation of a collage of people and sounds. There is no immediately discernible plot. The settting is unspecified, the time immaterial.

The singers, tape recorder operators, and onstage orchestra are surrounded by slide projections and motion picture loops. The audience in turn is buffeted by sounds, for much of the score comes from the rear of the house. The conductor, in this case, Michael Tilson Thomas, is himself an actor, standing beneath a lighted canopy, pounding on the floor with a giant wooden tamper, occasionally giving spoken cues, and so on.

The composer shifts style channels as easily as one turns a dial, flicking from a taxi dance hall to a Rudy Vallee ballad in a part-nostalgic, part-satiric panorama of the days of radio.

Corn and cliche from the bygone period of Hollywood pop are accurately sketched for an aural silver screen. At one point, an uglified coloratura sings beautifully of her beauty. In other places, a rasping electronic ostinato, reminiscent of the score to Merce Cunningham's "Winterbranch," scrapes out the passing of time.

At least one part of the title's multi-media symbolism has to do with an elephant's big ears. Mr. Silverman and his librettist, Richard Foreman, just possibly are suggesting that these ears were distended in a frantic, losing effort at sound discrimination.

Like so many modern theater pieces, "Elephant Steps" rides piggy-back on history

Music

wherever it finds it, multiplying associative references with each quick change. With only one exposure, an astonishing number of antecedents communicate. For starters, the doctor in the first scene could have been Wozzeck's, just as the scrubwoman coloratura could have been Mozart's Papagena. The central figure is never seen, but apparently is a sort of schizophrenic Godot.

Even tho it is not long [90 minutes or so], the new work cannot quite go the distance. It should be tightened even more. With all the time spent guessing riddles and speculating on possible psychological groundings, several ho-hum moments remained.

At best, these eclectic, enigmatic works are great fun, especially if you are convinced that their creators are playing at music and not just playing around. There is little question that everyone concerned with "Elephant Steps" knew what he was doing and how to do it, including the cast and orchestra of students from the Berkshire music-center.

Another enigma, this one from an earlier period, opened the evening. It was a concert version of Arnold Schoenberg's 20-minute music drama, "Die Glueckliche Hand," dating from the birth years of the tone row, 1910 to 1913. Rarely performed, and perhaps never before an American audience, it is as pure a musical example of expressionism as one is likely to find.

The single character, identified only as "The Man," is first seen as prostrated victim; the devourer is described as a fantastic vampire with a hyena's laugh and a bat's wings.

The score is complex, inventive, and compelling in its descriptions of the distorted realm of innermost dreams. Both Erich Leindorf, who was conducting, and the student orchestra and chorus, were impressively aware of the intentions of each moment. The excellent soloist, who has comparatively little to sing, was Leslie Guinn, on loan from the nearby Marlboro Music center.

This was the fourth event in Tanglewood's annual week of contemporary programs, sponsored here by Paul Fromm, the Chicago wine importer and an enthusiastic patron of today's music. Once again, he has every reason to be pleased.

OPERA

Spinning the Dial

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MONTHLY 16,000
OCT 1968

Chicago Tribune
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D. 805,851 SUN. 1,124,946
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BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 30,230
AUG 13 1968
New England Newspapers

Whitestone Photo

CREATORS of "Elephant Steps," the opera which received its world premiere on Aug. 7 at Tanglewood, posed on stage during rehearsal. Richard Foreman, left, is the librettist; music was written by Stanley Silverman on commission from the Berkshire Music Center. "Elephant Steps" will be repeated at Tanglewood Aug. 22.

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Whitestone Photo

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102.

sight and sound

Occult Opera Has a Message

By RICHARD C. HAMMERICH

LENOX — The flurry of interest aroused by Stanley Silverman's occult opera, "Elephant Steps," probably can be best explained by the current impatience with the past, the almost universal hankering for change.

Written this spring to fulfill a commission from the Fromm Foundation and the Berkshire Music Center for premiere performance at Tanglewood, "Elephant Steps" has been reported by such eminent journals as the New York Times and Time Magazine and has attracted the attention of upper foundations (i.e., Rockefeller) and educational institutions as a possible subject for promotion.

I saw the second performance Sunday night (the first was Aug. 7, the third, Thursday) and it forced me to believe that its only real interest is in its structure; most of the materials were boring.

Strangely, the composer has indicated that boredom is his major target for destruction. But he may be at least partly forgiven because most of the boredom came from the libretto and staging of Richard Foreman.

"Elephant Steps" is not an opera in the usual, narrative, melodic sense. Nor is it an ad lib, psychedelic "happening." Every note is composed (except for excerpts from old Bing Crosby and Django Reinhardt recordings), and every stage move is plotted and planned.

The casual observer, like me, can believe that this planning took place because the composer said so, not because of what he, the observer, sees or hears. Most of what he sees is unintelligible; the words are not understandable and, of course, the music is abstract.

Generalized Quotes

But first let us indicate what the "opera" is "about" by reporting some generalized quotes from the composer.

"It is a way of organizing the eclectic."

"It is deliberately trying to break up single style."

"The manner of doing it is what is the key."

"Everything you see and hear is what it is about."

Second let us indicate the scene by reporting the solid materials involved: two tape players, three movie projectors, four slide projectors, several speakers placed above the stage and around the hall, eight principal actors (the orchestra conductor is one of the minor actors), six girls in the chorus, 19 musicians in the orchestra occupying one end of the stage.

Principal props on stage are a couple of large boxes painted dull black with windows like huts which people enter and exit without apparent reason and a bed from which one of the characters frequently falls, apparently only because the thud makes a satisfying percussive sound in the musical sequence.

Like many other irrational incidents in the libretto, the unexplained fall-out-of-bed can be interpreted as symbolizing any "significance" the observer fancies.

As a matter of fact, this idea that "it is what you care to think it is," is exactly what the creators wish to communicate along with the deliberate destruction of continuity . . . see above, "break up single style."

The action consists mostly of bizarre poses held by the actor-singers until interest strays and sudden flurries of movement which rivet attention and destroy whatever sequence of sense that had become established.

One of the composer's strongest youthful musical influences (he is 30) was the irrational sequence of sounds one hears while slowly turning a radio dial.

He reproduces in this "opera," not only that sort of irrational "sequence," but also some of the actual sounds . . . ragtime, fugues, rock-n-roll, shouting, madrigals, orchestras . . . all interrupting each other suddenly, starting and stopping with nonbeginnings and nonendings.

All the while, there are images benig flashed by the movie and slide projectors on the walls, ceilings and shack doors.

It is a mixed-media fantasy, says Silverman, while being much more articulate about the opera's purpose than the opera is in delivering its message that this is a mixed-up world (interrupted sequence) and that we are afflicted by a lot of serious nonsense.

That the opera is nonsense is freely admitted by Silverman, but he means lack of sense, not foolishness. Unfortunately, the viewer is likely to be so befuddled by the confusion on stage and so frustrated by his inability to understand either the actor-singers' behavior or their dialogue, that he is very likely to miss the point.

"This is not a put-on," says Silverman, in reply to those who are incredulous over the absurdity of his "opera." "We are dead serious about this."

UNION (m)
SPRINGFIELD, MASS.
CIRC. 77,424

AUG 23 1968 New England Newsclip

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 455,873

AUG 10 1968 New England Newsclip

'Steps' Looks Too Long for Man's Failure

By GEORGE GELLES
Music Critic

LENOX — Stanley Silverman's opera "Elephant Steps," commissioned by the Fromm Foundation and premiered Wednesday night at Tanglewood, is a brilliant failure. It deals with an old problem, man's inability to communicate with man, and as one of the characters said, "some of the forces ruling our lives in secret," but is up to the minute in its formal structure, which breaks out of the traditional bounds at both beginning and end, in its suggestions of psychedelia and often Beatle-inspired lyrics by librettist Richard Foreman, in its use of films, slides, and taped sounds.

Elephant-hood, symbolically complete freedom, is the condition towards which the players aspire, and the guiding spirit of their search is Reinheart, a magician whom Silverman seems to have fashioned from Django Reinhardt, the late jazz guitarist, whose recordings were now and then heard in the background and whose work is certainly known to Silverman, himself somewhat of a virtuoso on the instrument.

At first we were willing witnesses as Hartman, Max, and Hannah in a Beckett-like atmosphere, tried to break through to meaningfulness, but by the end we were prisoners, the searching overextended, the energy and good effect of the start vitiated, the theatrical punch lost.

Silverman is a master of musical parody and his score is a patchwork, though none too logically put together, of most every popular style since the 20s. Most of the tunes added just the right flavor, the ricky-tick ones to which Otto carried out his extended sexual fantasy and those so superbly hammed-up by the cafe violinist, for example, but others strayed dangerously close to the line dividing parody and plagerism, especially one which echoed the Beatles' "When I'm 64" and another, a warmed-over 'Jets' song, from "West Side Story."

The production, also by Foreman, is first-rate. Lighting is used effectively and good use is made of the spacial set-up with regard to the films and tapes. The singing of the Doctor by Philip Erikson was excellent, that of Hannah by Susan Hoagland excessively shrill, that of the other principles between these two and mostly very good.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 30,239

AUG 17 1968 New England Newsclip

Opera Goes 'Occult' at Tanglewood

By RAYMOND ERICSON

OPERA has had a fitful existence at the Berkshire Music Festival, and in recent years only concert performances have taken this musical form into account. Eleven days ago, however, it came back with a vengeance. The premiere of Stanley Silverman's "Elephant Steps," commissioned by the Berkshire Music Center—the educational counterpart to the festival—and the Fromm Foundation, provoked strongly opposing reactions in the audience and critics. It is being repeated tonight and next Thursday night at Tanglewood.

Silverman and his librettist, Richard Foreman, have created what they call an "occult opera." During its hour's length, it follows two parallel areas: the protagonist's real experiences and his hallucinations as to what might happen to him. It was the simultaneity of these "stories" that presumably perplexed some of the audience.

The work uses all the musical forms of opera, live and taped, plus speech, films, slide projections and other apparatus becoming familiar through mixed-media happenings. Silverman points ont, though, that nothing is left to chance in his work. Its visual and aural elements are completely worked out, as carefully structured as any musical score. It needs a lot of rehearsing to produce a satisfactory performance.

The composer believes that some people were put off the work because of its opening, in which by the intentional use of boring, droning sounds, which drown out the singing onstage, is a statement about the opening of many conventional operas — there's all that deadly recitative.

A 30-year-old New Yorker who has studied at Columbia University and at Mills in California, where Milhaud and Kirchner were among his teachers, Silverman is teaching at Tanglewood this summer. He is music director of the Lincoln Center Repertory Theater, and he hopes that "Elephant Steps" can be staged at the small Forum Theater at the center. The opera would have to be rescored for smaller forces, but he said that in rehearsal the music seemed to work quite well with just piano accompaniment. For the Forum he would like to score the live music for the old-fashioned radio band of the thirties.

ADDENDA

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AUG 18 1968

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Of his students: "There are three kinds—those from the city, who have developed a wholesome laziness (they used to be too eager and industrious), the élite young people from the kibbutzim, and the Rousseauan peasants. The last develop an interest in music from hearing and then learning to play the guitar. They are slow, solid, robust, not very intelligent but very musical. They have deep feelings, and I think one day they will produce another Bruckner."

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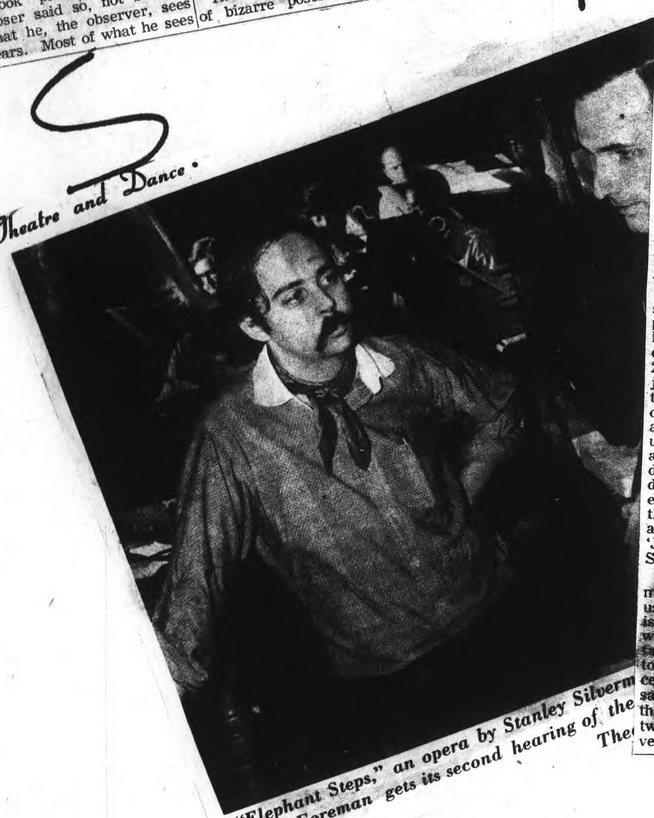

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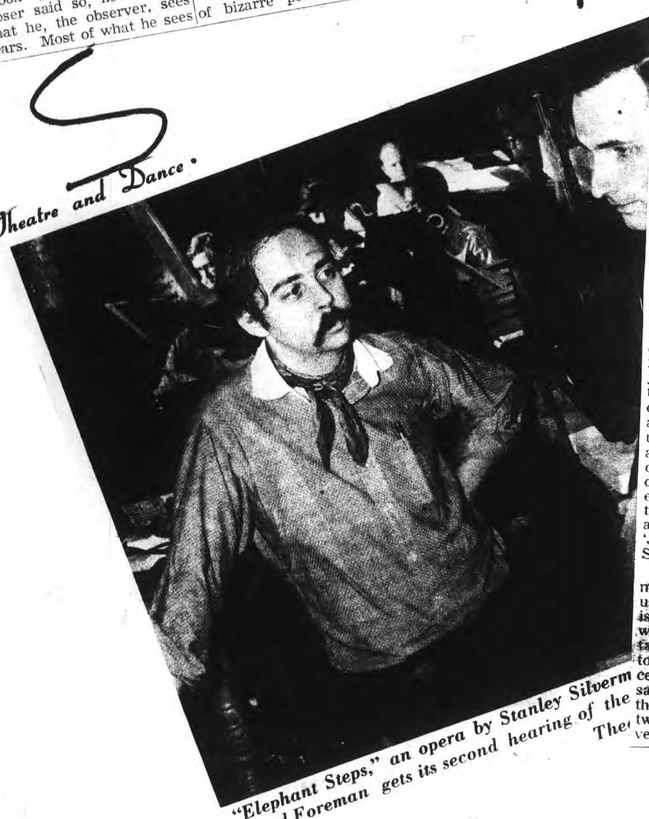

Whitestone

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BERKSHIRE EAGLE (e)
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AUG 17 1968 New England Newsclip

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The composer believes that some people were put off the work because of its opening, in which by the intentional use of boring, droning sounds, which drown out the singing onstage, is a statement about the opening of many conventional operas — there's all that deadly recitative.

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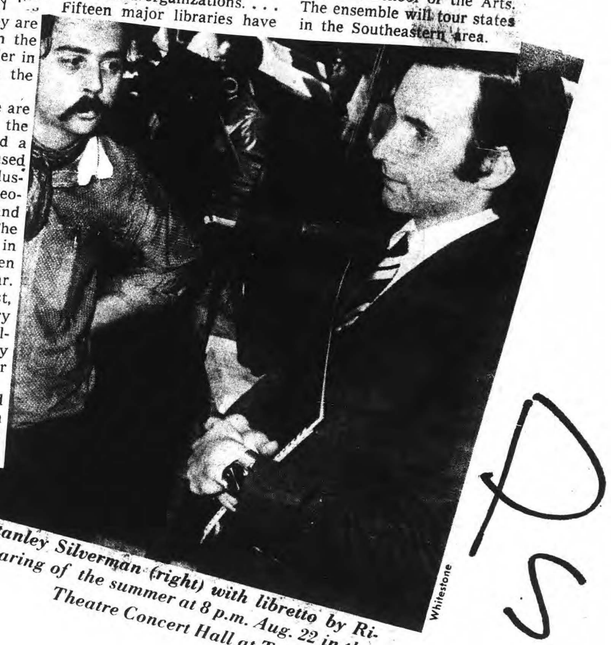

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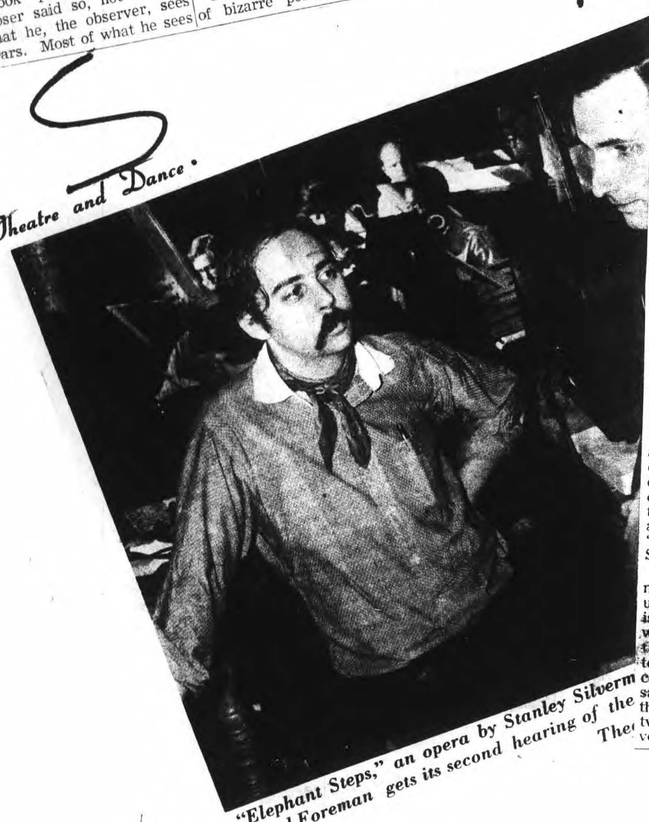

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Written this spring to fulfill a commission from the Fromm Foundation and the Berkshire Music Center for premiere performance at Tanglewood, "Elephant Steps" has been reported by such eminent journals as the New York Times and Time Magazine and has attracted the attention of upper foundations (i.e., Rockefeller) and educational institutions as a possible subject for promotion.

I saw the second performance Sunday night (the first was Aug. 7, the third, Thursday) and it forced me to believe that its only real interest is in its structure; most of the materials were boring.

Strangely, the composer has indicated that boredom is his major target for destruction. But he may be at least partly forgiven because most of the boredom came from the libretto and staging of Richard Foreman.

"Elephant Steps" is not an opera in the usual, narrative, melodic sense. Nor is it an ad lib, psychedelic "happening." Every note is composed (except for excerpts from old Bing Crosby and Django Reinhardt recordings), and every stage move is plotted and planned.

The casual observer, like me, can believe that this planning took place because the composer said so, not because of what he, the observer, sees or hears. Most of what he sees is unintelligible; the words are not understandable and, of course, the music is abstract.

Generalized Quotes

But first let us indicate what the "opera" is "about" by reporting some generalized quotes from the composer.

"It is a way of organizing the eclectic."

"It is deliberately trying to break up single style."

"The manner of doing it is what is the key."

"Everything you see and hear is what it is about."

Second let us indicate the scene by reporting the solid materials involved: two tape players, three movie projectors, four slide projectors, several speakers placed above the stage and around the hall, eight principal actors (the orchestra conductor is one of the minor actors), six girls in the chorus, 19 musicians in the orchestra occupying one end of the stage.

Principal props on stage are a couple of large boxes painted dull black with windows like huts which people enter and exit without apparent reason and a bed from which one of the characters frequently falls, apparently only because the thud makes a satisfying percussive sound in the musical sequence.

Like many other irrational incidents in the libretto, the unexplained falling-out-of-bed can be interpreted as symbolizing any "significance" the observer fancies.

As a matter of fact, this idea that "it is what you care to think it is," is exactly what the creators wish to communicate along with the deliberate destruction of continuity . . . see above, "break up single style."

The action consists mostly of bizarre poses held by the actor-singers until interest strays and sudden flurries of movement which rivet attention and destroy whatever sequence of sense that had become established.

One of the composer's strongest youthful musical influences (he is 30) was the irrational sequence of sounds one hears while slowly turning a radio dial.

He reproduces in this "opera," not only that sort of irrational "sequence," but also some of the actual sounds . . . ragtime, fugues, rock-n-roll, shouting, madrigals, orchestras . . . all interrupting each other suddenly, starting and stopping with nonbeginnings and nonendings.

All the while, there are images benig flashed by the movie and slide projectors on the walls, ceilings and shack doors.

It is a mixed-media fantasy, says Silverman, while being much more articulate about the opera's purpose than the opera is in delivering its message that this is a mixed-up world (interrupted sequence) and that we are afflicted by a lot of serious nonsense.

That the opera is nonsense is freely admitted by Silverman, but he means lack of sense, not foolishness. Unfortunately, the viewer is likely to be so befuddled by the confusion on stage and so frustrated by his inability to understand either the actor-singers' behavior or their dialogue, that he is very likely to miss the point.

"This is not a put-on," says Silverman, in reply to those who are incredulous over the absurdity of his "opera." "We are dead serious about this."

UNION (m)
SPRINGFIELD, MASS.
CIRC. 77,424

AUG 2 9 1968

New England Newsclip

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 455,873

AUG 10 1968

New England Newsclip

'Steps' Looks Too Long for Man's Failure

By GEORGE GELLES
Music Critic

LENOX — Stanley Silverman's opera "Elephant Steps," commissioned by the Fromm Foundation and premiered Wednesday night at Tanglewood, is a brilliant failure. It deals with an old problem, man's inability to communicate with man, and as one of the characters said, "some of the forces ruling our lives in secret," but is up to the minute in its formal structure, which breaks out of the traditional bounds at both beginning and end, in its suggestions of psychedelia and often Beatle-inspired lyrics by librettist Richard Foreman, in its use of films, slides, and taped sounds.

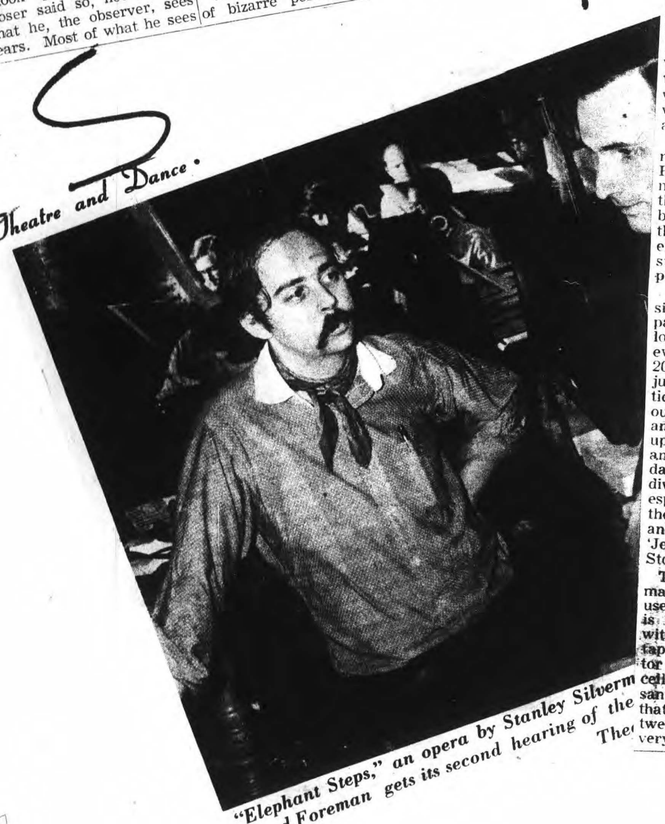
Elephant-hood, symbolically complete freedom, is the condition towards which the players aspire, and the guiding spirit of their search is Reinheart, a magician whom Silverman seems to have fashioned from Django Reinhardt, the late jazz guitarist, whose recordings were now and then heard in the background and whose work is certainly known to Silverman, himself somewhat of a virtuoso on the instrument.

At first we were willing witnesses as Hartman, Max, and Hannah in a Beckett-like atmosphere, tried to break through to meaningfulness, but by the end we were prisoners, the searching overextended, the energy and good effect of the start vitiated, the theatrical punch lost.

Silverman is a master of musical parody and his score is a patchwork, though none too logically put together, of most every popular style since the 20s. Most of the tunes added just the right flavor, the ricky-tick ones to which Otto carried out his extended sexual fantasy and those so superbly hammed-up by the cafe violinist, for example, but others strayed dangerously close to the line dividing parody and plagerism, especially one which echoed the Beatles' "When I'm 64" and another, a warmed-over 'Jets' song, from "West Side Story."

The production, also by Foreman, is first-rate. Lighting is used effectively and good use is made of the spacial set-up with regard to the films and tapes. The singing of the Doctor by Philip Erikson was excellent, that of Hannah by Susan Hoagland excessively shrill, that of the other principles between these two and mostly very good.

Theatre and Dance.



"Elephant Steps," an opera by Stanley Silverman (right) with libretto by Richard Foreman gets its second hearing of the summer at 8 p.m. Aug. 22 in the Theatre Concert Hall at Tanglewood.

Whitestone

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 30,239

AUG 17 1968

New England Newsclip

Opera Goes 'Occult' at Tanglewood

By RAYMOND ERICSON

OPERA has had a fitful existence at the Berkshire Music Festival, and in recent years only concert performances have taken this musical form into account. Eleven days ago, however, it came back with a vengeance. The premiere of Stanley Silverman's "Elephant Steps," commissioned by the Berkshire Music Center—the educational counterpart to the festival—and the Fromm Foundation, provoked strongly opposing reactions in the audience and critics. It is being repeated tonight and next Thursday night at Tanglewood.

Silverman and his librettist, Richard Foreman, have created what they call an "occult opera." During its hour's length, it follows two parallel areas: the protagonist's real experiences and his hallucinations as to what might happen to him. It was the simultaneity of these "stories" that presumably perplexed some of the audience.

The work uses all the musical forms of opera, live and taped, plus speech, films, slide projections and other apparatus becoming familiar through mixed-media happenings. Silverman points ont, though, that nothing is left to chance in his work. Its visual and aural elements are completely worked out, as carefully structured as any musical score. It needs a lot of rehearsing to produce a satisfactory performance.

The composer believes that some people were put off the work because of its opening, in which by the intentional use of boring, droning sounds, which drown out the singing onstage, is a statement about the opening of many conventional operas — there's all that deadly recitative.

A 30-year-old New Yorker who has studied at Columbia University and at Mills in California, where Milhaud and Kirchner were among his teachers, Silverman is teaching at Tanglewood this summer. He is music director of the Lincoln Center Repertory Theater, and he hopes that "Elephant Steps" can be staged at the small Forum Theater at the center. The opera would have to be rescored for smaller forces, but he said that in rehearsal the music seemed to work quite well with just piano accompaniment. For the Forum he would like to score the live music for the old-fashioned radio band of the thirties.

ADDENDA

When the New York Philharmonic takes off for its European tour on Thursday, it will have three more than its regular quota of 106 members. That is because of the repertory that Leonard Bernstein has decided to program in the 24 concerts that he will conduct. This includes Mahler's Fifth Symphony and Berlioz's Symphonie Fantastique, both of which require extra instrumentalists. Also in the repertory will be William Schuman's Third Symphony, Roy Harris's Third Symphony, a Rossini overture, a Haydn symphony. If anything should keep Bernstein from conducting, Alain Lombard will be along as associate tour conductor to take over.

The Bernstein semicentennial (see above) in Brussels next Sunday will be celebrated with a party at the Hilton (it should make the orchestra feel at home) given by (Continued on Page 18)

The New York Times
NEW YORK, N. Y.
D. 819,495 SUN. 1,494,704

AUG 18 1968

Continued from Page 15

Trans World Airlines and the Festival of Flanders. TWA is one underwriter of the tour ($150,000), the other being the United States Department of State ($100,000), and TWA will be a major [illegible] porter of the orche[illegible] ing the tour.

The Philharmonic [illegible] point out that its to[illegible] bring an inflow of [illegible] $150,000 to the United S[illegible] since the fees abroad w[illegible] paid in United States do[illegible] and the salaries and m[illegible] transportation costs will payable in this country.

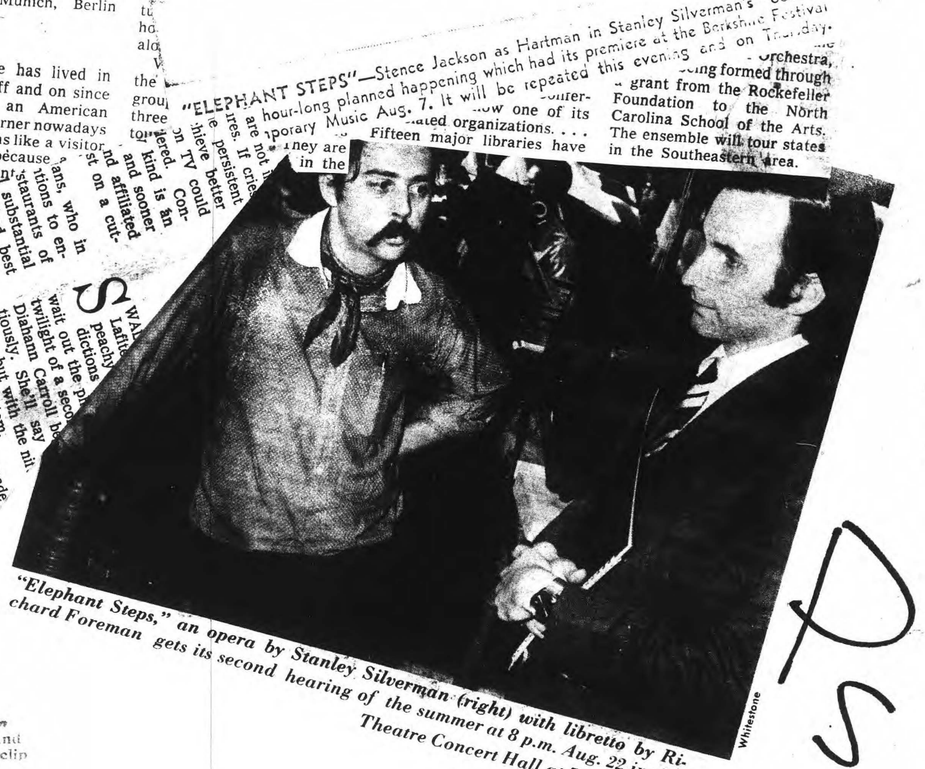
The tour will take the o[illegible] chestra to 10 cities it has no[illegible] played in before: Jerusalem, Caesarea, Ghent, Lucerne, Monte Carlo, Montreux, Bonn, Hoechst (outside Frankfurt), Amsterdam and Copenhagen. Also to be visited are Brussels, Florence, Vienna, Venice, Milan, Munich, Berlin and London.

FIGHTER

Although he has lived in this country off and on since 1938 and is an American citizen, Eric Werner nowadays sometimes seems like a visitor [illegible] here. That is because [illegible] years ago he went [illegible] to set up a [illegible] ment [illegible] be the na[illegible] population [illegible] ffer[illegible] ree of repre[illegible] ffer[illegible] from [illegible] conductor would force them to go beyond their current repertory of 80 or 90 standard works, which they repeat and repeat."

Werner has [illegible] Israeli [illegible] terrelationship, Werner [illegible] just completed [illegible] on the [illegible]

[illegible] are and import[illegible] a current "Mu[illegible] s" exhibition at [illegible] enter Library [illegible] g the 33 items [illegible] "Auctores de [illegible] 11th-century [illegible] by the East[illegible] usic. Among [illegible] ssy's auto[illegible] Pelléas et [illegible] The Los[illegible] nic has [illegible] a three[illegible] in Sep[illegible] Zubin [illegible] Appli[illegible] imitri [illegible] Mu[illegible] duc[illegible] the [illegible] ra[illegible] s, [illegible]



"ELEPHANT STEPS"—Stence Jackson as Hartman in Stanley Silverman's "occult" [illegible] are not [illegible] hour-long planned happening which had its premiere at the Berkshire Festival [illegible] res. If crie[illegible] persistent [illegible] porary Music Aug. 7. It will be repeated this evening and on Thursday. [illegible] ney are [illegible] now one of its [illegible] in the [illegible] ated organizations. . . . Fifteen major libraries have [illegible] Orchestra, [illegible] long formed through [illegible] grant from the Rockefeller Foundation to the North Carolina School of the Arts. The ensemble will tour states in the Southeastern area.

Whitestone

FESTIVAL OF CONTEMPORARY MUSIC

* * *

Thursday, August 8, at 8:00 p.m.

Theater-Concert Hall, Tanglewood

* * *

Program

ANDREW IMBRIE — String Quartet No. 3 (1957)

Allegretto — Scherzo-Presto — Poco Adagio

Violin — PAUL ZUKOFSKY — *Violin* — ARTHUR CULVER

Viola — GERALDINE LAMBOLEY — *Cello* — ALEKSANDER CIECHANSKI

JOSEPH SCHWANTNER — Chronicon for Bassoon and Piano (1967)

Bassoon — KAZUYOSHI ASANO — *Piano* — YUJI TAKAHASHI

LAWRENCE MOSS — Exchanges (1968)

Flute — JONATHON LANDELL — *Flute* — EIKO ITO

Oboe — TIMOTHY VALENTINE — *Trumpet* — BERNHARD JOBSKI

Trumpet — DENNIS NAJOOM — *Trombone* — MILTON STEVENS

Percussion — HOWARD LEAVITT

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YANNIS XENAKIS — Eonta (1964)

YUJI TAKAHASHI — *Piano Solo*

Trumpet — EDWARD HOFFMAN — *Trombone* — FRANCIS HUNT

Trombone — JOHN KITZMAN — *Trombone* — MILTON STEVENS

Conductor — GUNTHER SCHULLER

INTERMISSION

ROBERT COGAN — Whirl . . . ds (I) (1967)

EMILY DERR — *Soprano*

JAMES JONES — *Baritone*

Members of the Berkshire Music Center Fellowship Program

GUNTHER SCHULLER, *Conductor*

PAUL CHIHARA — *Special Assistant*

TIMES (M)
NEW YORK, N. Y.
CIRC. 767,250
AUG 10 1968
New England Newsclip

AMPLIFIED SOUND PERVADES LENOX

Xenakis and Cogan Heard in Tanglewood Program

By THEODORE STRONGIN
Special to The New York Times

LENOX, Mass., Aug. 9—The first half of last night's concert of new music at Tanglewood was, for the most part, gentle. Not so the second half. Although entirely different in nature, Yannis Xenakis's "Eonta" (1964) and Robert Cogan's "Whirl . . . DS (I)" (1967) are both powerful, elemental ear-clearers.

"Eonta" is scored for piano solo and brass choir. The pianist, Yuji Takahashi, was as much a part of the show as the music he played. Tiny, slim, with long black hair tossing, he thundered up and down the keyboard with the energy of four virtuosos.

Mr. Takahashi's role is very much of the "mad pianist" variety, but Mr. Xenakis brings him down to earth with trim, gleaming massed brass sonorities. The brass choir sounds as if it were an amplification of the echo created by Mr. Takahashi's wild passage work. The piano provides the motor energy, the brass harness it. The result is a handsome, muscular, no-nonsense piece of music.

It was beautifully played by Mr. Takahashi and fellow members of the Berkshire Music Center. Gunther Schuller, who is in charge of the Festival of Contemporary Music, of which the concert was a part, conducted with relish.

"Whirl . . . DS (I)" called for an ensemble of 44 instruments as well as two amplified voices. Part of that ensemble is offstage. The work is monumental in scale, a brain-joggling investigation into the sound of language, an amplified Tower of Babel but with coherence imposed.

Mr. Cogan compiled the text from all sorts of sources in several languages. The principal singer does far more than sing. He shouts, hisses and breaks language apart into the sounds that make up vowels and consonants. James Jones, baritone, was masterful in the role.

Supporting him, each instrument varies its timber in dozens of ways in an attempt to penetrate the singer's language complexity. The total result is raw power and tremendous variety in texture. "Whirl . . . DS (1)" is a piece unto itself, very personal and original, aleatoric but with ground rules carefully imposed. Mr. Schuller, who conducted, did a striking job of carrying them out.

Also heard were Andrew Imbrie's unassuming, highly poetic String Quartet No. 3 (1957); Lawrence Moss's "Exchanges" (1968) for three woodwinds and three brass, which bubbled and flowed along full of wit, and Joseph Schwantner's "Chronicon" for bassoon and piano (1967), which is virtuoso in aspect but doesn't go anywhere. The players here were Kazuyoshi Asano and Mr. Takahashi. All performances were impeccable.

Music Review

Fifth Fromm Concert

By JAY C. ROSENFELD

THE FIFTH consecutive program in the Festival of Contemporary music in the ~~Theatre-~~ Concert Hall at Tanglewood last night with the Fromm Music Foundation posed a problem more directly than had been the case in any of the preceding concerts. The evening was dominated by music where the performers make their own choice of expression in contrast to playing printed notes. In the case of a sole performer this kind of improvisation, guided or not, is one thing; when it involves a number of performers the game is quite something else.

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IT BECOMES a question of coherence, and an audience cannot sit back as in a concert of Mozart symphonies and inhale delightful and sensitive wisps of sound. This new music is an intense listening exercise and the plasticity of the receptive apparatus of the individual determines his understanding and pleasure.

Lawrence Moss's "Exchanges" for three reeds, three brass and percussion was one of the more unified and effective examples of this type of music. When the percussionist, scurrying among his diverse battery, tapped the Chinese cymbal gently while his colleagues blew softly, there was a lambent effect of gong with the wind.

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ANDREW IMBRIE'S String Quartet No. 3, dates from 1957. When the four performers appeared, in conventional concert attire, they were accompanied by four others, in proper street clothes, who might have been guards or pall-bearers. Their function proved that individual page-turners were required because of the complexity of the score. This writing is comparatively lucid although extremely intricate and is patently motivated by a desire to express personal invention.

Joseph Schwanter's "Chronicon" for bassoon and piano strives to extend tonal qualities in the respective instruments. It had a stimulating nature but was somewhat unavailing.

* * *

THE EXCITEMENT of the evening came after the intermission. Yannis Xenakis' "Enota" is for piano, two trumpets and three trombones. Yuji Takahashi was the extraordinary pianist. It is not quite clear what part an IBM machine contributed to the work. Xenakis has been accused of writing mathematical music. When he was last at Tanglewood, he explained how his training as an architect influenced the construction of his music. He used charts and graphs. Takahashi went into a phenomenal frenzy at the keyboard. His five brass partners moved like the Packers' backfield—from the extreme rear of the stage, where they blew sustained sirens, to the propinquity of the piano, where they appeared to blow directly into the sounding board, and subsequently moved to various tees where they had a choice of drives, accompanying them with snorts or unisons which they alternated with the fantastically equipped Takahashi.

* * *

ROBERT COGAN'S "Whirl . . . ds (I)" is for solo voice, microphonist and 44 instruments. It is easy to dismiss what one does not understand by thoughtless ridicule but Cogan obviously is serious and deserves respect. Gunther Schuller conducted, although he required a special assistant. Paul Chihard, who held a stop-watch and exposed charts to the musicians, which the audience could not see, indicating general directions and, no doubt, detours. A large clock, with a second hand easily visible to the musicians, was also part of the equipment.

* * *

THE SOUNDS were pretty raucous and violent. James Jones as the microphonist repeated the smashing success he had achieved on the previous night in Silvermans opera "Elephant Steps." Everyone in the orchestra was at keen alert but the complexity of Cogan's intentions, concerned with quibbling distinctions of the analysis of sounds, prompts one to ask whether this leads to Valhalla or Gehenna.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 30,239
AUG 9 1968
New England Newsclip

Modern Music Is in Grim State, To Judge by Tanglewood Concert

By RAYMOND MORIN
Telegram Music Critic

Music Review

LENOX — If Thursday night's concert at Tanglewood was a sample, the state of contemporary music in this country is far more grim than hopeful.

A festival of contemporary music started last Sunday and will end tomorrow. The seven concerts are sponsored by the Berkshire Music Center in cooperation with the Fromm Music Foundation.

Five works were played Thursday night. Without exception they were exceedingly well-performed by students at the center.

To that extent, participants receive credit for the results and remain blameless for the product.

Far more culpable are members of the irresponsible audience who loudly applauded such rubbish.

Trash and Treasure

One has to remember that only 10 per cent of music survives its own era. Granted that the other 90 per cent must be heard to separate trash from treasure.

The five works in question may have sounded like a competition in cacophony, lack of symmetry or organization, and startling sound effect.

Each had its distinctive identification, personality and impression.

Laboratory explanations, as found in program notes, do not provide first aid to understanding. It's like telling how a strange new implement is constructed without revealing its use.

Digression from tradition leads to progress. But time and again, audiences are subjected to such enigmas and the composer expects understanding from less than superficial explanation.

Elaborate Scoring

For example, Robert Cogan's "Whirl ... DS(1)," whatever that means. It is scored for soprano, baritone, 43 instrumentalists, tape recorder, and off-stage ensemble.

Conductor Gunther Schuller stood before four huge music stands on which were yards of instruction.

Baritone James Jones shouted, yammered and screamed falsetto. Soprano Emily Derr joined in the screaming, sneezed and gasped into a microphone. Instruments kept pace with these onslaughts of noise. A young oriental gentleman occasionally changed cards on an elevated music stand. The strings of two pianos were struck with drum sticks and soft hammers. The name boards were slammed.

Strings seemed to be playing something totally unrelated, and a tape recorder blared occasionally.

Quoting from the "program notes" ... "Giving off a miasma Hiroshima flash whiter than JYOTHI VELLAI ..."

Simple question ... what was it all about?

What was Yannis Xenakis "Eonta" all about?

Tirade and Protest

Pianist Yuji Takahashi pummeled the piano keyboard viciously and passionately for quiet a spell. Then came the brass (two trumpets and three trombones) to scold, abet, condone and reproach him for his tirade.

The brass players approached the topless concert grand and directed their protest to its interior. That apparently did no good. They returned to other seats to complain with sputtering chords. As the goal-post loomed, the din increased to a shattering roar.

It was possible to expose the funny bone to Lawrence Moss "exchanges" that started off like an accident in a crockery factory.

Joseph Schwantner's "Chronicon" would make excellent background music for a "mad scientist" movie. Excellent playing was detected from pianist Takahashi and bassonist Kazuyoshi Asano through the droning, groaning, labyrinthian trials of sound particles.

Andrew Imbrie's String Quartet No. 3 was far less offensive. It was merely dull.

TELEGRAM (m)
WORCESTER, MASS.
CIRC. 62,350
AUG 10 1968
New England Newsclip

FESTIVAL OF CONTEMPORARY MUSIC

* * *

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THE EXCITEMENT of the evening came after the intermission. Yannis Xenakis' "Enota" is for piano, two trumpets and three trombones. Yuji Takahashi was the extraordinary pianist. It is not quite clear what part an IBM machine contributed to the work. Xenakis has been accused of writing mathematical music. When he was last at Tanglewood, he explained how his training as an architect influenced the construction of his music. He used charts and graphs. Takahashi went into a phenomenal frenzy at the keyboard. His five brass partners moved like the Packers' backfield—from the extreme rear of the stage, where they blew sustained sirens, to the propinquity of the piano, where they appeared to blow directly into the sounding board, and subsequently moved to various tees where they had a choice of drives, accompanying them with snorts or unisons which they alternated with the fantastically equipped Takahashi.

* * *

ROBERT COGAN'S "Whirl . . . ds (I)" is for solo voice, microphonist and 44 instruments. It is easy to dismiss what one does not understand by thoughtless ridicule but Cogan obviously is serious and deserves respect. Gunther Schuller conducted, although he required a special assistant. Paul Chihard, who held a stop-watch and exposed charts to the musicians, which the audience could not see, indicating general directions and, no doubt, detours. A large clock, with a second hand easily visible to the musicians, was also part of the equipment.

* * *

THE SOUNDS were pretty raucous and violent. James Jones as the microphonist repeated the smashing success he had achieved on the previous night in Silvermans opera "Elephant Steps." Everyone in the orchestra was at keen alert but the complexity of Cogan's intentions, concerned with quibbling distinctions of the analysis of sounds, prompts one to ask whether this leads to Valhalla or Gehenna.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 30,239
AUG 9 1968
New England Newsclip

TELEGRAM (m)
WORCESTER, MASS.
CIRC. 62,350
AUG 10 1968
New England Newsclip

Modern Music Is in Grim State, To Judge by Tanglewood Concert

By RAYMOND MORIN
Telegram Music Critic

Music Review

LENOX — If Thursday night's concert at Tanglewood was a sample, the state of contemporary music in this country is far more grim than hopeful.

A festival of contemporary music started last Sunday and will end tomorrow. The seven concerts are sponsored by the Berkshire Music Center in cooperation with the Fromm Music Foundation.

Five works were played Thursday night. Without exception they were exceedingly well-performed by students at the center.

To that extent, participants receive credit for the results and remain blameless for the product.

Far more culpable are members of the irresponsible audience who loudly applauded such rubbish.

Trash and Treasure

One has to remember that only 10 per cent of music survives its own era. Granted that the other 90 per cent must be heard to separate trash from treasure.

The five works in question may have sounded like a competition in cacophony, lack of symmetry or organization, and startling sound effect.

Each had its distinctive identification, personality and impression.

Laboratory explanations, as found in program notes, do not provide first aid to understanding. It's like telling how a strange new implement is constructed without revealing its use.

Digression from tradition leads to progress. But time and again, audiences are subjected to such enigmas and the composer expects understanding from less than superficial explanation.

Elaborate Scoring

For example, Robert Cogan's "Whirl ... DS(1)," whatever that means. It is scored for soprano, baritone, 43 instrumentalists, tape recorder, and off-stage ensemble.

Conductor Gunther Schuller stood before four huge music stands on which were yards of instruction.

Baritone James Jones shouted, yammered and screamed falsetto. Soprano Emily Derr joined in the screaming, sneezed and gasped into a microphone. Instruments kept pace with these onslaughts of noise. A young oriental gentleman occasionally changed cards on an elevated music stand. The strings of two pianos were struck with drum sticks and soft hammers. The name boards were slammed.

Strings seemed to be playing something totally unrelated, and a tape recorder blared occasionally.

Quoting from the "program notes" ... "Giving off a miasma Hiroshima flash whiter than any JYOTHI VELLAI ..."

Simple question ... what was it all about?

What was Yannis Xenakis "Eonta" all about?

Tirade and Protest

Pianist Yuji Takahashi pummeled the piano keyboard viciously and passionately for quite a spell. Then came the brass (two trumpets and three trombones) to scold, abet, condone and reproach him for his tirade.

The brass players approached the topless concert grand and directed their protest to its interior. That apparently did no good. They returned to other seats to complain with sputtering chords. As the goal-post loomed, the din increased to a shattering roar.

It was possible to expose the funny bone to Lawrence Moss "exchanges" that started off like an accident in a crockery factory.

Joseph Schwantner's "Chronicon" would make excellent background music for a "mad scientist" movie. Excellent playing was detected from pianist Takahashi and bassonist Kazuyoshi Asano through the droning, groaning, labyrinthian trials of sound particles.

Andrew Imbrie's String Quartet No. 3 was far less offensive. It was merely dull.

104.

Elephant Steps To Be Performed At Tanglewood

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The eighth and final weekend of the current Berkshire Festival at Tanglewood will open tomorrow evening with a concert at 9 by composer-conductor Aaron Copland. Mr. Copland founded the Composition Department of the Boston Symphony Orchestra's Berkshire Music Center and headed it for twenty-five years, retiring two seasons ago. For his program, he has chosen Elliot Carter's Holiday Overture, Faure's Pelleas and Melisande Suite, Chavez's Sinfonia India, Stravinsky's Ode, and two of his own compositions, the recently-composed Inscape, and the popular ballet classic, Billy The Kid.

Saturday's concert at 8 PM under the direction of the Orchestra's music director, Erich Leinsdorf, will be an all-Wagner program, opening with the Prelude to Tristan and Isolde. Two important operatic excerpts occupy the balance of the program, the Finale of Das Rheingold, and Act I of Die Walkuere. Singers in both are Hanne - Lore Kuhse, Jess Thomas, and Dayid Ward. Also singing in the Rheingold Finale are three members of the Berkshire Music Center Fellowship Program, Emily Derr, Frances Pavlides, and Phyllis Elhady.

On Sunday afternoon the concluding concert of the 1968 Berkshire Festival will again be conducted by Mr. Leinsdorf, who has chosen an all-Brahms program. Three unusual and rarely-heard works for chorus and orchestra open the program. They are the Gesang der Parzen (Song of the Fates), Op. 89, Schicksalslied (Song of Destiny), Op. 54, and Naenie (Goddess of Funerals), Op. 82. Composed for the large choral societies which flourished in the Vienna of his day, the three works have texts by Goethe, Hoelderlin, and Schiller, respectively, and deal with the relation of man and the gods. Mr. Leinsdorf noted that each of these works has in common with Brahms' other choral pieces a text of great beauty and literary value. The Gesang der Parzen and Naenie will be performed by the Orchestra for the first time at this concert. The program will conclude with the First Symphony of Brahms.

BERKSHIRE COURIER
GT. BARRINGTON, MASS.
WEEKLY CIRC. 3,400

AUG 22 1968 New England Newsclip

FESTIVAL OF CONTEMPORARY MUSIC

BERKSHIRE MUSIC CENTER FACULTY RECITAL

PAUL ZUKOFSKY, *Violin*
GILBERT KALISH, *Piano*

Saturday, August 10, at 2:30
Theater-Concert Hall, Tanglewood

THE SONATAS FOR VIOLIN AND PIANO
By CHARLES IVES*

First Sonata (1903–1908)
Andante — Allegro Vivace
Largo Cantabile
Allegro

Second Sonata (1903–1910)
Autumn: Adagio Maestoso — Allegro Moderato
In the Barn: Presto — Allegro Moderato
The Revival: Largo — Allegretto

INTERMISSION

Third Sonata (1902–1914)
Adagio, Verse 1 — Andante, Verse 2 —
Allegretto, Verse 3 — Adagio, last verse
Allegro
Adagio Cantabile — Andante con spirito

Fourth Sonata (1905–1914) ("Children's Day at the Camp Meeting")
Allegro
Largo — Allegro (con slugarocko)
Allegro

* Recorded by Mr. Zukofsky and Mr. Kalish for Folkways Records

COURANT (m)
HARTFORD, CONN.
CIRC. 143,350

AUG 12 1968 New England Newsclip

Violin, Piano Program Is Original

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The story of Ives is one of the most fascinating in the recent history of music. Though his primary goal throughout life was to be a composer, he decided upon graduation from Yale that given the type of music he wished to create he could not exist in the music business. Instead he chose the insurance business, at which, incidentally, he was highly successful.

Original, Advanced Music

But it is for his music, original and much in advance of his time and for which he had no recognition during his lifetime, that we shall remember Ives.

The four sonatas for violin and piano for those who may not know his music are an excellent introduction to his style. One might suspect that a whole program of the works of one composer in the same medium might be a bit wearisome. But because of the varied quality of the music, the freshness of ideas, and due to the superlative performance by Paul Zukofsky, violin, and Gilbert Kalish, piano, there was not one note of tedium throughout the program.

The sonatas were all sketched in his earlier years at "Poverty Flats" in New York from 1902 to 1904 and the last was completed in 1914. In a sense they are all one piece and even from the first sonata we can determine the qualities of his style.

He literally uses folk material —pop tunes of the day, civil war songs—but in a highly individual way. There are times when in the romantic fashion he will quote for realistic purposes, but at other times he will quote, sometimes misquote, for humorous, even sardonic purposes.

A Major Influence

In technical terms Ives presaged much of what went on later in European circles—polytonality, the use of microtones, and a highly evolved rhythmic and metric sense. And in recent years Ives has become one of major influences upon many of the younger American composers.

And all this is done with daring . . . In the second sonata, the movement called "In The Barn," he directs the page turner to bang on the keys with his fists—a startling effect even now.

But this example should not give the impression of freakishness to the music. The main fabric is one of lyricism as well as a strong rhythmic and harmonic sense.

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Assez lent — Tres vif et nerveux — Grave

INGOLF DAHL — Duo Concertante for Flute and Percussion
Alla Marcia — Fughetta
Arioso accompagnato — Finale

INTERMISSION

ANTON WEBERN — Concerto for Nine Instruments op. 24
Etwas lebhaft — Sehr langsam — Sehr Rasch

BOHUSLAV MARTINU — Nonet
Poco allegro — Andante — Allegretto

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GINO CIOFFI *clarinet*
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BERKSHIRE COURIER
GT. BARRINGTON, MASS.
WEEKLY CIRC. 3,400

AUG 22 1968 New England Newsclip

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COURANT (m)
HARTFORD, CONN.
CIRC. 143,350

AUG 12 1968 New England Newsclip

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SHERMAN WALT *bassoon*
JAMES STAGLIANO *horn*
ARMANDO GHITALLA *trumpet*
WILLIAM GIBSON *trombone*
EVERETT FIRTH *timpani*
RICHARD GOODE *piano*

Review of the concert is on p. 87

105.

SUNDAY TELEGRAM
WORCESTER, MASS.
CIRC. 107,550
AUG 25 1968 New England Newsclip

Audiences Are Small for New Works

By RAYMOND MORIN
Telegram Music Critic

It is becoming increasingly obvious that the rebellious contemporary composer has to write for asmall, select audience, and must run his own show.

Evidence was shown at the festival of contemporary music at Tanglewood, Aug. 4-11.

The festival was sponsored by the Berkshire Music Center in cooperation with the Fromm Music Foundation of Chicago.

The center is the educational department of the Boston Symphony Orchestra. This summer, about 450 "students" have been engaged in studies.

Separated by Years

A few hundred yards separate the Tanglewood Music Shed, where the Boston Symphony performs 24 major concerts during eight weekends, ending this afternoon, and the Theater Concert Hall that houses many of the Center's principal events.

The public attends the 24 concerts of the Berkshire Music Festival. Center performances are open to Friends of the Berkshire Music Center who have contributed financially towards its support.

Music by 28 composers was heard at the center's contemporary festival. Not one of these composers was represented in the Berkshire Festival concerts.

In the past, the works of some composers have been heard on both sides of the Tanglewood "campus." For example, Copland, Bartok, Stravinsky, Carter, Colgrass, Fine, Foss, Webern, Schoenberg, Martinu, etc.

The conspicuous fact about the recent contemporary festival is that the large majority of works were for small ensembles. The exceptions were short operas by Schoenberg and Stanley Silverman, and an extensive instrumental work with two solo voices by Robert Cogan.

It is stretching a point to include music by Ravel, Debussy, early Stravinsky (including "Firebird" and "Petrouchka"), and Richard Strauss among "contemporary" works.

Of the 34 composers whose works were heard in the 24 Berkshire Festival concerts, six were definitely within the contemporary classification — Lutoslawski, Bartok, Kraft, Carter, Chavez, and Copland.

For Full Symphony

All were compositions for full symphony orchestra.

Five contemporary composers were represented on the 16 programs by the Philadelphia Orchestra at the Saratoga Performing Arts Center. That orchestra's summer season only ends this afternoon.

The five wre Shostakovich, Prokofieff, Gerhswin, Richard Rodgers, and Carter. All of them were for full orchestra.

The contemporary composer loudly protests that the symphony orchestra is dead. That is an ostrich view of the situation.

A survey was taken last year by Broadcast Music Inc. Orchestral Program Survey, taken in collaboration with the American Symphony Orchestra League.

5,600 Concerts Covered

It covered 557 American and Canadian orchestras performing 23,126 works at 5,684 concerts, during 1966-67.

The five standard composers most performed were Beethoven, Mozart, Tchaikovsky, Brahms and Bach. From the period after 1940 the most performed were Prokofieff, Stravinsky, Ravel, Copland, Batok, with Rodgers running a close sixth.

Major symphony orchestras support themselves mainly through the sale of tickets. Most of them are willing to risk the inclusion of contemporary music up to 40 per cent. To go beyond is to invite the death knell at the box-office.

MUSIC

Raymond Morin

The public has the right to pay only for what it wants to hear.

As Harold Schoenberg, New York Times music critic, recently wrote:

"The public continues to reject the new music, and in particular the new music of the serial school. That includes Stravinsky. The bigger men of the most conservative school, Britten and Shostakovich above all, hold their own, but nobody seems to be coming up to replace them."

Experimenting With Few

Contemporary composers will have to be content with experimenting on themselves and a few hundred listeners in Tanglewood's Theater Concert Hall until they write something that a few thousand will want to hear in the Music Shed.

This is pin-pointing it to a few acres of musical terrain, but the situation is universal.

It's a pretty silly supposition that any symphony orchestra would withhold such lucrative and musically superior gems from its large audience.

Perhaps the audience is large enough because it does.

STAR (E)
WASH., D. C.
CIRC. 306,200
AUG 9 1968 New England Newsclip

Avant Garde

This week, the center of avant garde music in the United States has migrated to an unlikely place: Lenox, Mass. The Festival of Contemporary Music began at Tanglewood, the Boston Symphony's summer home there, last Sunday and will end this Sunday with a retrospective concert of music by Webern, Dahl, Varese and Martinu.

In general, however, the festival is anything but retrospective, for part of its purpose is to exhibit the very latest in new directions to composers as well as to interested members of the public.

In addition, the Music Critics Association is meeting at Tanglewood during this week with the express purpose of learning something about what is happening right now.

— D. M.

The New York Times
NEW YORK, N. Y.
D. 840,495 SUN. 1,494,704
SEP 8 1968

...uth... ...g of each ...son would sorb the council's ...ance for the project.

TALK AND LISTEN

Five continents and 46 countries are being represented by more than 400 delegates to the International Music Congress being held in New York City and Washington, D. C. this week. Besides all of the daily discussions, which may or may not develop political animosity since Czechoslovakia and several Eastern European countries are involved, special concerts are being presented for the delegates, concerts financed in part by grants from foundations. Tonight's will be devoted to the music of Harry Partch (see below), tomorrow night's to "Music from Tanglewood," which has been described as "the cream of Fromm," meaning the best works that have turned up in the recent series of contemporary-music concerts sponsored at Tanglewood by the Fromm Foundation.

On Wednesday night, Lukas Foss will lead the Buffalo Philharmonic Orchestra in a concert arranged with Carnegie Hal... Inc. There w... ...miere of ...respo...

The Washington Post
WASHINGTON, D. C.
D. 467,505 SUN. 600,357
SEP 12 1968

...e delegat... ...th... Congress of th... ...onal Music Council ...as for the assembled ...s of the Music Critic... ...ssociation, meeting jointl... ...New York this week. T... unfortunate part of it was that the manifold sound, color and light resources of the Circus were hardly used.

EARLIER THE same evening, the IMC and MCA confreres listened to a concert of "Music from Tanglewood" presented at the Metropolitan Museum's Grace Rainey Rogers Auditorium. This was a program of works commissioned by the Chicago-based Fromm Foundation, which sponsors a yearly contemporary music festival at Tanglewood, and which, in general, has done as much to foster the creation and performance of new music in this country as any existing organization.

The concert was a typical vanguard phenomenon. One approaches such an event fired with interest, for one is expecting to hear a sample of the latest, most sophisticated musical sounds of the day. As piece after piece goes by, however, enthusiasm ebbs at an ever-increasing rate, eventually drained to nothingness by a succession of dreary, static, processed ideas.

The performances, in this instance as in most, were excellent. A group of young, crackerjack instrumentalists played everything with zealous and brilliant discipline.

ONE WORK, Mario Davidovsky's "Synchronisms No. 2" for flute, clarinet, violin, viola and tape recorder, stood out as music of genu... e craft and imagination, r... g in its own prolific ...ies, yet never losir... organic aims. Th... ...nhill. Henry ...ntus Comr... ...get awa... ...s, r...

Fromm commissions

Five works commissioned by the Fromm Music Foundation and the Berkshire Music Center were heard in what seemed to be excellent performances at Grace Rainey Rogers Auditorium on September 9. The concert was directed by Gunther Schuller, assisted by Paul Zukofsky, and was held in honor of the delegates of the International Music Congress, which was meeting in New York that week. Schuller is director of Contemporary Music Activities at Tanglewood, where he is assisted, again, by Zukofsky, who also teaches violin and chamber music there. Almost all the performers at this concert, which was sponsored by the Fromm Foundation, were Fromm Fellow Players, a group that meets at Tanglewood each summer to perform contemporary music. The event was, in short, a bit—or a lot—of Tanglewood in New York.

Surprisingly enough, the newest piece—Easley Blackwood's 1968 Trio for Piano, Violin, and Cello, which received its premiere—was the most conventional, or at least the work which kept closest to *older* conventions. The language is lyrical and Viennesey, Bergian but cooler, and Blackwood is not afraid to develop an idea or to remain at a textural level for more than an instant. The composer was the pianist, Zukofsky the violinist, and Michael Rudiakov the cellist.

The most successful work was perhaps the most modest—Mario Davidovsky's *Synchronisms No. 2* (1964), for flute, clarinet, violin, viola, and tape recorder, in which the composer, with a delicate but sure hand and a fine ear, combines the live and the electronic into a satisfying entity. And stops when he has made his point. The players were Harvey Sollberger (flute), Paul Zonn (clarinet), Zukofsky, and Rudiakov.

Henry Weinberg's *Cantus Commemorabilis* (1966) is austere in its avoidance of sound for its own sake, except for a piano passage of wildly flung clusters and the suddenly very personal flute cadenza that ends the work. Schuller conducted the twelve performers.

The long Chamber Concerto for Flute and Ten Players (1964) by Charles Wuorinen contains enough engaging sonorities and pregnant ideas for several good pieces. But the implications of all those drum rolls, trills, tremolos, and expectant pauses are unfulfilled, as if Wuorinen were trying to divest those techniques of their usual dramatic content. The solo part is an exemplar of the valid expressive extremes to which even the formerly innocent flute has been taken by our more imaginative composers and by such infinitely skillful performers as Sollberger. Zukofsky was the conductor.

In David Reck's 1965 *Number Two* (the scatological pun is probably intentional), a speaker (Barbara Smith-Conrad) hurls unrelated words and sentences ("It is most mad and moonly, unicorn" and "You fart out crazy daisies," for examples of the latter), first just to the audience, then including the conductor (Schuller) and the players (flute, bass clarinet, vibraphone, guitar, violin, and bass). The performers eventually answer her in kind, and the piece blows up. So might the audience.

M. B.

HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 130,000
DEC 1968

105

SUNDAY TELEGRAM
WORCESTER, MASS.
AUG 25 1968 New England Newsclip

Audiences Are Small for New Works

By RAYMOND MORIN
Telegram Music Critic

It is becoming increasingly obvious that the rebellious contemporary composer has to write for asmall, select audience, and must run his own show.

Evidence was shown at the festival of contemporary music at Tanglewood, Aug. 4-11.

The festival was sponsored by the Berkshire Music Center in cooperation with the Fromm Music Foundation of Chicago.

The center is the educational department of the Boston Symphony Orchestra. This summer, about 450 "students" have been engaged in studies.

Separated by Years

A few hundred yards separate the Tanglewood Music Shed, where the Boston Symphony performs 24 major concerts during eight weekends, ending this afternoon, and the Theater Concert Hall that houses many of the Center's principal events.

The public attends the 24 concerts of the Berkshire Music Festival. Center performances are open to Friends of the Berkshire Music Center who have contributed financially towards its support.

Music by 28 composers was heard at the center's contemporary festival. Not one of these composers was represented in the Berkshire Festival concerts.

In the past, the works of some composers have been heard on both sides of the Tanglewood "campus." For example, Copland, Bartok, Stravinsky, Carter, Colgrass, Fine, Foss, Webern, Schoenberg, Martinu, etc.

The conspicuous fact about the recent contemporary festival is that the large majority of works were for small ensembles. The exceptions were short operas by Schoenberg and Stanley Silverman, and an extensive instrumental work with two solo voices by Robert Cogan.

It is stretching a point to include music by Ravel, Debussy, early Stravinsky (including "Firebird" and "Petrouchka"), and Richard Strauss among "contemporary" works.

Of the 34 composers whose works were heard in the 24 Berkshire Festival concerts, six were definitely within the contemporary classification — Lutoslawski, Bartok, Kraft, Carter, Chavez, and Copland.

For Full Symphony

All were compositions for full symphony orchestra.

Five contemporary composers were represented on the 16 programs by the Philadelphia Orchestra at the Saratoga Performing Arts Center. That orchestra's summer season only ends this afternoon.

The five wre Shostakovich, Prokofieff, Gerhswin, Richard Rodgers, and Carter. All of them were for full orchestra.

The contemporary composer loudly protests that the symphony orchestra is dead. That is an ostrich view of the situation.

A survey was taken last year by Broadcast Music Inc. Orchestral Program Survey, taken in collaboration with the American Symphony Orchestra League.

5,600 Concerts Covered

It covered 557 American and Canadian orchestras performing 23,126 works at 5,684 concerts, during 1966-67.

The five standard composers most performed were Beethoven, Mozart, Tchaikovsky, Brahms and Bach. From the period after 1940 the most performed were Prokofieff, Stravinsky, Ravel, Copland, Batok, with Rodgers running a close sixth.

Major symphony orchestras support themselves mainly through the sale of tickets. Most of them are willing to risk the inclusion of contemporary music up to 40 per cent. To go beyond is to invite the death knell at the box-office.

The public has the right to pay only for what it wants to hear.

As Harold Schoenberg, New York Times music critic, recently wrote:

"The public continues to reject the new music, and in particular the new music of the serial school. That includes Stravinsky. The bigger men of the most conservative school, Britten and Shostakovich above all, hold their own, but nobody seems to be coming up to replace them."

Experimenting With Few

Contemporary composers will have to be content with experimenting on themselves and a few hundred listeners in Tanglewood's Theater Concert Hall until they write something that a few thousand will want to hear in the Music Shed.

This is pin-pointing it to a few acres of musical terrain, but the situation is universal.

It's a pretty silly supposition that any symphony orchestra would withhold such lucrative and musically superior gems from its large audience.

Perhaps the audience is large enough because it does.

MUSIC

Raymond Morin

STAR (E)
WASH., D. C.
CIRC. 366,200
AUG 9 1968 New England Newsclip

Avant Garde

This week, the center of avant garde music in the United States has migrated to an unlikely place: Lenox, Mass. The Festival of Contemporary Music began at Tanglewood, the Boston Symphony's summer home there, last Sunday and will end this Sunday with a retrospective concert of music by Webern, Dahl, Varese and Martinu.

In general, however, the festival is anything but retrospective, for part of its purpose is to exhibit the very latest in new directions to composers as well as to interested members of the public.

In addition, the Music Critics Association is meeting at Tanglewood during this week with the express purpose of learning something about what is happening right now.

— D. M.

The Washington Post
WASHINGTON, D. C.
D. 467,505 SUN. 600,357
SEP 12 1968

...e delegat... ...th Congress of th... ...onal Music Council ...as for the assembled ...s of the Music Critic ...ssociation, meeting jointl... ...a New York this week. T... unfortunate part of it was that the manifold sound, color and light resources of the Circus were hardly used.

EARLIER THE same evening, the IMC and MCA confreres listened to a concert of "Music from Tanglewood" presented at the Metropolitan Museum's Grace Rainey Rogers Auditorium. This was a program of works commissioned by the Chicago-based Fromm Foundation, which sponsors a yearly contemporary music festival at Tanglewood, and which, in general, has done as much to foster the creation and performance of new music in this country as any existing organization.

The concert was a typical vanguard phenomenon. One approaches such an event fired with interest, for one is expecting to hear a sample of the latest, most sophisticated musical sounds of the day. As piece after piece goes by, however, enthusiasm ebbs at an ever-increasing rate, eventually drained to nothingness by a succession of dreary, static, processed ideas.

The performances, in this instance as in most, were excellent. A group of young, crackerjack instrumentalists played everything with zealous and brilliant discipline.

ONE WORK, Mario Davidovsky's "Synchronisms No. 2" for flute, clarinet, violin, viola and tape recorder, stood out as music of genu... e craft and imagination, r... g in its own prolific ...ies, yet never losir ...rganic aims. Th... ...nhill. Henry ...ntus Comr ...get aw... ...s, r...

The New York Times
NEW YORK, N. Y.
D. 840,495 SUN. 1,494,704
SEP ...es ...uth 8 1968 ...g of each ...son would ...sorb the council's ...ance for the project.

TALK AND LISTEN

Five continents and 46 countries are being represented by more than 400 delegates to the International Music Congress being held in New York City and Washington, D. C. this week. Besides all of the daily discussions, which may or may not develop political animosity since Czechoslovakia and several Eastern European countries are involved, special concerts are being presented for the delegates, concerts financed in part by grants from foundations. Tonight's will be devoted to the music of Harry Partch (see below), tomorrow night's to "Music from Tanglewood," which has been described as "the cream of Fromm," meaning the best works that have turned up in the recent series of contemporary-music concerts sponsored at Tanglewood by the Fromm Foundation.

On Wednesday night, Lukas Foss will lead the Buffalo Philharmonic Orchestra in a concert ...rranged ...ith Carnegie Hal... ...rna... Inc. There ... ...miere of ...respo...

Fromm commissions

Five works commissioned by the Fromm Music Foundation and the Berkshire Music Center were heard in what seemed to be excellent performances at Grace Rainey Rogers Auditorium on September 9. The concert was directed by Gunther Schuller, assisted by Paul Zukofsky, and was held in honor of the delegates of the International Music Congress, which was meeting in New York that week. Schuller is director of Contemporary Music Activities at Tanglewood, where he is assisted, again, by Zukofsky, who also teaches violin and chamber music there. Almost all the performers at this concert, which was sponsored by the Fromm Foundation, were Fromm Fellow Players, a group that meets at Tanglewood each summer to perform contemporary music. The event was, in short, a bit—or a lot—of Tanglewood in New York.

Surprisingly enough, the newest piece—Easley Blackwood's 1968 Trio for Piano, Violin, and Cello, which received its premiere—was the most conventional, or at least the work which kept closest to *older* conventions. The language is lyrical and Viennesey, Bergian but cooler, and Blackwood is not afraid to develop an idea or to remain at a textural level for more than an instant. The composer was the pianist, Zukofsky the violinist, and Michael Rudiakov the cellist.

The most successful work was perhaps the most modest—Mario Davidovsky's *Synchronisms No. 2* (1964), for flute, clarinet, violin, viola, and tape recorder, in which the composer, with a delicate but sure hand and a fine ear, combines the live and the electronic into a satisfying entity. And stops when he has made his point. The players were Harvey Sollberger (flute), Paul Zonn (clarinet), Zukofsky, and Rudiakov.

Henry Weinberg's *Cantus Commemorabilis* (1966) is austere in its avoidance of sound for its own sake, except for a piano passage of wildly flung clusters and the suddenly very personal flute cadenza that ends the work. Schuller conducted the twelve performers.

The long Chamber Concerto for Flute and Ten Players (1964) by Charles Wuorinen contains enough engaging sonorities and pregnant ideas for several good pieces. But the implications of all those drum rolls, trills, tremolos, and expectant pauses are unfulfilled, as if Wuorinen were trying to divest those techniques of their usual dramatic content. The solo part is an exemplar of the valid expressive extremes to which even the formerly innocent flute has been taken by our more imaginative composers and by such infinitely skillful performers as Sollberger. Zukofsky was the conductor.

In David Reck's 1965 *Number Two* (the scatological pun is probably intentional), a speaker (Barbara Smith-Conrad) hurls unrelated words and sentences ("It is most mad and moonly, unicorn" and "You fart out crazy daisies," for examples of the latter), first just to the audience, then including the conductor (Schuller) and the players (flute, bass clarinet, vibraphone, guitar, violin, and bass). The performers eventually answer her in kind, and the piece blows up. So might the audience.

M. B.

HIGH FIDELITY
MUSICAL AMERICA
DEC 1968

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Telegram Music Critic

The annual conference of the Music Critics Association will be held in New York City, Sept. 8-11, in conjunction with the Congress of the International Music Council, sponsored by the U. S. National Commission for UNESCO.

General theme of the congress is music and communication. The critics will be represented in several important panel discussions.

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A circulation figure of 25,000 is projected within five years after publication begins in September, 1969.

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It will counteract misleading information from managements who have heretofore quoted only that which was favorable to its clients.

Important Matters

Several important matters apart from Musical Digest are on the critics' agenda for their forthcoming conference, which will be felt by the general public.

Among these are (1) an exchange of music critics between newspapers, (2) an approved list of standard musical terms, (3) the creation of an annual music critics' institute at Tanglewood in association with the Festival of Contemporary Music sponsored by the Fromm Foundation, and (4) the expansion of to include critics from South and Central America.

The Music Critics Associ- the association's membership members in this country and Canada. This leaves about 600 nonmember critics in the United States.

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FREE LANCING

Most music festivals stress the necessity for purchasing tickets early in order to "avoid disappointment." The gigantic new festival at Blossom Music Center, Cleveland, gives no such advice.

Blossom manager Marshall W. Turkin states that the Cleveland Orchestra will have no use for "sold out" signs until the festival ends on Sept. 2.

"A complete sellout is virtually an impossibility," he writes, "due to the tremendous capacity, 4,600 seats in the pavilion and room for up to 15,000 on the spacious lawn."

The Paul Winter Contemporary Consort, which made a highly successful appearance last February on Clark University's Fine Arts series, will be in Israel as of Tuesday.

MUSIC

Raymond Morin

SUNDAY TELEGRAM
WORCESTER, MASS.
CIRC. 107,550
JUL 28 1968
New England Newsclip

U.S. Music Critics to Publish Magazine

By RAYMOND MORIN
Telegram Music Critic

NEW YORK, N.Y. — Several major projects having a direct effect on the public were formally launched by the Music Critics Association in a four-day convention that ended last night in New York City.

Critics from throughout the United States and Canada conducted their conferences in conjunction with the Sixth Congress of the International Music Council, held for the first time in the United States.

Sponsor was the United States National Commission for UNESCO.

Congress members numbered 600 from the United States and 4 foreign countries. The Music Critics Association has 121 members.

Most significant undertaking of the critics is the founding of a new magazine, American Musical Digest, with funds provided by the National Endowment of the Arts, Washington, D.C. It will become available to the public in the fall of 1969.

U.S. Composers

The magazine will reprint, digest, abstract and translate reviews and articles about music with emphasis on the works and careers of American composers.

Contributors will be members of the critics association and the general worldwide press.

To guarantee objectivity and complete candor, the magazine will carry no advertising.

The association has several purposes in establishing its own magazine. It wishes to raise musical standards by bringing recognition to legitimate developments and harpooning deception.

This compilation of international comment will be available to those who have had to rely almost entirely on opinion dispensed within their own communities or from misleading quotations of business-minded managements.

Senior Critic

Beginning with the summer of 1969, a senior music critic will be on duty for three weeks at Tanglewood to supervise a number of apprentice critics whose expenses will be paid by the Fromm Foundation of Chicago.

Their studies will be involved with the regular concerts by the Boston Symphony and Festival of Contemporary Music by the Berkshire Music Center.

The Music Critics Association has also received a grant of nearly $7,000 from the National Endowment to help implement a one-year experimeental program of exchanges between professional critics from cities of various sizes.

Panel discussions by critics and famed composers at the convention were hue-and-cry sessions over the direction taken in some present-day music.

Among the composers present were Copland, Babbitt, Carter, Sessions, Schuller and Krenek.

Filthy Thing

Opinions were hotly contradictory. One segment of the composers' own ranks described electronic music as "a mechanical media which makes a filthy thing out of art."

In rebuttal it was stated that "the development of new music will not wait for the critics to catch up."

The critics were given the opportunity to board the bandwagon of dissonance and some electronic mumo-jumbo.

At the Metropolitan Art Museum, Schuller led the Fromm Fellow players in a program of works premiered at Tanglewood.

Critics reactions to a Blackwood Trio and Davidovsky's "Synchronisms No. 2" were reserved. Less enthusiasm was aroused by cacaphonous brainstorms by Weinberg, Wuorinen and Reck.

The convention's most unusual experience was highly unconventional. Critics sat on the stone floor of the sumptuously equipped Whitney Museum on Madison Avenue to hear one of Harry Partch's rare concerts on a batch of bolky instruments of his own making.

Sixty-seven year old, white maned Partch was assisted by 14 young performers of the long-haired, bearded variety.

Among the paraphenalia were glasses, bowls, light bulbs, a zither-liker instrument called a harmonic canon, gourds, cone gongs, and a zymo-zyl.

The program reached its zenith with "And on the Seventh Day Petals Fell in Petaluma."

There were other droppings as well, like exotic rhythms, sound mixtures similar to a Balinese gamelan orchestra, all offered with fierce sobriety.

As Partch says, "The prime obligation of the artist is to transcend his age, therefore show it in terms of the eternal mysteries."

To soothe ruffled nerves, the critics were also invited to hear Ravi Shankar at Philharmonic Hall on Tuesday night, and the Buffalo Philharmonic at Carnegie Hall last night.

TELEGRAM (m)
WORCESTER, MASS.
CIRC. 62,350
SEP 12 1968
New England Newsclip

Berkshire Music Center

Fellowship Program • 1968

VIOLIN

Patricio Cobos (Chile) — *Koussevitzky Music Foundation Fellow*
Joseph Conte (Providence, Rhode Island) — *Roy Lemson Fellow*
Arthur Culver (East Rochester, New York) — *1967 Berkshire Music Center Orchestra Fellow*
Mary Culver (East Rochester, New York) — *1967 Berkshire Music Center Orchestra Fellow*
Eugene Drucker (New York, New York) — *Jascha Heifetz Fellow*
Nina Falk (New York, New York) — *Fromm Music Foundation Fellow*
Michael Faulkner (Ridgewood, New Jersey) — *Fromm Music Foundation Fellow*
Emily Faxon (Brookline, Massachusetts) — *N.F.M.C., Ada Holding Miller Fellow*
Edith Haladjeff (Detroit, Michigan) — *Fromm Music Foundation Fellow*
Anita Halverson (Minneapolis, Minnesota)
Mieko Horie (Japan)
Laura Jeppesen (Brunswick, Maine)
Young Nam Kim (Korea) — *1967 Berkshire Music Center Orchestra Fellow*
Martha Kolden (Cambridge, Massachusetts) — *Young Artist Award*
Jin Kyung Koo (Korea)
Rhoda Lederman (Franklin Square, New York)
J. Patrick Rafferty (Toledo, Ohio)
Juan Ramirez Hernandez (Mexico) — *C. D. Jackson Master Award*
Sylvia Rosenzweig (Philadelphia, Pennsylvania) — *Carlotta M. Dreyfus Fellow*
Ralph Rubenstein (Brooklyn, New York) — *Selby A. Eisemann Memorial Fellow*
Marjorie Rupp (North Wales, Pennsylvania)
Jorge Salim (Brazil)
Hazel Sandow (Elmhurst, New York)
Gary Sliauzis (Miami, Florida)
Ellen Wagner (Schenectady, New York)
Stephanie Woolf (Medford, Massachusetts) — *1967 Berkshire Music Center Orchestra Fellow*

VIOLA

Heidrun Behncke (Germany) — *1967 Berkshire Music Center Orchestra Fellow*
Judy Checkovich (South Norwalk, Connecticut)
David George (Philadelphia, Pennsylvania)
Francis Grimes (Cumberland, Rhode Island)
Enid Jones (Cincinnati, Ohio) — *Stanley Chapple Fellow*
Robert Jones (Cincinnati, Ohio) — *Stanley Chapple Fellow*
Geraldine Lamboley (Tampa, Florida) — *Fromm Music Foundation Fellow*
Barry Lehr (New York, New York) — *Fromm Music Foundation Fellow*
Mark Perlman (New York, New York) — *Fromm Music Foundation Fellow*
Patricia Snowdon (Philadelphia, Pennsylvania)

CELLO

Thirzah Bendokas (Union City, Connecticut) — *WCRB (Boston) Fellow*
Terry Braverman (Brooklyn, New York)
Aleksander Ciechanski (Poland) — *Fromm Music Foundation Fellow*
Mary Durell (Toledo, Ohio)
Masayoshi Kataoka (Japan) — *Fromm Music Foundation Fellow*
Soichi Katsuta (Japan) — *Koussevitsky Music Foundation Fellow*
Maria Kyprie (Ann Arbor, Michigan)
Neal LaMonaco (Bayside, New York) — *Samuel C. Endicott Fellow*
Richard Mickey (Cincinnati, Ohio) — *Fromm Music Foundation Fellow*
Charlotte Moulyn (Stamford, Connecticut) — *Arthur M. Abell Fellow*
Elizabeth Pearson (Newbury, Massachusetts)

BASS

Steven Edwards (West Collingswood, New Jersey)
Laurence Epstein (Miami, Florida) — *Leo Wasserman Foundation Fellow*
Louis Kosma (Warminster, Pennsylvania)
Michele Saxon (Roslyn Heights, New York) — *C. D. Jackson Master Award*
Laurence Wolfe (Stoneham, Massachusetts) — *1967 Berkshire Music Center Orchestra Fellow*

HARP

Marjorie Hartzell (Albany, New York)

FLUTE

Michael Finegold (New Haven, Connecticut) — *Fromm Music Foundation Fellow*
Susan Greenberg (Castro Valley, California) — *N.F.M.C., Ada Holding Miller Fellow*
Eiko Ito (Japan) — *1967 Berkshire Music Center Orchestra Fellow*
Jonathon Landell (Acton, Massachusetts)

OBOE

Donald Bender (Danbury, Connecticut)
Marion Gibson (Denton, Texas) — *Fromm Music Foundation Fellow*
Timothy Valentine (Boston, Massachusetts) — *Augustus Thorndike Fellow*
Wilma Zonn (Grinnell, Iowa) — *1967 Berkshire Music Center Orchestra Fellow*

CLARINET

David Breeden (Denton, Texas) — *Fromm Music Foundation Fellow*
Paul Gallo (Brooklyn, New York) — *Fromm Music Foundation Fellow*
Donald Stewart (New York, New York) — *Fromm Music Foundation Fellow*
Paul Zonn (Grinnell, Iowa) — *1967 Berkshire Music Center Orchestra Fellow*

BASSOON

Kazuyoshi Asano (Japan) — *1967 Berkshire Music Center Orchestra Fellow*
Cedric Coleman (Hempstead, New York) — *WCRB (Boston) Fellow*
Kirkland Ferris (Concord, New Hampshire)
Matthew Shubin (New York, New York)

FRENCH HORN

Joy Durschnitt (New York, New York)
Edwin Goble (Sheffield, Massachusetts) — *1967 Berkshire Music Center Orchestra Fellow*
Suzanne Govier (Mountain Lakes, New Jersey)
Michael Johns (Manchester, Connecticut) — *Fromm Music Foundation Fellow*
Robert Routch (Allentown, Pennsylvania) — *Samuel C. Endicott Fellow*
Victor Vener (Pasadena, California) — *Fromm Music Foundation Fellow*

TRUMPET

Edward Hoffman (Park Ridge, Illinois)
Bernhard Jobski (Germany) — *Koussevitzky Music Foundation Fellow*
Dennis Najoom (Pittsfield, Massachusetts) — *Fromm Music Foundation Fellow*
James Simpson (Amherst, Massachusetts) — *1967 Berkshire Music Center Orchestra Fellow*

TROMBONE

Francis Hunt (Sandusky, Ohio)
John Kitzman (Garden City, Michigan)
Milton Stevens (Great Barrington, Massachusetts) — *Fromm Music Foundation Fellow*

TUBA

Donald Tidwell (New Orleans, Louisiana)
Ellis Wean (Holbrook, Massachusetts)

PERCUSSION

Paul Berns (Fairview Park, Ohio) — *Fromm Music Foundation Fellow*
Garry Kvistad (Franklin Park, Illinois)
Howard Leavitt (Silver Spring, Maryland) — *Fromm Music Foundation Fellow*
Peter Magadini (San Francisco, California) — *Lenox School of Jazz Fund Fellow*
Anthony Orlando (Reading, Pennsylvania)
Linda Raymond (Salem, Massachusetts)

PIANO

Diana Duffin (Morrisville, Pennsylvania)
Rosemary Hyler (Danville, Virginia)
Cecilia Ignatieff (Canada)
Kimberly Kabala (Huntington Woods, Michigan) — *Lucien Wulsin Memorial Fellow*
Roselyne Masset-Lecocq (France) — *Lucien Wulsin Memorial Fellow*
Michael Root (Cleveland Heights, Ohio)
Nina Sapiejewski (New York, New York) — *Asher J. Schuffer Memorial Fellow*
Craig Sheppard (Jenkintown, Pennsylvania) — *Lucien Wulsin Memorial Fellow*
Elizabeth Stevens (Great Barrington, Massachusetts) — *Lucien Wulsin Memorial Fellow*
Yuji Takahashi (Japan)

HARPSICHORD

William Sano (Youngstown, Ohio) — *William Schwann Fellow*

VOICE

Mary Christie (Evanston, Illinois)
Osceola Davis (New York, New York) — *Beranek Fellow*
Emily Derr (New York, New York)
Bonita Glenn (Philadelphia, Pennsylvania) — *Adah Mase Curran Fellow*
Susan Hoagland (Arlington, Virginia)
Doris Hollenbach (Uniondale, New York)
Jo Ann Lanier (Youngstown, Ohio) — *Young Artist Award*
Donna Newman (Pigeon, Michigan)
Louine Noble (Glendale, Missouri)
Donna Precht (Brooklyn, New York) — *Adah Mase Curran Fellow*
Christy Rio (Cambridge, Massachusetts)
Kathleen Toohey (North Adams, Massachusetts)
Carol Cannon (Baltimore, Maryland)
Margery Clifford (Chevy Chase, Maryland)
Phyllis Elhady (Manchester, New Hampshire)
Linden Maxwell (Mt. Rainier, Maryland)
JoElyn McGowan (Omaha, Nebraska)
Lois Nordling (Westwood, New Jersey)
Frances Pavlides (Astoria, New York)
Jacqueline Pierce (New York, New York)
Cathleen Porter (North Olmsted, Ohio)
Constance Pottle (Lexington, Massachusetts)
Kenneth Clinton (Watertown, Connecticut)
Luther Enstad (Williamsburg, Iowa)
Gene Ford (Baltimore, Maryland)
Roger Lucas (Charleston, West Virginia) — *C. D. Jackson Master Award*
Roy Perdue (Salisbury, Maryland)
Arthur Sjogren (Peekskill, New York)
Richard Cassell (Hewlett, New York)
Lee Evans (Boston, Massachusetts)
Francis Hester (Dorchester, Massachusetts)
Stence Jackson (Walled Lake, Michigan)
James Jones (St. Louis, Missouri) — *High Fidelity Magazine Fellow*
Alan Kosloff (Waterbury, Connecticut)
Leopold Napotnik (Chicago, Illinois)
Richard Shapp (Merion Station, Pennsylvania)
Charles White (Charlotte, North Carolina)
Philip Erikson (Philadelphia, Pennsylvania)
Thomas Ross (Fairmont, Minnesota)

COMPOSER

Paul Chihara (Santa Monica, California) — *ASCAP Fellow*
Marc-Antonio Consoli (Bellerose, New York) — *Margaret Lee Crofts Fellow*
Stephen Dickman (Glencoe, Illinois)
Jere Hutcheson (East Lansing, Michigan)
Barbara Kolb (New York, New York)
Vincent Luti (New Haven, Connecticut)
Paul Mefano (France) — *Margaret Lee Crofts Fellow*
Harold Oliver (Princeton, New Jersey)
Jerzy Sapiejewski (Poland) — *Koussevitzky Music Foundation Fellow*
Robert Selig (Evanston, Illinois)

CONDUCTOR

Gerald Brown (Bolivia) — *Gertrude Robinson Smith Associate Fellow in Conducting*
James Frazier (Detroit, Michigan) — *Edgar Stern Memorial Associate Fellow in Conducting*
Julio Medaglia (Brazil) — *Leonard Bernstein Fellow in Conducting and Violin*
Stefan Minde (West Germany) — *Erich Leinsdorf Fellow in Conducting and Vocal Coaching*
Ronald Stoffel (Buffalo, New York) — *Samuel Antek Fellow in Violin and Conducting*
Michael Tilson Thomas (Los Angeles, California) — *Koussevitzky Memorial Conducting Fellow*

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Telegram Music Critic

NEW YORK, N.Y. — Several major projects having a direct effect on the public were formally launched by the Music Critics Association in a four-day convention that ended last night in New York City.

Critics from throughout the United States and Canada conducted their conferences in conjunction with the Sixth Congress of the International Music Council, held for the first time in the United States.

Sponsor was the United States National Commission for UNESCO.

Congress members numbered 600 from the United States and 4 foreign countries. The Music Critics Association has 121 members.

Most significant undertaking of the critics is the founding of a new magazine, American Musical Digest, with funds provided by the National Endowment of the Arts, Washington, D.C. It will become available to the public in the fall of 1969.

U.S. Composers

The magazine will reprint, digest, abstract and translate reviews and articles about music with emphasis on the works and careers of American composers.

Contributors will be members of the critics association and the general worldwide press.

To guarantee objectivity and complete candor, the magazine will carry no advertising.

The association has several purposes in establishing its own magazine. It wishes to raise musical standards by bringing recognition to legitimate developments and harpooning deception.

This compilation of international comment will be available to those who have had to rely almost entirely on opinion dispensed within their own communities or from misleading quotations of business-minded managements.

Senior Critic

Beginning with the summer of 1969, a senior music critic will be on duty for three weeks at Tanglewood to supervise a number of apprentice critics whose expenses will be paid by the Fromm Foundation of Chicago.

Their studies will be involved with the regular concerts by the Boston Symphony and Festival of Contemporary Music by the Berkshire Music Center.

The Music Critics Association has also received a grant of nearly $7,000 from the National Endowment to help implement a one-year experimeental program of exchanges between professional critics from cities of various sizes.

Panel discussions by critics and famed composers at the convention were hue-and-cry sessions over the direction taken in some present-day music.

Among the composers present were Copland, Babbitt, Carter, Sessions, Schuller and Krenek.

Filthy Thing

Opinions were hotly contradictory. One segment of the composers' own ranks described electronic music as "a mechanical media which makes a filthy thing out of art."

In rebuttal it was stated that "the development of new music will not wait for the critics to catch up."

The critics were given the opportunity to board the bandwagon of dissonance and some electronic mumo-jumbo.

At the Metropolitan Art Museum, Schuller led the Fromm Fellow players in a program of works premiered at Tanglewood.

Critics reactions to a Blackwood Trio and Davidovsky's "Synchronisms No. 2" were reserved. Less enthusiasm was aroused by cacaphonous brainstorms by Weinberg, Wuorinen and Reck.

The convention's most unusual experience was highly unconventional. Critics sat on the stone floor of the sumptuously equipped Whitney Museum on Madison Avenue to hear one of Harry Partch's rare concerts on a batch of bolky instruments of his own making.

Sixty-seven year old, white maned Partch was assisted by 14 young performers of the long-haired, bearded variety.

Among the paraphenalia were glasses, bowls, light bulbs, a zither-liker instrument called a harmonic canon, gourds, cone gongs, and a zymo-zyl.

The program reached its zenith with "And on the Seventh Day Petals Fell in Petaluma."

There were other droppings as well, like exotic rhythms, sound mixtures similar to a Balinese gamelan orchestra, all offered with fierce sobriety.

As Partch says, "The prime obligation of the artist is to transcend his age, therefore show it in terms of the eternal mysteries."

To soothe ruffled nerves, the critics were also invited to hear Ravi Shankar at Philharmonic Hall on Tuesday night, and the Buffalo Philharmonic at Carnegie Hall last night.

TELEGRAM (m)
WORCESTER, MASS
CIRC. 61,350

SEP 12 1968 New England Newsclip

Berkshire Music Center

Fellowship Program • 1968

VIOLIN

Patricio Cobos (Chile) — *Koussevitzky Music Foundation Fellow*
Joseph Conte (Providence, Rhode Island) — *Roy Lowson Fellow*
Arthur Culver (East Rochester, New York) — *1967 Berkshire Music Center Orchestra Fellow*
Mary Culver (East Rochester, New York) — *1967 Berkshire Music Center Orchestra Fellow*
Eugene Drucker (New York, New York) — *Jascha Heifetz Fellow*
Nina Falk (New York, New York) — *Fromm Music Foundation Fellow*
Michael Faulkner (Ridgewood, New Jersey) — *Fromm Music Foundation Fellow*
Emily Faxon (Brookline, Massachusetts) — *N.F.M.C., Ada Holding Miller Fellow*
Edith Haladjoff (Detroit, Michigan) — *Fromm Music Foundation Fellow*
Anita Halverson (Minneapolis, Minnesota)
Mieko Horie (Japan)
Laura Jeppesen (Brunswick, Maine)
Young Nam Kim (Korea) — *1967 Berkshire Music Center Orchestra Fellow*
Martha Kolden (Cambridge, Massachusetts) — *Young Artist Award*
Jin Kyung Koo (Korea)
Rhoda Lederman (Franklin Square, New York)
J. Patrick Rafferty (Toledo, Ohio)
Juan Ramirez Hernandez (Mexico) — *C. D. Jackson Master Award*
Sylvia Rosenzweig (Philadelphia, Pennsylvania) — *Carlotta M. Dreyfus Fellow*
Ralph Rubenstein (Brooklyn, New York) — *Sally A. Eisemann Memorial Fellow*
Marjorie Rupp (North Wales, Pennsylvania)
Jorge Salim (Brazil)
Hazel Sandow (Elmhurst, New York)
Gary Sliauzis (Miami, Florida)
Ellen Wagner (Schenectady, New York)
Stephanie Woolf (Medford, Massachusetts) — *1967 Berkshire Music Center Orchestra Fellow*

VIOLA

Heidrun Behncke (Germany) — *1967 Berkshire Music Center Orchestra Fellow*
Judy Checkovich (South Norwalk, Connecticut
David George (Philadelphia, Pennsylvania)
Francis Grimes (Cumberland, Rhode Island)
Enid Jones (Cincinnati, Ohio) — *Stanley Chapple Fellow*
Robert Jones (Cincinnati, Ohio) — *Stanley Chapple Fellow*
Geraldine Lamboley (Tampa, Florida) — *Fromm Music Foundation Fellow*
Barry Lehr (New York, New York) — *Fromm Music Foundation Fellow*
Mark Perlman (New York, New York) — *Fromm Music Foundation Fellow*
Patricia Snowdon (Philadelphia, Pennsylvania)

CELLO

Thirzah Bendokas (Union City, Connecticut) — *WCRB (Boston) Fellow*
Terry Braverman (Brooklyn, New York)
Aleksander Ciechanski (Poland) — *Fromm Music Foundation Fellow*
Mary Durell (Toledo, Ohio)
Masayoshi Kataoka (Japan) — *Fromm Music Foundation Fellow*
Soichi Katsuta (Japan) — *Koussevitsky Music Foundation Fellow*
Maria Kyprie (Ann Arbor, Michigan)
Neal LaMonaco (Bayside, New York) — *Samuel C. Endicott Fellow*
Richard Mickey (Cincinnati, Ohio) — *Fromm Music Foundation Fellow*
Charlotte Moulyn (Stamford, Connecticut) — *Arthur M. Abell Fellow*
Elizabeth Pearson (Newbury, Massachusetts)

BASS

Steven Edwards (West Collingswood, New Jersey)
Laurence Epstein (Miami, Florida) — *Leo Wasserman Foundation Fellow*
Louis Kosma (Warminster, Pennsylvania)
Michele Saxon (Roslyn Heights, New York) — *C. D. Jackson Master Award*
Laurence Wolfe (Stoneham, Massachusetts) — *1967 Berkshire Music Center Orchestra Fellow*

HARP

Marjorie Hartzell (Albany, New York)

FLUTE

Michael Finegold (New Haven, Connecticut) — *Fromm Music Foundation Fellow*
Susan Greenberg (Castro Valley, California) — *N.F.M.C., Ada Holding Miller Fellow*
Eiko Ito (Japan) — *1967 Berkshire Music Center Orchestra Fellow*
Jonathon Landell (Acton, Massachusetts)

OBOE

Donald Bender (Danbury, Connecticut)
Marion Gibson (Denton, Texas) — *Fromm Music Foundation Fellow*
Timothy Valentine (Boston, Massachusetts) — *Augustus Thorndike Fellow*
Wilma Zonn (Grinnell, Iowa) — *1967 Berkshire Music Center Orchestra Fellow*

CLARINET

David Breeden (Denton, Texas) — *Fromm Music Foundation Fellow*
Paul Gallo (Brooklyn, New York) — *Fromm Music Foundation Fellow*
Donald Stewart (New York, New York) — *Fromm Music Foundation Fellow*
Paul Zonn (Grinnell, Iowa) — *1967 Berkshire Music Center Orchestra Fellow*

BASSOON

Kazuyoshi Asano (Japan) — *1967 Berkshire Music Center Orchestra Fellow*
Cedric Coleman (Hempstead, New York) — *WCRB (Boston) Fellow*
Kirkland Ferris (Concord, New Hampshire)
Matthew Shubin (New York, New York)

FRENCH HORN

Joy Durschnitt (New York, New York)
Edwin Goble (Sheffield, Massachusetts) — *1967 Berkshire Music Center Orchestra Fellow*
Suzanne Govier (Mountain Lakes, New Jersey)
Michael Johns (Manchester, Connecticut) — *Fromm Music Foundation Fellow*
Robert Routch (Allentown, Pennsylvania) — *Samuel C. Endicott Fellow*
Victor Vener (Pasadena, California) — *Fromm Music Foundation Fellow*

TRUMPET

Edward Hoffman (Park Ridge, Illinois)
Bernhard Jobski (Germany) — *Koussevitzky Music Foundation Fellow*
Dennis Najoom (Pittsfield, Massachusetts) — *Fromm Music Foundation Fellow*
James Simpson (Amherst, Massachusetts) — *1967 Berkshire Music Center Orchestra Fellow*

TROMBONE

Francis Hunt (Sandusky, Ohio)
John Kitzman (Garden City, Michigan)
Milton Stevens (Great Barrington, Massachusetts) — *Fromm Music Foundation Fellow*

TUBA

Donald Tidwell (New Orleans, Louisiana)
Ellis Wean (Holbrook, Massachusetts)

PERCUSSION

Paul Berns (Fairview Park, Ohio) — *Fromm Music Foundation Fellow*
Garry Kvistad (Franklin Park, Illinois)
Howard Leavitt (Silver Spring, Maryland) — *Fromm Music Foundation Fellow*
Peter Magadini (San Francisco, California) — *Lenox School of Jazz Fund Fellow*
Anthony Orlando (Reading, Pennsylvania)
Linda Raymond (Salem, Massachusetts)

PIANO

Diana Duffin (Morrisville, Pennsylvania)
Rosemary Hyler (Danville, Virginia)
Cecilia Ignatieff (Canada)
Kimberly Kabala (Huntington Woods, Michigan) — *Lucien Wulsin Memorial Fellow*
Roselyne Masset-Lecocq (France) — *Lucien Wulsin Memorial Fellow*
Michaël Root (Cleveland Heights, Ohio)
Nina Sapiejewski (New York, New York) — *Asher J. Schaffer Memorial Fellow*
Craig Sheppard (Jenkintown, Pennsylvania) — *Lucien Wulsin Memorial Fellow*
Elizabeth Stevens (Great Barrington, Massachusetts) — *Lucien Wulsin Memorial Fellow*
Yuji Takahashi (Japan)

HARPSICHORD

William Sano (Youngstown, Ohio) — *William Schwann Fellow*

VOICE

Mary Christie (Evanston, Illinois)
Osceola Davis (New York, New York) — *Beranek Fellow*
Emily Derr (New York, New York)
Bonita Glenn (Philadelphia, Pennsylvania) — *Adah Mase Curran Fellow*
Susan Hoagland (Arlington, Virginia)
Doris Hollenbach (Uniondale, New York)
Jo Ann Lanier (Youngstown, Ohio) — *Young Artist Award*
Donna Newman (Pigeon, Michigan)
Louine Noble (Glendale, Missouri)
Donna Precht (Brooklyn, New York) — *Adah Mase Curran Fellow*
Christy Rio (Cambridge, Massachusetts)
Kathleen Toohey (North Adams, Massachusetts)
Carol Cannon (Baltimore, Maryland)
Margery Clifford (Chevy Chase, Maryland)
Phyllis Elhady (Manchester, New Hampshire)
Linden Maxwell (Mt. Rainier, Maryland)
JoElyn McGowan (Omaha, Nebraska)
Lois Nordling (Westwood, New Jersey)
Frances Pavlides (Astoria, New York)
Jacqueline Pierce (New York, New York)
Cathleen Porter (North Olmsted, Ohio)
Constance Pottle (Lexington, Massachusetts)
Kenneth Clinton (Watertown, Connecticut)
Luther Enstad (Williamsburg, Iowa)
Gene Ford (Baltimore, Maryland)
Roger Lucas (Charleston, West Virginia) — *C. D. Jackson Master Award*
Roy Perdue (Salisbury, Maryland)
Arthur Sjogren (Peekskill, New York)
Richard Cassell (Hewlett, New York)
Lee Evans (Boston, Massachusetts)
Francis Hester (Dorchester, Massachusetts)
Stence Jackson (Walled Lake, Michigan)
James Jones (St. Louis, Missouri) — *High Fidelity Magazine Fellow*
Alan Kosloff (Waterbury, Connecticut)
Leopold Napotnik (Chicago, Illinois)
Richard Shapp (Merion Station, Pennsylvania)
Charles White (Charlotte, North Carolina)
Philip Erikson (Philadelphia, Pennsylvania)
Thomas Ross (Fairmont, Minnesota)

COMPOSER

Paul Chihara (Santa Monica, California) — *ASCAP Fellow*
Marc-Antonio Consoli (Bellerose, New York) — *Margaret Lee Crofts Fellow*
Stephen Dickman (Glencoe, Illinois)
Jere Hutcheson (East Lansing, Michigan)
Barbara Kolb (New York, New York)
Vincent Luti (New Haven, Connecticut)
Paul Mefano (France) — *Margaret Lee Crofts Fellow*
Harold Oliver (Princeton, New Jersey)
Jerzy Sapiejewski (Poland) — *Koussevitzky Music Foundation Fellow*
Robert Selig (Evanston, Illinois)

CONDUCTOR

Gerald Brown (Bolivia) — *Gertrude Robinson Smith Associate Fellow in Conducting*
James Frazier (Detroit, Michigan) — *Edgar Stern Memorial Associate Fellow in Conducting*
Julio Medaglia (Brazil) — *Leonard Bernstein Fellow in Conducting and Violin*
Stefan Minde (West Germany) — *Erich Leinsdorf Fellow in Conducting and Vocal Coaching*
Ronald Stoffel (Buffalo, New York) — *Samuel Antek Fellow in Violin and Conducting*
Michael Tilson Thomas (Los Angeles, California) — *Koussevitzky Memorial Conducting Fellow*

107.

Music Educators National Conference

THE FACTORS WHICH PRODUCE THE SERIOUS MUSIC STUDENT

John Christie, Editor

A Survey of the Tanglewood Student Orchestra Yields Some Expected Results—and Some Surprises

The Berkshire Music Center Orchestra is composed of about 100 young people, mostly college students and graduate students, who assemble for eight weeks in the summer at Tanglewood, the summer home of the Boston Symphony Orchestra. These young musicians are selected by means of auditions held throughout the United States, and are at Tanglewood on fellowships; that is, they receive their board and room, a travel allowance, and pay no tuition for their summer of study. They work with the members of the Boston Symphony and play concerts under many conductors, including, during the past summer, Erich Leinsdorf and Aaron Copland. The Fellowship Orchestra, as it is sometimes called, consists of some of the finest serious orchestral students in this country. Most of them will pursue a career in some phase of music; many of them have aspirations for a professional performing career. Many of today's major symphony musicians were students at Tanglewood during their younger days.

Those who are interested in music education should be concerned with the various factors which caused these particular young people to become seriously interested in music and to become extraordinarily proficient on their instruments. Just what home environment factors and what school conditions produced such outstanding results? It was with these questions in mind that *The Instrumentalist* surveyed the Fellowship Orchestra at Tanglewood this past summer.

The Questionnaire

The form to be completed was short and could be filled out in less than five minutes (during a rehearsal). Besides names, address, age, instrument, and occupation (student in most cases), the questions were grouped in three categories:

1. General instrumental music background—In what cities did you receive your public school instrumental music instruction (through high school)? What orchestral instrument did you start on? If different than your present instrument, when did you switch? Did you study privately before entering high school? If yes, was this private teacher a specialist on your instrument? Did you study privately during high school? If yes, was this private teacher a specialist on your instrument? Was there a string program in the public schools you attended? Did you play in an orchestra (school, civic, youth, etc.) before entering college?

2. Home and environmental background: Did at least one of your parents know music well enough to be of real help to you—musically if not technically—in your home practice? Were you strongly encouraged in your music by your family? Was classical music (radio, records, live) heard regularly in your home? How would you estimate your parents income during your public school years? Was any type of music appreciation program included *as an integral part* of your general music classes (if any) in high school, or in your performing groups? Did you attend a summer music camp before high school? During high school? Have you ever been to Europe? If yes, did you study there?

3. Evaluation of the public school instrumental music instruction received. The students were asked to rate their teachers on the elementary, junior high, and senior high levels, both musically (inspiring, unimaginative, detrimental) and technically (excellent, competent, incompetent). A chance was also given to indicate where no public school music instruction had been received on a certain level.

The Results—Expected and Unexpected

Obviously, with a select group of this type, most of us could have predicted a good many of the results beforehand. At least, on the basis of past experience. However, as educational philosophies change, and opportunities for music instruction increase, it is always possible that some new factors will enter the picture.

In analyzing the results, two questions were uppermost: (1) what kind of situation produces the serious student? and (2) what in particular is needed to produce the serious string player, who is in such short supply currently? We must look for every possible clue in the strings, and hope to increase their numbers by finding out what makes a favorable situation and then trying to create these conditions in as many areas as possible.

Place of Residence

The string players, without exception, came from three types of communities: (1) large cities; (2) the environs of large cities, at least within 50 miles; (3) university towns. The winds came from these areas, but also from smaller communities. Hence it would seem that a metropolitan environment, or at least a sophisticated, intellectual environment is needed to produce serious string players. The young string player must be close to specialist teachers, and possibly also close to opportunities to hear live string performances. Also, there must be an ensemble outlet for his playing, in the form of some type of orchestra. It was interesting to note, though, that this orchestra did not have to be a *school* orchestra. The wind players did equally well in smaller communities, and in less sophisticated areas, where the band programs apparently provided them with a sufficient musical cultural outlet until they reached college.

Family Financial Background

Six choices of income level were provided: very low, low, lower middle, upper middle, high, and very high. Although these were obviously arbitrary groupings, the answers nevertheless reflected what most music educators would have predicted. From very high, one person, from high, also one person. All the remaining students listed their family financial status as either lower middle or upper middle, almost exactly evenly divided. It is of significance that not a single person came from a low or very low background. Perhaps it is still too early for the results of the various anti-poverty campaigns to be seen. Perhaps too, it is too soon to see any significant results from the colleges' increased attempts to attract capable students from low income families, through full scholarships, if necessary. At any rate, quality music education seems still to be limited to the affluent classes.

Home Background

In answer to whether at least one parent knew enough music to be of *real* help in practicing at home, the result was a little surprising. Of the total group, 53% indicated someone at home who could help; broken down by groups, though, the strings indicated only 45% had this background, while the winds showed 71% with home help. As far as strong family encouragement is concerned, this would seem to be an invariable factor, necessary for success on any instrument. The total result was 75% with strong encouragement, going up to 77% in the strings, and down to 71% in the winds. On the question of classical music being heard in the home, *regularly*, 66% of the total said yes, while this rose to 71% among the string players, and fell to 59% among the winds. Hence here the difference is perhaps worthy of mention. A classical music home background would seem to be more favorable for string players, while not quite so essential for the winds.

Other Environmental Factors

In answer to whether there was a string program in the public schools, the string players responded "yes", 5 to 1. It is significant, though, that a school string program is *not* essential to the serious string student. What is essential is an orchestral outlet for his playing. With only one exception, all the strings participated in some kind of orchestra before college. In many cases, this orchestra was a youth, civic, or other community group—*not* a school orchestra. More than half of the wind players came from public school systems where there was no string program, but the winds indicated, more than 3 to 1, that they participated in orchestras before college.

The inclusion of some type of music appreciation program in the public schools also seemed to be an unimportant determinant. More than half again as many answered "no" as answered "yes," to this question, with the proportion the same among strings and winds.

Summer music camp experience appeared to be more important to the strings than to the winds. The winds answered, 7 to 1, that they had had no summer camp before high school, and 3 to 1 no camp during high school. The strings, however, indicated only 3 to 1 no camp before high school, and this changed significantly to more than half having summer music camp experience during high school. Perhaps this indicates that if we want more string players, we should see to it that interested and capable string players have summer camp opportunities, whether they can afford it or not, by providing full scholarships as frequently as possible.

Travel to Europe and study there was not a factor at all, with less than 10% indicating any study in Europe.

Beginning Instruments

Here a rather consistent pattern was followed in the strings, with no evident pattern in the winds. All the violinists and violists had started on violin, with some violists indicating an early beginning of "doubling" on both instruments. All the cellists started on cello, but none of the bass players transferred from cello to bass. More than half started directly on bass, with a few switching from violin, and one from a wind instrument. Among the winds, there was no clear pattern, with some transfer players on all instruments, (except clarinet), even on instruments usually thought of as starting instruments, i.e., flute. Hence, with virtually no exceptions, fine string players are started on strings—a conclusion which most of us would have expected.

The Importance of Private Study with a Specialist

The results of the questions concerning private lessons should provide ammunition for many directors to prod their students into beginning private instruction. Of the total group, 73% indicated private study before high school. This rose to 90% in the strings and fell to only 35% in the winds. Of the strings who studied before high school, all but one had studied with a specialist on their instrument, while in the winds, the ratio of specialists to non-specialists was only 2 to 1. During high school, however, the picture changed: 95% showed private study, and this percentage was identical in both strings and winds. During high school, all the players taking private lessons had studied with specialists on their instrument, with only one single exception—the tuba player. Hence private study with a specialist, both before and during high school, would seem to be imperative for aspiring string players. For the winds, private study with a specialist is helpful, but not essential before high school, but is as important as it is for the strings during high school. Again, specialist teachers are needed for the winds during high school.

Public School Music Instruction

When asked to evaluate their public school instrumental teachers, on all three levels—elementary, junior high,

over

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EVANSTON, ILL.
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Music Educators National Conference

and senior high—and when asked to evaluate these people technically and musically, with a three point scale for each, the results were interesting, with one startling conclusion. In elementary school, the majority rated their teachers in the middle category, both musically and technically: competent, unimaginative. In junior high school, exactly the same breakdown; for most of the students, their teachers had done a competent job, but were not inspiring. In high school, the rating for technical competence remained the same.

The Surprise

In the category of "musically," though, a major shift took place in high school. The majority now indicated that their high school instrumental teacher had been "inspiring."

It must be remembered that these answers were given by college students and graduate students, many of whom have professional aspirations, and many of whom are going through an anti-music education period; hence they are very critical, perhaps overly so, of their public school teachers. They take an unrealistically dim view of music education and place their hopes in the professional performing realm, again perhaps unrealistically. Hence the public school teachers would probably do better in an evaluation by the *majority* of their students. However, when the Tanglewood Fellowship Orchestra members rated the majority of their high school instrumental teachers as "inspiring" musically, this is high praise indeed. It also points up a motivating factor which is seldom mentioned.

At some point during their high school careers, most of these students came in contact with an instrumental teacher who really "turned them on," someone who caused them to be more seriously interested in music, to consider music for a career. It is also interesting to note that this person did not have to be outstanding in his technical capacities. The ratings in this division remained the same, "competent."

Hence even for players coming from an encouraging and affluent home background, who are studying privately with a specialist on their instruments, it is still important to have the influence of an *inspiring* public school teacher in high school to complete the motivation of the student to become really serious about music study.

In Summation

Some of the conclusions reached in this report are the ones we would have expected. Some are not. Some generalities may perhaps be validly drawn from the results.

First, in terms of the strings, and what might be done to encourage them and to increase both their numbers and their quality, it would seem that there would be at least four factors which should be considered essential: (1) a strong home background of encouragement, including classical music; (2) private study with a specialist, as early as possible; (3) an orchestral outlet for young players, though this does not have to be a school orchestra; (4) summer camp experience of some kind, preferably before high school, and most certainly during high school.

The school orchestra director can take some of the initiative here, in carefully selecting prospective string students from families with favorable conditions at home and by encouraging private lessons as strongly as possible. He can try to find summer camp opportunities for his students, and scholarship money for them when there is insufficient money at home. He can also see to it that they take part in some kind of orchestra, encouraging them to join community or all-city groups when they are good enough, especially if the school orchestra is not too challenging to these better string players.

For wind players, about the same conditions would be considered favorable, but the intensive, specialized training does not have to start at such an early age. Also, it would seem that the band program provides sufficient motivation for many wind players, without orchestra participation, private lessons before high school, or as strong a classical music background in the home.

It would seem that there are three separate, but interrelated influences which affect the success of the young instrumental student:

1. *Home.* The home must be affluent, at least lower middle class. There must be at least some interest in classical music, and strong encouragement for the music study of the youngster.
2. *Private teacher.* This person must come into the picture at least by high school, and must be a specialist in the particular instrument involved. The earlier the private teacher becomes a part of the child's music study, the better.
3. *School.* The public schools provide most of the beginning programs, most of the large ensemble experiences, and at least competent training. At the high school level, a really inspiring music teacher often motivates the student to choose music as a career.

It is hoped that the conclusions reached here will help some directors improve their approach, that some directors will be encouraged by knowing that what they are currently doing is indeed the way to develop successful students. It is further hoped that this report can serve as substantiation of the director's assertions to parents and students alike that encouragement from home, private lessons, and summer music camp experiences *do* produce superior results. ■

Note: Mr. Christie visited Tanglewood this past summer; in future issues he will report on the impressions of some of the conductors, concerning the playing of the Fellowship Orchestra.

INSTRUMENTALIST
EVANSTON, ILL.
MONTHLY 16,000
NOV 1968

108.

SOUTHWESTERN MUSICIAN
AND TEXAS MUSIC EDUCATOR
LUBBOCK, TEXAS
MONTHLY 4,600

MAY 1968

multiple ... is understandable.

The elementary sessions in brief:

Lectures, Panels and Discussions

Sunday noon, MENC members gathered for a General Session on "The Meaning of Tanglewood". Dr. Louis G. Wersen, MENC president, who visited TMEA Clinic-Convention in 1967 in Houston, discussed "The Importance to Today's Profession". The film on the Tanglewood Symposium supplied a you-are-there glimpse of personalities and issues. Father Norman O'Conner captivated the audience with his treatment of "The Dynamics of Tanglewood". Ole Sand, with NEA, talked on "Tanglewood in Today's Educational Scene". Delmas F. Miller, president of National Association of Secondary School Prnicipals, spoke on "Tanglewood and the Humanities". Dr. Robert A. Choate, director of the Tanglewood Project, talked on "Implications for the Future". Dr. Choate was keynote speaker at TMEA in Austin and spoke at the Elementary Division luncheon. Wiley L. Housewright, MENC president-elect, ended the speaking portion of the session with "Next Steps for the Conference". Dr. Housewright will take office as MENC president on July 1, 1968. This extensive introduction of the Tanglewood Symposium was followed by 38 discussion groups meeting in the next two and a half days to further explore the philosophies, concepts and implications of Tanglewood.

"Foundations in Aesthetic Education" was a lecture-demonstration by Gerard Knieter of Temple University, Philadelphia, concerning instructional techniques and curricula concepts useful in the development of elementary and secondary school programs.

Frances M. Andrews, ... sylvania State University, who is ... presi ident-elect for 1972, pre... pape ...elopment of ... ue fo ...Children's ... Co ... ser ... ear ...nt

MUSIC EDUCATORS
JOURNAL
WASHINGTON, D. C.
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MUSIC EDUCATORS
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NOV 1966

A MUSIC TEACHERS' SEMINAR was again conducted last summer at the Tanglewood Institute, a part of the Berkshire Music Center in Massachusetts. Teachers who enrolled were expected, where possible, to perform on their instruments and participate in the various ensembles of the Institute. The wind and brass seminars were conducted by Armando Ghitalla and Roger Voisin. The String Instrument and Chamber Music ensembles were led by Joseph Silverstein, Louis Krasner, Szymon Goldberg, William Kroll, and Roman Totenberg. Discussions by Gerald Gelbloom, Stanford Reunig, and Herbert Gardner were part of a historical survey of violin schools and teaching techniques. Various other seminars were conducted by Sir Adrian Boult, Roger Sessions, Gunther Schuller, Igor Kipnis, Peter Gramm Swing, and others.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,200

JAN 24 1967

New England Newsclip

Housing Sought For Conferees On Music

The Berkshire Hills Conference is asking its commercial members to provide housing at minimal costs this summer to 50 persons who will attend a Music Educators National Conference (MENC) symposium July 23 to Aug. 5 at Tanglewood.

John V. Geary, executive director of the county tourist agency, said he is cooperating with Dr. Robert A. Choate of Boston, director of the MENC symposium, in trying to secure lodgings for the participants. Dr. Choate is with Boston University's School of Fine and Applied Arts.

Participation in the symposium will be from the arts and professions. In addition to the MENC, a department of the National Education Association, it will be sponsored by the Berkshire Music Center at Tanglewood, the Theodore Presser Foundation and the BU School of Fine and Applied Arts.

tables for changes in music education. Catching the image of our whole society, the huge mirror has dramatically reflected the broad picture of what we can become.

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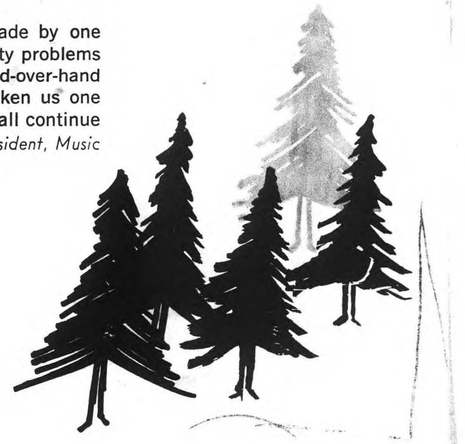
Tanglewood, in perspective, may be viewed as one gesture made by one professional group in a society that has many layers of high-priority problems and concerns. But I see us as a dedicated profession climbing hand-over-hand up the rope of our own progress and growth. Tanglewood has taken us one notch higher. We travel precariously, but I am confident that we shall continue to move higher and higher toward our goals.—*Louis G. Wersen, President, Music Educators National Conference, 1966-1968.*



108

SOUTHWESTERN MUSICIAN
AND TEXAS MUSIC EDUCATOR
LUBBOCK, TEXAS
MONTHLY

MAY 1968

multiple ... is under-
standable.

The elementary sessions in brief:

Lectures, Panels and Discussions

Sunday noon, MENC members gathered for a General Session on "The Meaning of Tanglewood". Dr. Louis G. Wersen, MENC president, who visited TMEA Clinic-Convention in 1967 in Houston, discussed "The Importance to Today's Profession". The film on the Tanglewood Symposium supplied a you-are-there glimpse of personalities and issues. Father Norman O'Conner captivated the audience with his treatment of "The Dynamics of Tanglewood". Ole Sand, with NEA, talked on "Tanglewood in Today's Educational Scene". Delmas F. Miller, president of National Association of Secondary School Prnicipals, spoke on "Tanglewood and the Humanities". Dr. Robert A. Choate, director of the Tanglewood Project, talked on "Implications for the Future". Dr. Choate was keynote speaker at TMEA in Austin and spoke at the Elementary Division luncheon. Wiley L. Housewright, MENC president-elect, ended the speaking portion of the session with "Next Steps for the Conference". Dr. Housewright will take office as MENC president on July 1, 1968. This extensive introduction of the Tanglewood Symposium was followed by 38 discussion groups meeting in the next two and a half days to further explore the philosophies, concepts and implications of Tanglewood.

"Foundations in Aesthetic Education" was a lecture-demonstration by Gerard Knieter of Temple University, Philadelphia, concerning instructional techniques and curricula concepts useful in the development of elementary and secondary school programs.

Frances M. Andrews, ... sylvania State University, who is ... presi-ident-elect for 1972, pre... pape... ...elopment of ...ue fo... ...Children's ... Co... ... ser... ...ear... ...nt

MUSIC EDUCATORS
JOURNAL
WASHINGTON, D. C.
MONTHLY 54,000

SEP 1968

MUSIC EDUCATORS
JOURNAL
WASHINGTON, D. C.
6 TI. a YR. 41,600

NOV 1966

A MUSIC TEACHERS' SEMINAR was again conducted last summer at the Tanglewood Institute, a part of the Berkshire Music Center in Massachusetts. Teachers who enrolled were expected, where possible, to perform on their instruments and participate in the various ensembles of the Institute. The wind and brass seminars were conducted by Armando Ghitalla and Roger Voisin. The String Instrument and Chamber Music ensembles were led by Joseph Silverstein, Louis Krasner, Szymon Goldberg, William Kroll, and Roman Totenberg. Discussions by Gerald Gelbloom, Stanford Reunig, and Herbert Gardner were part of a historical survey of violin schools and teaching techniques. Various other seminars were conducted by Sir Adrian Boult, Roger Sessions, Gunther Schuller, Igor Kipnis, Peter Gramm Swing, and others.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,200

JAN 24 1967

New England Newsclip

Housing Sought For Conferees On Music

The Berkshire Hills Conference is asking its commercial members to provide housing at minimal costs this summer to 50 persons who will attend a Music Educators National Conference (MENC) symposium July 23 to Aug. 5 at Tanglewood.

John V. Geary, executive director of the county tourist agency, said he is cooperating with Dr. Robert A. Choate of Boston, director of the MENC symposium, in trying to secure lodgings for the participants. Dr. Choate is with Boston University's School of Fine and Applied Arts.

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NOV DEC 1968

Adult and Continuing Music Education

TANGLEWOOD AT SEATTLE

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Scrapbook #20
May 68 - Aug. 68
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p. 1 - 150
Tanglewood 1968

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St. Petersburg Times
ST. PETERSBURG, FLA.
D. 166,056 SUN. 181,755

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C NOTES

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The Lively Arts

ON EXHIBIT ON SCREEN
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Adult and Contin

by Pa

The Music Educators National Conference has
ently formed a National Committee on Adult and C
tinuing Music Education. Emmett Sarig, the Directo
the Extension Music Department at the University
Wisconsin, is serving as chairman of the national com
tee. The national committee has proposed that each S
develop a State Committee on Adult and Continuing M
Education.

The national committee is enlisting the aid of
state committee in ferreting out programs of adult and
tinuing music education within each state. Within
near future you will be asked to respond to a question
designed to identify such programs. A list of these
grams will be collated in each State and compiled
national directory to be used for reference and fu
planning.

As the newly appointed State Chairman of the C
mittee on Adult and Continuing Music Education,
my wish to herein express some thoughts regarding
the continuing music education movement in the Ur
States, (2) its relationship to the adult education pr
sión, and (3) the music teacher's responsibility regar
the musical education of the adult community.

THE CONTINUING MUSIC EDUCATION MOVEMENT IN THE UNITED STATES

Throughout the United States there is a growing
cern about music in adult society, and the impact and
portance of music in the total life of the individual.
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MUSIC AND MOVEMENT. We are built to move to music. The energy is there. It is being released at every hour and minute of the day through the muscles of the body. Music can shape the way that energy is released into the muscles. It leads to movement, even at the age of three. Children are often asked to sit quietly around the piano while the teacher plays. At no time do the students dare to move. Yet the body is built to move to rhythm—to move to whatever kinds of meanings are evoked by a melody or a harmony. This is the most natural thing in the world and should be used extensively.

INNER CITY. Many agencies are at work in the inner city, but they are designed to work **for** the disadvantaged rather than **with** them. There is no feeling of involvement. The important question is, How can we involve the disadvantaged in the planning of programs that will be more relevant to the needs of society? What can the school contribute to compensate when there are inadequacies in the home, the church, and the community? What does the school need to do to help the child become a responsible citizen? What can the school do to help the child find answers to questions like "Who am I?" and "Where am I going?" Teachers and schools must encourage and develop parental involvement in the music education program. All this requires special knowledge on the part of any music educator. Without question, prospective music teachers for schools in the inner city need practice-teaching experience in these schools.

SCHEDULING. New, flexible scheduling practices can bolster the music program, not by what will be removed, but by what can be added in the process of restructuring. The idea that one instructor should teach music to a given number of students for sixty minutes each day for 180 days each year must be discarded. Innovations such as modular scheduling have stimulated many studies of how we can best organize the school day. Some of the new approaches will involve teachers working together, and whether it is called team teaching or something else, music educators can expect to be involved in this ferment.

POLITICAL INVOLVEMENT. Closer and more effective relationships must be developed with all professional music and artistic organizations whose concerns are parallel to the music education profession. Dialogue must be sought and firmly established with other disciplines, with the business community, with foundations, in fact with any type of organization involved with and interested in the development of a better and more effective society. If it becomes necessary for the profession to become involved either directly or indirectly in the political scheme to get the message to the public, then we must accept the challenge and do so in an intelligent and constructive manner. Music educators must come to realize that participation in politics is a necessity for all who are concerned with any phase of education. Fearful, uncreative, or insensitive teachers can alienate the entire community.

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COMMUNITY. If a community is to have a good music program, it must have musical parents. No one is better equipped to bring music experiences to adults than the music educator. He can take music to the community by sit-ins, if necessary. The board of education must be taken to concerts, and if the board is recalcitrant, take the concert to the board through television, tape recordings, slides, or whatever. If you have something new to say about music education in your community, and have thought through changes that seem necessary—changes that have grown out of Tanglewood—you must formulate a plan. It must be objective and open-ended, and it must include a time schedule and budget considerations. Music educators can set up community advisory groups, which include parents and business people, to help formulate the plan and successfully sell it to administrators.

ADMINISTRATION. To expand and improve the music education program requires the support of school superintendents. Music educators need to furnish substantial evidence that what they are proposing is just as important to the whole education of the child as any other of the numerous educational innovations clamoring for admittance to the educational environment. Although superintendents are educational leaders, they cannot be authorities on everything. A real burden rests upon the shoulders of music educators to provide all possible information to enable superintendents to make sound judgments and recommendations to boards of education for the inclusion of the proposals in the school program. If superintendents can show their boards of education that well-qualified music educators have a proposed program of music education that has the support of administration, the boards are more apt to consider the proposal favorably. They are also in a better position to defend their policy on music with the public.

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SECONDARY SCHOOL CURRICULA. Whatever we do with young people, we must have involvement. There must be composing, there must be performing; we must not think of any course or any kind of program we develop for these people as strictly a listening, passive kind of course. There should be efforts made at playing recreational instruments; we must become involved with the instruments that are less sophisticated than the ones we usually teach, the kind they can put in their pocket and carry home. In a way, it is an exploitation of a young person to have him spend four, five, or six years playing a tuba, knowing that when he gets through school there is no chance of his ever playing the instrument again. We need somehow to get young people involved with instruments that can be very personal and can be a part of their life. We need to start where students are. If we are going to have a music program that meets the needs of all students, we can learn from mathematics curricula; all students do not take trigonometry and calculus and higher algebra. There are some courses that are down at the elementary level of mathematics. If we are to have a course in music that will be of interest to all students, we must have some kind of gradation of material to be covered. There should be some required study in music at the high school level, as a music course, as an independent study project, or as part of a humanities course. The content should be representative of all types of music; attention should be devoted to student involvement and understanding not only of musical works but also of musical processes.

TEACHER TRAINING. For too many years educators have dismissed the needs of the young child in favor of the more pressing concerns for older children. This has become a costly error, for in neglecting to study the learning problems in the early years of childhood, the crucial years in growth and development, we now have a Pandora's box of difficulties let loose upon us—the rise in juvenile delinquency at an ever-younger age, increasing crime and violence, dropouts from school and society, and many other problems. Preparation for the prospective teacher of very young children should include a four-year exposure to all art media. There should be great laboratories where teachers explore for themselves and find out at firsthand what art media are like. The expert teacher needs to use clay, use paints, move to music, explore sounds, and play with words at the adult level. If this were done, we would no longer see very young children's valuable time used in learning the exercise of "cutting on the line," and "painting within the circle," or following the teacher around the room literally to the beat of the drum. This is the way too many teachers of young children now approach all creative media.

JAZZ AND POPULAR. Jazz, having passed through an adolescence of bathtub gin, dope, and gangsters, is finding it difficult to establish its own true image, that of an art form that is at once truly American and universal in character. Music educators who by-pass jazz and popular music on the grounds of unworthiness or insignificance suffer a compound failure: that of failing to recognize an art form that has already proved itself, of viewing it with a closed mind, even if they have begrudgingly admitted its merit and its existence. It appears, then, that in music education, the formal training of jazz groups should be a part of the course of study for credit, not only from the technical standpoint in the teaching of intricate rhythms, harmonic sounds, and new forms, but also from the standpoint of those attitudes that will best prepare the teacher in training to meet the demands and challenges of his students and their society. We have talked for years about finding out where the students are and taking them on from there and about teaching students instead of subjects, but we have made little progress. If we used the students' music and taught for a thorough knowledge of the components of popular music and were not afraid of comparison to what we might identify as "great" music, we might see different choices being made by young people.

HUMANITIES AND RELATED-ARTS COURSES. While it is undoubtedly true that music educators should be able to teach effectively in either humanities or related-arts courses, it seems that if we really desire to place music in the mainstream—into the core of the curriculum—we should be stressing the importance of the type of course that puts the arts in the center, rather than on the periphery as a kind of fringe benefit. Music should be more than a Kiwanis-like service club that stands ready to perform on those two or three days each semester when someone invites it in. Above all else, humanities or related-arts courses for all senior high school students should not eliminate the need for traditional music courses, such as music history and literature, theory, and harmony. Instead, we should be planning for a senior high school where there are many avenues available, where musical performance, traditional music major courses, related-arts courses, and humanities are offered for the choice of tomorrow's students.

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JAZZ AND POPULAR. Jazz, having passed through an adolescence of bathtub gin, dope, and gangsters, is finding it difficult to establish its own true image, that of an art form that is at once truly American and universal in character. Music educators who by-pass jazz and popular music on the grounds of unworthiness or insignificance suffer a compound failure: that of failing to recognize [illegible]

TEACHER TRAINING. For too many years educators have dismissed the needs of the young child in favor of the more pressing concerns for older children. This has become a costly error, for in neglecting to study the learning problems in the early years of childhood, the crucial years in growth and development, we now have a Pandora's box of difficulties let loose upon us—the rise in juvenile delinquency at an ever-younger age, increasing crime and violence, dropouts from school and society, and many other problems. Preparation for the prospective teacher of very young children should include a four-year exposure to all art media. There should be great laboratories where teachers explore for themselves and find out at firsthand what art media are like. The expert teacher needs to use clay, use paints, move to music, explore sounds, and play with words at the adult level. If this were done, we would no longer see very young children's valuable time used in learning the exercise of "cutting on the line," and "painting within the circle," or following the teacher around the room literally to the beat of the drum. This is the way too many teachers of young children now approach all creative media.

SECONDARY SCHOOL CURRICULA. Whatever we do with young people, we must have involvement. There must be composing, there must be performing; we must not think of any course or any kind of program we develop for these people as strictly a listening, passive kind of course. There should be efforts made at playing recreational instruments; we must become involved with the instruments that are less sophisticated than the ones we usually teach, the kind they can put in their pocket and carry home. In a way, it is an exploitation of a young person to have him spend four, five, or six years playing a tuba, knowing that when he gets through school there is no chance of his ever playing the instrument again. We need somehow to get young people involved with instruments that can be very personal and can be a part of their life. We need to start where students are. If we are going to have a music program that meets the needs of all students, we can learn from mathematics curricula; all students do not take trigonometry and calculus and higher algebra. There are some courses that are down at the elementary level of mathematics. If we are to have a course in music that will be of interest to all students, we must have some kind of gradation of material to be covered. There should be some required study in music at the high school level, as a music course, as an independent study project, or as part of a humanities course. The content should be representative of all types of music; attention should be devoted to student involvement and understanding not only of musical works but also of musical processes.

EARLY CHILDHOOD. Musical experiences for the three-year-old child should highlight inquiry, discovery, and experimentation, leading to self-realization, self-expression, and perceptions about music. The best philosophies, the best resources that are found effective in early education carry into the regular school program. We should try to strive for balance between individual self-directed activities and the small- and large-group activities, the choice of the activity being determined by a very clear concept of what we are trying to accomplish for the child. In the early age groups, we should try to determine and make workable a team relationship between the classroom teacher and the music specialist. The effectiveness of this relationship could be heightened by a reappraisal and reshaping of our teacher-training programs and by developing a continuous and very stimulating in-service training program for the classroom teachers now in service.

RELEVANCE. Ninety percent of the serious music we hear today—the so-called "art" music—was composed in some other era. Students have the attitude that music has ceased to be regarded as an on-going creative activity, that it has become largely a performed and interpretive art, comparable to acting. Conservative demands make conservative results. Music teaching must be dedicated to making music meaningful. Unless it makes contact with human beings, it loses its place in society. Teachers must be aware of every device for making music personal. Prospective music teachers should be prepared with knowledge of all types and forms of music: Oriental, electronic, primitive, jazz, rock and roll, raga rock, folk song, as well as the "classical" heritage now in vogue. Making music personal may take away some rehearsal time, but it will build understanding.

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TANGLEWOOD: A BEGINNING

Tanglewood was a mirror that reflected music education and its relationship to the lives of all people. To look at ourselves can be frightening. It can also be rewarding. In this context, I should like to examine these reflections.

The summarizing session of the Tanglewood discussions at Seattle concluded what was originally planned as the full cycle of the Tanglewood Symposium project—a cycle that included the input phase of last year's Division conventions, the Symposium itself, and the follow-through this fall and winter, culminating in the sessions at the National Convention.

In the framework of this finale (which I feel is really only a beginning), there are three questions I should like to ask.

What has the Tanglewood experience told us? There are many answers to this question, but to me the following are important:

(a) Hundreds of music educators participated actively when asked to discuss and debate the issues of music in American society at the 1967 MENC Division Conventions.

(b) By broadening the subject to the whole spectrum of music and by reaching out to those with related interests, we enjoyed the cooperative sponsorship and support of a major symphony orchestra (the Boston Symphony Orchestra), an important university (Boston University), and a foundation (the Theodore Presser Foundation).

(c) Experts from fields outside music education joined us for a week at Tanglewood to involve themselves in these same issues, contributing generously of their own time and thought.

(d) Newspaper writers, educators and administrators outside our own field, arts council leaders, and many others enthusiastically reacted to the speeches and recommendations coming out of the Symposium.

(e) MENC membership moved into a strong momentum of follow-up activities after the Symposium. "Little Tanglewoods" were set up in state after state; sessions patterned after the Symposium were programed in state conventions, articles were written in state magazines, close to 200 filmstrip programs on Tanglewood were in circulation within two months of its release, and many more symptoms of purpose and involvement showed a movement into the future.

(f) School administrators from all parts of the country traveled to Seattle to carry on discussions of the issues of the Symposium, thereby clearly indicating their own concern for the future of the arts in education.

In other words, the experience of Tanglewood has told us new things about our own membership's capacity for involvement and for dealing with ideas. And we know as never before that individuals and groups outside MENC are ready to share these concerns and experiences, both as contributors of new insights and ideas for music education and as appreciative listeners when we have something significant to say.

What has Tanglewood not told us? As Robert Choate described the purpose of Tanglewood, "We are trying to extend—not to prove anything about what has been accomplished in music." Tanglewood was a stretching experience, reaching in all directions for new stimuli, new challenges, and new insights. As such, Tanglewood did not attempt to set priorities or guidelines or time-

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Adult and Continuing Music Education

by Paul A. Aliapoulios

The Music Educators National Conference has recently formed a National Committee on Adult and Continuing Music Education. Emmett Sarig, the Director of the Extension Music Department at the University of Wisconsin, is serving as chairman of the national committee. The national committee has proposed that each State develop a State Committee on Adult and Continuing Music Education.

The national committee is enlisting the aid of each state committee in ferreting out programs of adult and continuing music education within each state. Within the near future you will be asked to respond to a questionnaire designed to identify such programs. A list of these programs will be collated in each State and compiled in a national directory to be used for reference and future planning.

As the newly appointed State Chairman of the Committee on Adult and Continuing Music Education, it is my wish to herein express some thoughts regarding (1) the continuing music education movement in the United States, (2) its relationship to the adult education profession, and (3) the music teacher's responsibility regarding the musical education of the adult community.

THE CONTINUING MUSIC EDUCATION MOVEMENT IN THE UNITED STATES

Throughout the United States there is a growing concern about music in adult society, and the impact and importance of music in the total life of the individual. The Tanglewood Symposium dedicated to "Music in American Society" identified the necessity for relating music in the schools to music in society. Specifically, the symposium emphasized the need to reduce the dualism between "school music" and "society's music" by integrating music education with the main stream of American culture. (4) The Third National Symposium on Adult and Continuing Music Education was dedicated, as the title of the meeting indicated, to "View from the Action Front: What's Wanted and Needed and How to Accomplish the Desired Results." This symposium considered the present use of music in adult education and explored potentialities for more effective programming designed to reach all people.

The Tanglewood Symposium report on *Basic Issues* (4) states that a program of continuing education in music should have the following aims: (1) To persons of all ages, it should offer an opportunity to move as far in depth or breadth as each man can, through a comprehensive program of music that will equip him to live in the modern world.

(2) Music should be offered to adults both for instrumental purposes – to satisfy psychological, religious, and vocational needs; and for expressive purposes – to help each individual find means for self-realization, either as creator or as participant audience. (3) We should have as a possibility in the educational program for those who want it, developing a "leisure occupation" in the music sphere. This means developing the role of audience member for the non-musician, by being not only a listener but also a tastemaker, by not only enjoying but also sharing in determining the destiny of music. (4) All we do should be part of an organic whole, with a beginning and a future direction implied. Continuity in educational purpose is a keynote of an appropriate response to present day objectives. (4:29)

The report continues by stating that while agendas for the above ends cannot be laid out in advance, the following variety of activities may be anticipated: 1. Learning to listen. 2. Learning to perform, read and write music. 3. Getting the opportunity of going to concerts. 4. Learning to analyze and discriminate. 5. Learning to judge and define taste. 6. Enlarging the extent of commitment. 7. Learning to integrate music into life. (4:29)

Federal legislation has provided financial resources in the area of adult education, and the result has been the creation of The Arts and Humanities Foundation. Institutions of higher learning, arts councils, foundations, and industry are contributing to make this a propitious climate for the development of the arts in society.

The three Symposia on Adult and Continuing Music Education sponsored by the University of Wisconsin have made important progress toward unifying in purpose those individuals concerned with adult education and music education. The Third National Symposium which included professional music educators, directors of extension services, directors and leaders of community services, representatives of organizations interested in the performance of music by amateurs and professionals, representatives of the mass media, and representatives of the various national educational organizations expressed a concern for the establishment of goals and directions for music in adult education.

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Those powers of mind and those qualities of spirit which have given to mankind an abiding heritage of values and judgment must continue everywhere to find, in our changing patterns of day-to-day living, full scope for maturing and flowering in an enriched culture. (2:133)

Adults' needs and motivations vary considerably from those of children involved in the educative process. Although principles of learning, conditions which facilitate learning, and problem-solving techniques are adaptable to all levels of student participation, adults bring to the classroom identifiable characteristics which affect their participation.

Music has an important role to play in the education of adults. The effort to establish meaningful goals and programs with meaningful goals is presently being undertaken by both adult education and music education. What is the music teacher's responsibility toward the education of adults?

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■ Lothar Klein's article on "Brahms, Boulez, and the Beatles" [April 1968, p. 55] demands a comment, if only to lament its disappointing comparison with other essays in this series.

With the publication of summary reports on the Tanglewood Symposium, and the regular appearance of articles exhorting the educator to make a positive commitment to the teaching and performance of twentieth-century music, it remained only a matter of time before the anguished groans of the far-right, rear guard would rise through the din. But what a desperate, unsophisticated, sophomoric attempt! Drawing an analogy between serialist thinking and Marxist thinking is as frightful a bore today as it was when heard over thirty years ago in Nazi Germany. True, Mr. Klein wasn't equating Marxist thought with serial composition, since he had already made it clear that, via Camus' *Myth of Sisyphus*, serial composition equates with the existential philosophy of the absurd. However, this observation hardly saves his article from the quagmire of half-truths and generalizations that glare contemptibly from the printed page.

For example: "The compositional act for serial composers consists of tabulating series of pitches, durations, correlating their possibilities on a graph. . . ." This generalization is absolutely utter nonsense. Klein groups all "serial composers" together and then applies an incidental fact that tentatively applies to a *few* compositions by a *few* "serial composers" to deliberately lead the uninitiated reader to a completely false conclusion. Incidentally, the "inspiration" expressed on graph paper is intrinsically as valid as those "inspirations" of the "pre-serial composers." Furthermore, ends are confused with means. Unconventional notation does not automatically mean bad, "uninspired" music. Of course Mr. Klein knows that; what I object to is the inference that hokus-pokus notation equals hokus-pokus music. Thus, the argument goes, guilty by association.

"One wonders if," comments Mr. Klein, "in the quest for new music, serialists have ever asked themselves whether a composer shackled with the ball and chain of serial method can run faster than the composer employing traditional techniques." It obviously has never occurred to Mr. Klein that any composer worth at least his weight in ragweed grapples with this question every time he begins a new composition. The conclusion by an overwhelming majority of composers today is that one does not only "run faster" but is able to jump higher when "shackled to the ball and chain of serial method" than when shackled to the ball and chain of traditional techniques.

Unquestionably, the most appalling comment in this article is that the "composer . . . must become a prophet of the past." What kind of teacher would be so professionally irresponsible as to advise his student composers to walk into the future backwards with their eyes on the past? Were I to adopt this attitude with my students, I would, fortunately, be laughed right out of the classroom.—ROBERT J. STEWART, *Assistant Professor of Theory and Composition, Concord College, Athens, West Virginia 24712.*

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MUSIC NOTES

Jazz Combo Needs Some 'Bread'

By MARY NIC SHENK
Times Music Writer

The Lively Arts
ON EXHIBIT ON SCREEN
ON RECORD ON STAGE

St. Petersburg will be the only Florida city represented by a student jazz combo at the July 7-14 Institute for music educators and guidance counselors at the University of Wisconsin in Madison.

That is, if the Northeast High School Jazz Combo can raise $500 for the trip.

In response to the 1968 Tanglewood Symposium of the Music Educators National Conference (MENC), Northeast High School formed a student jazz group under the direction of choral music director Mrs. Jack Rowe.

"The group formed the middle of April as an accompanying group for my mixed chorus," Mrs. Rowe said. "But they were so good I asked them to play some numbers alone on our May Festival of the Arts concerts."

THEY WERE GOOD. I heard them at the festival and was impressed with their versatility and ease of performance, both as accompanists and a solo group. Members of the group are Paul Rowe, guitar; Don Leighton, piano; Rich Giannico, drums; and Danny Giannico, bass.

Mrs. Rowe is dedicated to the MENC program to bring students and teachers together through their own music — not only the formalized programs of chorus, band and orchestra in the school curriculum. And she encouraged the group to tape one of their sessions. She sent the tape to the institute director, hopeful that the boys might qualify to perform at the July conference.

Not only was the combo accepted, but it is the only Florida group which will perform and is one of only 22 from the entire country.

The conference will be the first national institute to followup the Tanglewood Symposium with actual youth group performances. Involvement of music educators in jazz has been underway for the past year. The Jazz Music Association is now a branch of the MENC. Music educators want to reach students through their own interests as well as the usual forms of music training. "MENC members agreed at Tanglewood last summer they could learn something from their students as well as teach them something," Pinellas County music supervisor Wallace Gause aid.

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Kohler & Campbell builds only one studio piano, the highly respected Professional. Technically, the Professional meets and often surpasses the twelve stringent requirements for school pianos recommended by Dr. Elwyn Carter and adopted as a standard by MENC. You'll find the Professional sturdy and dependable, built with a full perimeter plate and other features to keep maintenance at a minimum.

Specifications aside, however, the most persuasive factor in your selection of the Kohler & Campbell Professional will be its musical tone. Powerful and resonant, the tone, from deep sustained bass to clear middle register to brilliant treble, encourages student music appreciation. Tonal quality has earned the Professional a place in many music departments, including those of Dartmouth College, Rice University and the North Carolina School of the Arts. The Professional is the choice, too, of leading elementary and secondary schools in 49 states.

Now styled with a trim, low-looking cabinet, the Professional has aesthetic appeal beyond its superb tone. To learn more, write for a free copy of the Kohler & Campbell Professional Brochure and the comprehensive Portfolio Collection Brochure.

Music educators are becoming more aware of the inadequacies of the traditional music offerings in large numbers of adult education programs. Motivated by increased funds and national support, music educators are moving in the direction of greater participation in adult music education programs. It is time for each of us to consider the role of music education in the adult education programs in our respective communities.

ADULT EDUCATION

Adult education should be everyone's concern. It is important that a philosophy for the education of adults be considered by all thoughtful persons who wish to assume their share of responsibility for the kind of society in which they live. While the professional adult educator should play an important role in this field of activity, it is not an enterprise limited to his talents alone. Actually, most of the work in adult education is carried on by persons who have had little or no professional training in the problems of the education of the adult. These people have made a substantial contribution to the field of adult education.

The history and development of the adult education movement in the United States points to a broader concept of adult education. A move from the technical education of adults to a more liberal arts education and the development of the idea of continuing education are supportive to the cause of aesthetic education for adults.

The goals of adult education are many and varied. Their nature is greatly dependent upon the agency with which they are associated. However, there is a concern by adult educators to consistently re-establish meaningful goals and procedures for adult education in our society. The nature of such all inclusive goals is necessarily of a broad consequence.

Based on an international conference in adult education, Hely states the goal of adult education below.

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Music has an important role to play in the education of adults. The effort to establish meaningful goals and programs with meaningful goals is presently being undertaken by both adult education and music education. What is the music teacher's responsibility toward the education of adults?

THE MUSIC TEACHER

Music can be a vital part of the adult education movement as it is presently developing. It can serve to meet the overall purpose of adult education in contemporary society by helping to fulfill the aesthetic needs of its constituency. Moreover, it can serve the total society if music educators establish more varied goal-centered programs designed to meet people where they are and move them into the sphere of artistic envelopment.

The music teacher should become increasingly aware of adult needs with regard to adult participation in musical activities which are guided by music specialists. The music teacher should be made aware of the desirable setting for adult learning and of how adults learn. The music teacher should not feel that because he has not been specifically instructed in the education of adults he should not take on the responsibility of an adult education course in music. As the Tanglewood Symposium suggests, music educators should assume leadership in developing continuing music opportunities for their communities.

Kaplan suggests that certain developments are called for in order for music to gain a more active role in adult education. He states that, "a formal relation between MENC, MTNA, and other professional organizations should be established with the AEA (adult education association) or other agencies that specialize in adult work." (3:154) He also seeks more research and experiments dealing with music for adults.

The present need is for more emphasis to be placed on music's role in the development of the whole man. With such an emphasis, the purposes of music education and of adult education will not only be more compatible but will also be of more consequence to society. This can be a reality under the guiding philosophy of John Gardner who says: "It is possible to have excellence in education and at the same time to seek to educate everyone to the limit of his ability." (1:77)

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Times Music Writer

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ON RECORD ON STAGE

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The national committee is enlisting the aid of each state committee in ferreting out programs of adult and continuing music education within each state. Within the near future you will be asked to respond to a questionnaire designed to identify such programs. A list of these programs will be collated in each State and compiled in a national directory to be used for reference and future planning.

As the newly appointed State Chairman of the Committee on Adult and Continuing Music Education, it is my wish to herein express some thoughts regarding (1) the continuing music education movement in the United States, (2) its relationship to the adult education profession, and (3) the music teacher's responsibility regarding the musical education of the adult community.

THE CONTINUING MUSIC EDUCATION MOVEMENT IN THE UNITED STATES

Throughout the United States there is a growing concern about music in adult society, and the impact and importance of music in the total life of the individual. The Tanglewood Symposium dedicated to "Music in American Society" identified the necessity for relating music in the schools to music in society. Specifically, the symposium emphasized the need to reduce the dualism between "school music" and "society's music" by integrating music education with the main stream of American culture. (4) The Third National Symposium on Adult and Continuing Music Education was dedicated, as the title of the meeting indicated, to "View from the Action Front: What's Wanted and Needed and How to Accomplish the Desired Results." This symposium considered the present use of music in adult education and explored potentialities for more effective programming designed to reach all people.

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■ Lothar Klein's article on "Brahms, Boulez, and the Beatles" [April 1968, p. 55] demands a comment, if only to lament its disappointing comparison with other essays in this series.

With the publication of summary reports on the Tanglewood Symposium, and the regular appearance of articles exhorting the educator to make a positive commitment to the teaching and performance of twentieth-century music, it remained only a matter of time before the anguished groans of the far-right, rear guard would rise through the din. But what a desperate, unsophisticated, sophomoric attempt! Drawing an analogy between serialist thinking and Marxist thinking is as frightful a bore today as it was when heard over thirty years ago in Nazi Germany. True, Mr. Klein wasn't equating Marxist thought with serial composition, since he had already made it clear that, via Camus' *Myth of Sisyphus*, serial composition equates with the existential philosophy of the absurd. However, this observation hardly saves his article from the quagmire of half-truths and generalizations that glare contemptibly from the printed page.

For example: "The compositional act for serial composers consists of tabulating series of pitches, durations, correlating their possibilities on a graph. . . ." This generalization is absolutely utter nonsense. Klein groups all "serial composers" together and then applies an incidental fact that tentatively applies to a *few* compositions by a *few* "serial composers" to deliberately lead the uninitiated reader to a completely false conclusion. Incidentally, the "inspiration" expressed on graph paper is intrinsically as valid as those "inspirations" of the "pre-serial composers." Furthermore, ends are confused with means. Unconventional notation does not automatically mean bad, "uninspired" music. Of course Mr. Klein knows that; what I object to is the inference that hokus-pokus notation equals hokus-pokus music. Thus, the argument goes, guilty by association.

"One wonders if," comments Mr. Klein, "in the quest for new music, serialists have ever asked themselves whether a composer shackled with the ball and chain of serial method can run faster than the composer employing traditional techniques." It obviously has never occurred to Mr. Klein that any composer worth at least his weight in ragweed grapples with this question every time he begins a new composition. The conclusion by an overwhelming majority of composers today is that one does not only "run faster" but is able to jump higher when "shackled to the ball and chain of serial method" than when shackled to the ball and chain of traditional techniques.

Unquestionably, the most appalling comment in this article is that the "composer . . . must become a prophet of the past." What kind of teacher would be so professionally irresponsible as to advise his student composers to walk into the future backwards with their eyes on the past? Were I to adopt this attitude with my students, I would, fortunately, be laughed right out of the classroom.—ROBERT J. STEWART, *Assistant Professor of Theory and Composition, Concord College, Athens, West Virginia 24712.*

MUSIC EDUCATORS
JOURNAL
WASHINGTON, D. C.
MONTHLY

JAN 1969

EXECUTIVE BOARD MEETING. The National Executive Board of MENC met at the National Headquarters Office in Washington, D.C., October 24-26, 1968. The first two days were spent in reviewing plans for the future. Among the problems identified in the Tanglewood Symposium Report, the Board expressed urgent concern for solutions to those dealing with music in the inner city, and in preschool education, and teacher education.

The last day of meetings dealt with current business. One item of importance: The constitution of the Guam Music Educators Association was approved and the Association was made a federated state unit of MENC.

Guests at the meetings included Roger Stevens, executive director of the National Endowment for the Arts; Charles Mark, director of planning and program development for the National Endowment for the Arts; and Lyle Ashby, deputy executive secretary of the National Education Association.

St. Petersburg Times
ST. PETERSBURG, FLA.
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JUN 17 1969

MUSIC NOTES

Jazz Combo Needs Some 'Bread'

By MARY NIC SHENK
Times Music Writer

The Lively Arts
ON EXHIBIT ON SCREEN
ON RECORD ON STAGE

St. Petersburg will be the only Florida city represented by a student jazz combo at the July 7-14 Institute for music educators and guidance counselors at the University of Wisconsin in Madison.

That is, if the Northeast High School Jazz Combo can raise $500 for the trip.

In response to the 1968 Tanglewood Symposium of the Music Educators National Conference (MENC), Northeast High School formed a student jazz group under the direction of choral music director Mrs. Jack Rowe.

"The group formed the middle of April as an accompanying group for my mixed chorus," Mrs. Rowe said. "But they were so good I asked them to play some numbers alone on our May Festival of the Arts concerts."

THEY WERE GOOD. I heard them at the festival and was impressed with their versatility and ease of performance, both as accompanists and a solo group. Members of the group are Paul Rowe, guitar; Don Leighton, piano; Rich Giannico, drums; and Danny Giannico, bass.

Mrs. Rowe is dedicated to the MENC program to bring students and teachers together through their own music — not only the formalized programs of chorus, band and orchestra in the school curriculum. And she encouraged the group to tape one of their sessions. She sent the tape to the institute director, hopeful that the boys might qualify to perform at the July conference.

Not only was the combo accepted, but it is the only Florida group which will perform and is one of only 22 from the entire country.

The conference will be the first national institute to followup the Tanglewood Symposium with actual youth group performances. Involvement of music educators in jazz has been underway for the past year. The Jazz Music Association is now a branch of the MENC. Music educators want to reach students through their own interests as well as the usual forms of music training. "MENC members agreed at Tanglewood last summer they could learn something from their students as well as teach them something," Pinellas County music supervisor Wallace Gause aid.

The boys are rehearsing for their segment of the conference and are trying to raise the necessary $500 for their trip. However, civic clubs have completed their projects for the year and the musicians union expressed no interest in the project.

According to Gause, "the Pinellas County Music Educators Association (PCMEA) has some funds from its spring festival which could assist the boys since they will be representing the county. But PCMEA president Bill Findeison is at school in Tallahassee and the other officers would have to be contacted to act on the idea."

Mrs. Rowe also is exhausting ideas for money for the boys. "We have some excellent talent here and I do want to see them have the opportunity of playing for the top music educators and jazz specialists in the country."

Such notables as MENC president Wiley Housewright (Dean of the School of Music at Florida State University), bassist Gary Karr and jazz man Joe Morello will be at the conference. The institute, sponsored by the U.S. Office of Education, MENC and music extension department of the University of Wisconsin, will continue until Aug. 1 for the music educators and guidance counselors who are attending on a federal grant.

Midsummer Musicale

The Florida Suncoast Opera Guild will sponsor a Midsummer Musicale July 18 and 19 at 8 p.m. at the St. Petersburg Little Theatre. Joseph Kreines, opera association musical director, will coordinate the program. Tickets are $2 and will be available at the door.

Auditions will be held for the musicale and for the opera association's productions of "Die Fledermaus" (October) and "La Traviata" (February) for principal roles and chorus on June 22 and 29. Sunday, June 22 auditions will be held in Tampa at Manhattan Avenue Methodist Church, 4511 S Manhattan Avenue. For appointments call Tampa 855-1449 or 839-3361.

On Sunday, June 29 St. Petersburg auditions will be held at the Community Covenant Church, 4501 30th Ave. N. For appointments call 867-9728.

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MUSIC EDUCATORS JOURNAL
WASHINGTON, D. C.
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JAN 1969

Performance II

Is "performance for all" the right goal? Or does it make more sense to liberate students from . . .

the musical assembly line

by leon c. karel

■ The recent emphasis upon the Tanglewood Symposium has vividly called to our attention many phases of music education we have been neglecting. Talk of "creativity," "perceptual training," and "aesthetic sensibility" now fills the air. Both outsiders and insiders tell us that we have strayed far from the true goals of our profession, and we wonder how we could have done this. Have we not had the good of our students at heart all these years, when we toiled so mightily to build our music programs in every village and town in these United States? Have not the colleges diligently built up their music education curricula and facilities to often-times magnificent heights? Are not the publishers and manufacturers doing all they can to help us by pouring out an amazing variety and quality of music, instruments, and accessories? How, then, can the experts of the Tanglewood Symposium possibly be right in their criticisms? Apparently, they can see our musical forest much better, or at least from a different vantage point, than we who are in it amongst the trees from one day to the next.

The author is Director, Allied Arts Certification, Northeast State College, Kirksville, Missouri.

In recent years, several theories have been advanced that allow music educators to take a new view of their situation. One theory—Marshall McLuhan's—begins with the idea that the mediums that carry our information (writing, radio, television) are themselves worthy of investigation because they shape the information we convey through them. Sooner or later, we begin to think like the medium by which we transmit and acquire information. Thus, says McLuhan, we formerly thought in a linear, piece-by-piece way when reading was our primary learning source. Today's television-raised child has been shaped differently, however, by an audiovisual sort of training and needs to be taught with both those senses, not just one.

A second, corollary theory deals with machines. Machines, it says, are extensions of man. They enable him to travel faster (car), throw farther (gun), lift more (derrick), or write with greater speed and precision (typewriter). But once a machine is invented and becomes widely used, man in a sense becomes its slave and can no longer do without it. We would surely starve to death if automotive transport were suddenly to cease, yet seventy-five years ago we got along nicely without it. As airplanes swiftly take over surface transportation, we are coming to find them indispensable too. And just now we are watching ourselves being reshaped by the computer. Already it has made us change our phone numbers, check-writing habits, and school scheduling and registration. Soon we will become completely dependent upon it. And so it goes throughout history, one order of machine succeeding another, driving it out of existence, each in turn allowing man to organize his activities in more and more complex ways. Although we might find application for these theories in many aspects of the profession, I propose to confine this discussion to the area of instrumental music. Let me begin by stating three propositions: First, musical instruments are machines, mechanical devices for extending man's music-making capabilities; second, the instrumental mediums used in the schools have

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classes but the instructors. Science teachers and students are never required to entertain, even though they could doubtless present some fascinating experiments before an audience. Likewise, a class studying music without instruments—a class in theory or literature, let us say—is not asked to perform. This should illustrate the immense power of the instrumental medium to shape what and how we teach.

Our decision to teach music for his skills, unless he can use them in playing for dances (a sub-skill not generally given him in school). Few town bands or orchestras are there to absorb him. One avenue open to him is to join the system again at the college level. Strangely enough, most high school instrumentalists who go to college refuse to do this. They, themselves, don't value their playing skills but turn to the business of "getting an education." If we follow the occasional

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used, is always a piece-by-piece affair, requiring a long time before the student can study whole works of art.

The electronic medium of recorded music and its television counterpart, on the other hand, make large amounts of music instantly available at a high level of perfection. Can we afford to wait any longer for a child to master a mechanical means of music-making when an electronic means can have him listening to and studying the best immediately? Music theory, analysis, literature, and composition could all be taught in the time it takes the student to learn the technique of his instrument. Is it better for a student to spend six years training to take his place in the musical assembly line or to spend the same amount of time learning how to listen and understand?

A NEW CURRICULUM

Today's music educator is faced with a dilemma. He has been told by his college professors and is constantly reminded by professional literature that he must teach music to all children, that his teaching must include a full spectrum of musical learnings. At the same time, he has inherited a large and complex mechanical system of music teaching with its own demands and pressures, most of which are directly antithetical to the advice he has been given. The traditional music program has achieved tremendous results in producing large numbers of skilled instrumentalists and good ensembles. But surely this cannot remain the primary aim of music education.

Some schools and instructors are turning to the idea of related arts courses, in which music may be studied as one of the arts. Such courses are found now in many high schools and are making their way both upward into colleges and downward into the junior high and elementary schools. Because the whole movement is so new, courses have taken widely differing patterns, and as yet no single plan has emerged as typical. All, however, share one feature—music is now no longer taught by performance. Instead, listening, analysis, and creativity become primary aims. What performance there is in such a course, and this applies to the other arts also, is strictly for class purposes, as a means of learning. Thus, the new approach in many ways repeats the ideals of our first music educators, and the mechanical "system" has no chance to enforce its own demands.

The new job for aesthetic education is the "training of perception." Actually, it is not the senses that are to be trained but the mind. Up to now, we have rarely thought of music education as training the mind to interpret what enters the ears. But when we begin to think in this way, a whole new teaching world opens up to us. We are now in the business of teaching students to *think*, to use their minds, to explore their emotions (for these, too, are products of the mind, although they seem to arise in a separate part of it). Music teachers will find this infinitely more interesting than teaching the child how to finger a certain note or fix his muscles for a correct embouchure. If we really want our student to know what he

s hearing, we will have to show im how to analyze, compose, and udge music.

Our present system does not llow such speculations—there is lways a concert, show, or contest ust ahead that requires more mehanical application. But in the reated arts course, the teacher may, nd should, spend time on getting tudents to work at these cognitive evels. The related arts course takes neither a "boxcar" approach, in which a few weeks each of art, music, and literature are presented sequentially, nor a historical approach, which studies all of the arts of one particular era. Conceived as perceptual training, it seeks to do two things primarily.

First, it attempts to open up the student to the wide world of the arts by ranging from ordinary examples of aesthetic principles in daily use (cars, fashion, houses, television, advertising) to the great masterworks in the several arts areas. The primary tenet of good teaching is to get the student interested. An obvious but surprisingly little-used device is to study the student's own world. If our youngsters are not sensitized to the aesthetic aspects of their own music, as well as their towns, homes, television, and films, it seems of little value to have them study the paintings of da Vinci or the symphonies of Beethoven.

Second, the course should prepare the student to deal with the many aesthetic problems in this world. America's once beautiful land is now being swiftly laid waste by sprawling, tasteless suburban growth, hidden by roadside advertising, polluted by air and water wastes, and covered uniformly by discarded beer cans. Our cities have been made unbearable; the potential of the airwaves has been bartered away.

The schools could have had a great deal to say about all of this had we assumed our responsibility in educating the people aesthetically. But the teachers of literature were interested in the masterworks of former ages and so could not be bothered by radio and television here and now. The art teachers were teaching techniques of putting paint on canvas; no time was left to teach students how to look at their world. The music teachers were always getting ready for the next performance and could not devote precious rehearsal time to the formation of values or the building of standards of musical taste. And so generations of Americans graduated from our schools not knowing how to see and hear "what's happening," and what is more important, how to pin down such problems and go to work on them!

Once the student (and here we mean *every* student, since related arts training is not just for the talented or the bright) has begun to take an interest in his daily surroundings and knows how to analyze to some extent what he sees and hears, we may then think about giving him a historical perspective, or one based on "great ideas" or philosophic themes. These ways of approaching the arts have undisputed value, but they must be preceded by a down-to-earth "allied arts" approach that will get the student forever entangled in the arts at the everyday level, on which he will meet them all the rest of his life.

CONCLUSION

The question uppermost in the minds of music educators is this: What will happen to the traditional music program if this new approach becomes widespread? The answer, as far as we have been able to observe, is that in schools where allied arts courses are begun, four things happen. First, the new course enrolls students that the present art, music, and drama programs have not reached; second, the enrolment in the new course increases year by year; third, the traditional arts activities and courses find themselves getting increased interest from students who have been awakened by the allied arts introduction; and fourth, the traditional art and music student becomes attracted to allied arts as a means of finding out more about his own art. In a survey[2] of the thirty-six secondary school teachers working in related arts courses in Missouri taken in 1965-1966 by Michael David Miles, it was found that eighty-two percent of those courses were open to all students. Seventy-seven percent said that their course was organized along "art principles" lines, while thirty-six percent used the "historical periods" approach. (Some, obviously, combined these approaches.) Miles found that forty-three percent of the high school seniors enrolled in the courses would be "more inclined to take future classes in the fine arts." At the same time, administrators were asked whether they felt this course would "supplant any other of the arts courses in existence." Fifty-eight percent replied in the affirmative, but almost all mentioned music appreciation as the music course most likely to be supplanted. No administrator said that the allied arts course would take the place of music performance.

We have an indication then, at least in one state, of the future possibilities. The new general arts approach can take over the badly needed aesthetic education of all students, thus freeing the music director to do what he was trained and hired for: developing the technical skills of the musically talented. Meanwhile, the allied arts courses can be developing a widespread interest in music and the other arts, so that when the talented one-fifth *do* perform, there will be an audience interested in listening.

Colleges will have to revise their curricula to produce teachers who can handle the new courses. Music departments might take a cue from other subject areas here. Physical education departments graduate both generalists (P.E. teachers) and specialists (coaches). English departments train the generalist English teacher but also produce drama and speech people, the "technicians" of that area. Why not music? The next few years may see the answer to that question emerging, as the demands of an electronic age make themselves felt in what has been up to now a mechanistic music program.

[2]Michael David Miles, "The 'Allied Arts' Course in Missouri Public Secondary Schools" (Unpublished M.A. thesis, Northeast Missouri State College, Kirksville, 1966).

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seriously limited the scope and content of what can be taught; and third, the mechanical approach to music teaching has been superseded by the electronic.

THOSE MUSICAL MACHINES

Instruments do indeed extend man's possibilities for music-making. They enable him to produce tones beyond either end of his vocal range, give him more dynamic power, vastly vary his selection of timbres, enable him to articulate pitches with greater precision, and allow him to produce simultaneously sounding tones. In addition, instruments provide greater constancy, not being subject to colds and sore throats. They do not suffer from either extreme youth or age, and may be repaired or even traded-in on newer ones. Regarded en masse, they seem only beneficial. But this aspect changes when we look for the effects the instruments have on individuals who may use them.

The instrument shapes the music written for it. Each instrument, like the assembly-line machine, takes a part in the production of the total musical product. Bass players rarely experience melody lines in an ensemble, and drummers get little else besides metrical and rhythmic work. A composer writing for an instrumental ensemble learns what kinds of music suit the various instruments, which is another way of saying that the machine governs what is written for it.

The instrument shapes the performer who plays it. Sometimes the "machine" even exercises a choice over who is allowed to operate it. An experienced director will not allow a child with stubby fingers to start on the bassoon, or a buck-toothed boy to learn horn. Once machine and operator are matched, the former requires more and more time and painstaking practice from the latter. Mastery is only attained by the player who dedicates himself to serving his machine. This, of course, is not an unworthy goal providing (a) that the expended time and effort is rewarded by an attainment of lifelong value to the student, not something he will drop on graduation; (b) that the requirements of the instrument have not excluded the player from other, more important learnings in music, such as the study of literature, vocal music, theory, and composition; and (c) that the player is given a thorough, comprehensive view of music as a part of the aesthetic area, so that his specialist instrumental training may be properly balanced by a generalist viewpoint. At present, many school musicians know only the technical aspects of their discipline and nothing of any other art, save the required English literature.

The instrument shapes the teaching program in which it is used. The decision to use instruments as a primary music-teaching medium dates from over a half-century ago. From that day to this, the medium has governed many aspects of the program, at times with beneficial results, and unfortunately often with poor ones. These points may be noted:

(a) The instrumental medium requires a training period for the student. During this time he is required by the nature of that medium to engage in highly repetitive mechanical exercises while simultaneously learning an archaic and extremely illogical system of pitch and durational notation. All of this combines to discourage many who might otherwise profit by a study of music.

(b) The instrumental medium effectively requires students to specialize. The instructor must regard his students as trumpeters, violinists, or clarinetists and must strive to bring each student to the highest pitch of perfection as such. This specialization prohibits students from learning the general principles on which music is based. Few students in such a program can analyze the form of what they are playing, or its thematic and harmonic content, its place in the literature, and so forth. The pervasive demands for specialization are felt by the teachers themselves, who have become, first of all, music teachers (rather than generalists in the arts); second, instrumental teachers (rather than vocal, theory, musicology, or literature); third, brass teachers (rather than string or wind); and finally, tuba (instead of baritone or trombone). We have yet to hear of a tuba teacher as opposed to a Sousaphone instructor, but it is theoretically possible in a mechanistic system. The only reason this has not become common in public school music education is that it cannot be justified economically in most situations. But given increased funds for personnel, we would see (as we do now in some large school systems) this very degree of specialization. Indeed, this was proved by a recent revelation that there were positions open for "junior high school, low brass" teachers. The most shocking thought is, however, that somewhere innocent youngsters are now being specialized to this extreme degree! Yet it is inevitable, given the system.

The instrument shapes the expectations of the audience it creates. Without a doubt, instrumental ensembles are highly attractive visually to audiences, but the music played is rarely adventurous. Instead, it features clearly defined

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the allied arts courses will be developing a widespread interest in music so that when the talented one-fifth *do* perform, there will be an audience interested in listening.

the musical assembly line

by leon c. karel

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melodies, comfortable harmonies, regular metrical features, and not-too-intricate formal structures. The march continues to be the *real* favorite with audiences, although the programmatic piece is probably a close second. Audiences have come to expect visual spectacle from the musical group. When the director instructs soloists to stand while playing or has his trombone section come down front for the last strain of the march, he is catering to that expectation.

The mechanical, specialistic, instrumental medium has, finally, created the idea that its function is to entertain. Deprived of this function, virtually all school bands and orchestras would soon disappear. Students who could not perform in public would lose their primary aim for studying music, and administrations whose ensembles never appeared anywhere would soon find reasons for disbanding them. Contrast the study of music (through instruments) with the study of almost any other subject. No one observes math classes but the instructors. Science teachers and students are never required to entertain, even though they could doubtless present some fascinating experiments before an audience. Likewise, a class studying music without instruments—a class in theory or literature, let us say—is not asked to perform. This should illustrate the immense power of the instrumental medium to shape what and how we teach.

Our decision to teach music through instrumental performance has brought in its wake a kind of fragmented, technical training in which students and teachers alike serve the needs of the system. We assign youngsters to musical instruments so the needs of the ensemble will be met, not so the *students'* needs are fulfilled. The willing student (and his teacher) lend their support to the system's requirements and often produce music of high quality, performed very well, under conditions of almost impossible difficulty and complexity. What great symphony orchestra conductor could start with a motley group of sixth graders and end up five or six years later with the type of high school ensemble that characterizes the school music education program at its best? Yes, the system works very well; the primary question is: Do we really need and want its product?

By and large, there is really nothing for the operator of the musical machine to do with his skill after he graduates from high school. There is little community demand for his skills, unless he can use them in playing for dances (a sub-skill not generally given him in school). Few town bands or orchestras are there to absorb him. One avenue open to him is to join the system again at the college level. Strangely enough, most high school instrumentalists who go to college refuse to do this. They, themselves, don't value their playing skills but turn to the business of "getting an education." If we follow the occasional

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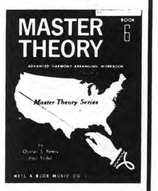

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Our present system does not allow such speculations—there is always a concert, show, or contest just ahead that requires more mechanical application. But in the related arts course, the teacher may, and should, spend time on getting students to work at these cognitive levels. The related arts course takes neither a "boxcar" approach, in which a few weeks each of art, music, and literature are presented sequentially, nor a historical approach, which studies all of the arts of one particular era. Conceived as perceptual training, it seeks to do two things primarily.

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by leon c. karel

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melodies, comfortable harmonies, regular metrical features, and not-too-intricate formal structures. The march continues to be the *real* favorite with audiences, although the programmatic piece is probably a close second. Audiences have come to expect visual spectacle from the musical group. When the director instructs soloists to stand while playing or has his trombone section come down front for the last strain of the march, he is catering to that expectation.

The mechanical, specialistic, instrumental medium has, finally, created the idea that its function is to entertain. Deprived of this function, virtually all school bands and orchestras would soon disappear. Students who could not perform in public would lose their primary aim for studying music, and administrations whose ensembles never appeared anywhere would soon find reasons for disbanding them. Contrast the study of music (through instruments) with the study of almost any other subject. No one observes math classes but the instructors. Science teachers and students are never required to entertain, even though they could doubtless present some fascinating experiments before an audience. Likewise, a class studying music without instruments—a class in theory or literature, let us say—is not asked to perform. This should illustrate the immense power of the instrumental medium to shape what and how we teach.

Our decision to teach music through instrumental performance has brought in its wake a kind of fragmented, technical training in which students and teachers alike serve the needs of the system. We assign youngsters to musical instruments so the needs of the ensemble will be met, not so the *students'* needs are fulfilled. The willing student (and his teacher) lend their support to the system's requirements and often produce music of high quality, performed very well, under conditions of almost impossible difficulty and complexity. What great symphony orchestra conductor could start with a motley group of sixth graders and end up five or six years later with the type of high school ensemble that characterizes the school music education program at its best? Yes, the system works very well; the primary question is: Do we really need and want its product?

By and large, there is really nothing for the operator of the musical machine to do with his skill after he graduates from high school. There is little community demand for his skills, unless he can use them in playing for dances (a sub-skill not generally given him in school). Few town bands or orchestras are there to absorb him. One avenue open to him is to join the system again at the college level. Strangely enough, most high school instrumentalists who go to college refuse to do this. They, themselves, don't value their playing skills but turn to the business of "getting an education." If we follow the occasional used, is always a piece-by-piece affair, requiring a long time before the student can study whole works of art.

The electronic medium of recorded music and its television counterpart, on the other hand, make large amounts of music instantly available at a high level of perfection. Can we afford to wait any longer for a child to master a mechanical means of music-making when an electronic means can have him listening to and studying the best immediately? Music theory, analysis, literature, and composition could all be taught in the time it takes the student to learn the technique of his instrument. Is it better for a student to spend six years training to take his place in the musical assembly line or to spend the same amount of time learning how to listen and understand?

A NEW CURRICULUM

Today's music educator is faced with a dilemma. He has been told by his college professors and is constantly reminded by professional literature that he must teach music to all children, that his teaching must include a full spectrum of musical learnings. At the same time, he has inherited a large and complex mechanical system of music teaching with its own demands and pressures, most of which are directly antithetical to the advice he has been given. The traditional music program has achieved tremendous results in producing large numbers of skilled instrumentalists and good ensembles. But surely this cannot remain the primary aim of music education.

Some schools and instructors are turning to the idea of related arts courses, in which music may be studied as one of the arts. Such courses are found now in many high schools and are making their way both upward into colleges and downward into the junior high and elementary schools. Because the whole movement is so new, courses have taken widely differing patterns, and as yet no single plan has emerged as typical. All, however, share one feature—music is now no longer taught by performance. Instead, listening, analysis, and creativity become primary aims. What performance there is in such a course, and this applies to the other arts also, is strictly for class purposes, as a means of learning. Thus, the new approach in many ways repeats the ideals of our first music educators, and the mechanical "system" has no chance to enforce its own demands.

The new job for aesthetic education is the "training of perception." Actually, it is not the senses that are to be trained but the mind. Up to now, we have rarely thought of music education as training the mind to interpret what enters the ears. But when we begin to think in this way, a whole new teaching world opens up to us. We are now in the business of teaching students to *think*, to use their minds, to explore their emotions (for these, too, are products of the mind, although they seem to arise in a separate part of it). Music teachers will find this infinitely more interesting than teaching the child how to finger a certain note or fix his muscles for a correct embouchure. If we really want our student to know what he is hearing, we will have to show him how to analyze, compose, and judge music.

Our present system does not allow such speculations—there is always a concert, show, or contest just ahead that requires more mechanical application. But in the related arts course, the teacher may, and should, spend time on getting students to work at these cognitive levels. The related arts course takes neither a "boxcar" approach, in which a few weeks each of art, music, and literature are presented sequentially, nor a historical approach, which studies all of the arts of one particular era. Conceived as perceptual training, it seeks to do two things primarily.

First, it attempts to open up the student to the wide world of the arts by ranging from ordinary examples of aesthetic principles in daily use (cars, fashion, houses, television, advertising) to the great masterworks in the several arts areas. The primary tenet of good teaching is to get the student interested. An obvious but surprisingly little-used device is to study the student's own world. If our youngsters are not sensitized to the aesthetic aspects of their own music, as well as their towns, homes, television, and films, it seems of little value to have them study the paintings of da Vinci or the symphonies of Beethoven.

Second, the course should prepare the student to deal with the many aesthetic problems in this world. America's once beautiful land is now being swiftly laid waste by sprawling, tasteless suburban growth, hidden by roadside advertising, polluted by air and water wastes, and covered uniformly by discarded beer cans. Our cities have been made unbearable; the potential of the airwaves has been bartered away.

The schools could have had a great deal to say about all of this had we assumed our responsibility in educating the people aesthetically. But the teachers of literature were interested in the masterworks of former ages and so could not be bothered by radio and television here and now. The art teachers were teaching techniques of putting paint on canvas; no time was left to teach students how to look at their world. The music teachers were always getting ready for the next performance and could not devote precious rehearsal time to the formation of values or the building of standards of musical taste. And so generations of Americans graduated from our schools not knowing how to see and hear "what's happening," and what is more important, how to pin down such problems and go to work on them!

Once the student (and here we mean *every* student, since related arts training is not just for the talented or the bright) has begun to take an interest in his daily surroundings and knows how to analyze to some extent what he sees and hears, we may then think about giving him a historical perspective, or one based on "great ideas" or philosophic themes. These ways of approaching the arts have undisputed value, but they must be preceded by a down-to-earth "allied arts" approach that will get the student forever entangled in the arts at the everyday level, on which he will meet them all the rest of his life.

CONCLUSION

The question uppermost in the minds of music educators is this: What will happen to the traditional music program if this new approach becomes widespread? The answer, as far as we have been able to observe, is that in schools where allied arts courses are begun, four things happen. First, the new course enrolls students that the present art, music, and drama programs have not reached; second, the enrolment in the new course increases year by year; third, the traditional arts activities and courses find themselves getting increased interest from students who have been awakened by the allied arts introduction; and fourth, the traditional art and music student becomes attracted to allied arts as a means of finding out more about his own art. In a survey[2] of the thirty-six secondary school teachers working in related arts courses in Missouri taken in 1965-1966 by Michael David Miles, it was found that eighty-two percent of those courses were open to all students. Seventy-seven percent said that their course was organized along "art principles" lines, while thirty-six percent used the "historical periods" approach. (Some, obviously, combined these approaches.) Miles found that forty-three percent of the high school seniors enrolled in the courses would be "more inclined to take future classes in the fine arts." At the same time, administrators were asked whether they felt this course would "supplant any other of the arts courses in existence." Fifty-eight percent replied in the affirmative, but almost all mentioned music appreciation as the music course most likely to be supplanted. No administrator said that the allied arts course would take the place of music performance.

We have an indication then, at least in one state, of the future possibilities. The new general arts approach can take over the badly needed aesthetic education of all students, thus freeing the music director to do what he was trained and hired for: developing the technical skills of the musically talented. Meanwhile, the allied arts courses can be developing a widespread interest in music and the other arts, so that when the talented one-fifth *do* perform, there will be an audience interested in listening.

Colleges will have to revise their curricula to produce teachers who can handle the new courses. Music departments might take a cue from other subject areas here. Physical education departments graduate both generalists (P.E. teachers) and specialists (coaches). English departments train the generalist English teacher but also produce drama and speech people, the "technicians" of that area. Why not music? The next few years may see the answer to that question emerging, as the demands of an electronic age make themselves felt in what has been up to now a mechanistic music program.

[2]Michael David Miles, "The 'Allied Arts' Course in Missouri Public Secondary Schools" (Unpublished M.A. thesis, Northeast Missouri State College, Kirksville, 1966).

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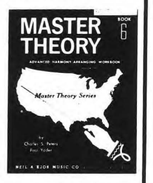

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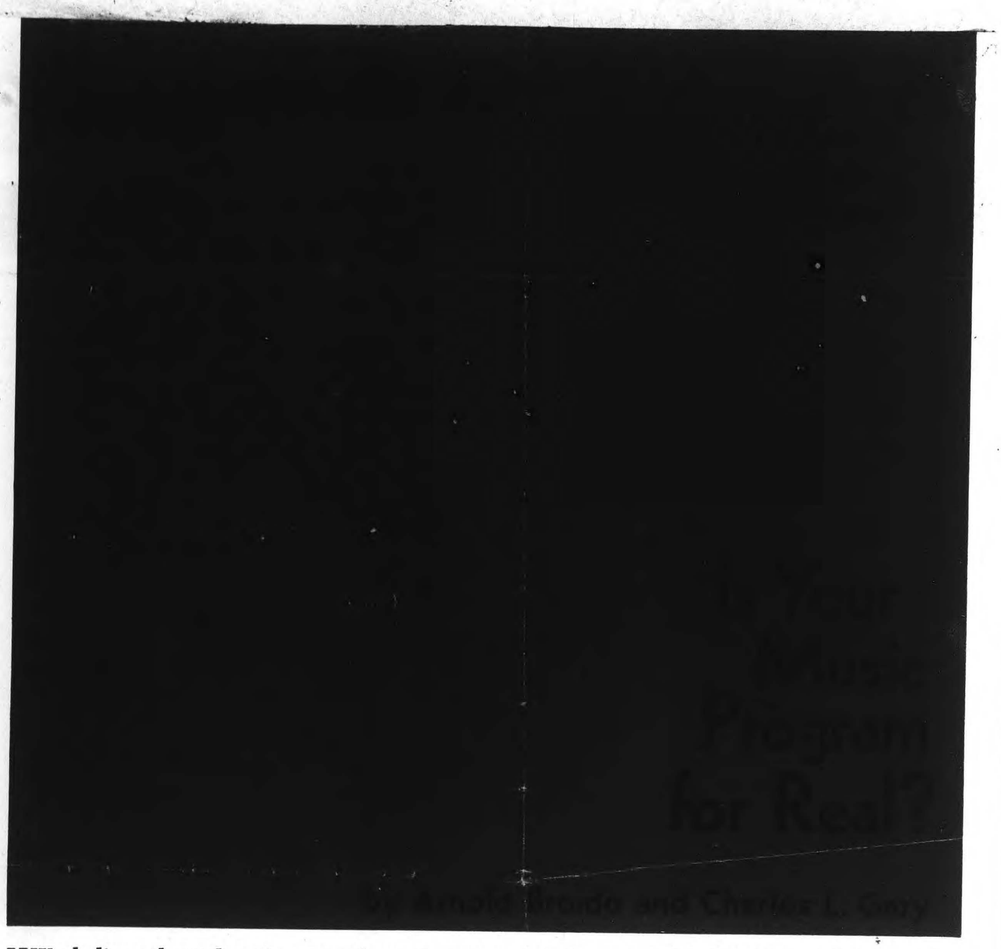

"We believe that education must have as major goals the art of living, the building of personal identity, and the nurturing of creativity. Since the study of music can contribute much to these ends, we now call for music to be placed in the core of the school curriculum."

■ This 1967 statement from the Tanglewood Declaration, backed by the thinking of contemporary psychologists and philosophers, reaffirms statements made by educators over the past forty years. In 1927, NEA's Department of Superintendents affirmed that music is "fundamental in the education of American children." In 1959, the American Association of School Administrators resolved that music belongs "side by side with other

Mr. Broido, Director of Publications and Sales, Frank Music Corporation, New York City, is Immediate Past President of the Music Industry Council. Mr. Gary is Executive Secretary, Music Educators National Conference, Washington, D.C.

can devise a comprehensive examination in music for all high school graduates in line with the specific goals of its own curriculum. Other checks on the general strength of the program can be made by observation. *Music in the Schools* sug-

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Wisconsin's Youth Music Project

Spotting Flowers in the Rock Garden

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But music educators are usually not aware of the musical activities of youth outside of school. They either do not recognize the new music as a valid expression, or they ignore its existence entirely. Attention is focused on the talented, involved music student to the exclusion of the eighty percent of the students who are not in a regular music program.

In the "Music in American Society" report of the Tanglewood Symposium, Louis Wersen, then President of MENC, said, "In an era of protest, irritation, and rapid change, when students tell us that the music we teach and the methods we use are irrelevant and ineffectual, music educators cannot simply sit back with eyes closed and ears tuned backward." The Tanglewood Symposium challenged music educators to bridge the gap between the traditional music appreciation or performance class and the music of youth.

The Youth Music Project, jointly sponsored by the Extension Music Department of the University of Wisconsin, the Music Educators National Conference, and the U.S. Office of Education, is a response to this challenge. Emmett R. Sarig, chairman of Wisconsin's Extension Music Department and project director, has described the project as the first of its kind designed to teach music educators about the "now music" by bringing them into direct contact with youth music groups. The four-week institute, to be held July 7 to August 1, 1969, on the Madison campus of the University of Wisconsin, will introduce music educators not only to the new music but also to those who compose it, perform it, appreciate it, and enjoy it.

Forty school systems from the major population centers across the nation will be invited to send a youth music group selected from their school system to the institute for one week. Each group will be accompanied by a guidance counselor who will also participate in the program. To give depth to the project, a high school group from England will also be invited to attend, since many rock styles have been developed by English groups. The in-service training will really begin as music educators in each school system search for a rock group to attend the institute. In many areas, this will be the first time that educators and youth will be communicating through the medium of the music of youth. A music educator from each of the participating school systems will attend the workshop for the entire four-week period. Interested music educators from around the country will also be invited to attend.

A pretest will be given to participating music educators and guidance counselors to determine their perception of the music of youth—what it is and how it relates to education. The results of the test will influence the focus of the class sessions by indicating the needs and desires of the educators.

The program will consist of lectures, seminars, workshops, and classes. The music educators will observe and learn from the youth groups. The institute will guide educators in the development of new curriculum objectives, new courses, and new techniques of teaching. The youth groups will be offered guidance in composing and performing their music.

The end of the four-week project will mark the beginning of a new relationship between educators and youth, which will be reflected in new programs focusing on the music of youth. The impact that the Youth Music Project can have on increasing understanding and communication between the generations is enormous. Besides the immediate benefit to those involved in the institute, the project will have implications for teacher-training programs and for similar projects in the future.

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Even with a theoretically adequate curriculum on paper, however, not much will happen without further commitments on the part of the school board, administrators, and music educators. There must be adequate staffing and imaginative scheduling to make success at least appear attainable. It is possible that some experimentation may be necessary to ascertain just what is needed. It is apparent, however, that thirty minutes once a week in the elementary school, or half a semester of general music in the seventh grade taught by a music teacher trained for another assignment, will not get the job done. Music educators may need help in realizing that there is integrity in music that has not so far been allowed inside their schoolroom. Each school system will have to design its own method of reaching its objectives. Some idea of possible alternatives may be found in the chapter on "Organizing Music Experiences" in *Music in General Education.*

There are several ways of evaluating the success of a music program with broad objectives in general education. Standardized tests of musical achievement and performance are available but are limited in their usefulness in measuring the broad objectives under discussion here. A school system can devise a comprehensive examination in music for all high school graduates in line with the specific goals of its own curriculum. Ob-

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Another means of evaluating results, assuming that "turning on" the students is a primary goal, is a study of student behavior in and out of school. Is the music young people study at school reflected in the records they buy, the concerts they attend, the music they play and sing on their own time? How many young people continue their involvement with music after they leave school? In college? In church and community groups? What effect has the school curriculum in music had on the cultural life of the community? Have the offerings of local radio stations been affected? Is the music performed in the churches of a better quality? Does a community symphony or opera company exist and find support? Do families make music together? How many members of the school board consider themselves musicians, either amateur or professional? Remember the quartet Harold Hill made out of the Board in the River City, Iowa, of Meredith Willson's *Music Man?*

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Today's younger generation is involved with music in a way that has historians looking to the Renaissance for a parallel. Yet much of this is in spite of the schools rather than because of them. Discovering that there was something in what their elders said about music, if not in what they did, youngsters have found their own ways of discovering their identity and building a life style with music. These are valid comments that reflect both an overwhelming need among youth for a "real" involvement with music and an indictment of our schools for failing to meet this need.

Do school boards have a responsibility for providing education in music for these youngsters if they are going to learn it anyway? The answer is obvious, just as it would be if the question were put with respect to driver or sex education. The strong pronouncements that have been made on behalf of music over the past forty years are only

being justified by today's youngsters. Has the support that followed been commensurate with the position taken? Are school music programs real and fundamental?

Granting that there are some extremely successful music programs in school systems across this country, it must also be admitted that, by and large, music is not yet a fundamental part of every American child's education. Most school systems list music as an aim of their elementary school curriculum, but many make teaching it the responsibility of the classroom teacher without requiring any musical training as a condition of employment. Where music is handled by elementary music specialists, they are frequently spread so thin that there is little hope of achieving the goals. Many secondary schools provide no musical experience for any students except those who wish to play or sing in the performing organizations. Where courses for other students exist, they are frequently assigned to teachers who are not prepared or anxious to conduct them.

If music is as vital as the establishment has said it is and as young people demonstrate that it is, how can the schools move to develop a more effective program? First, a well-defined set of goals for music in the general education program from kindergarten through grade twelve should be established. As indicated in "Musical Outcomes" from the book *Music in General Education* (Music Educators National Conference, 1965), these goals should include (a) skills such as ability to sing, play an instrument, read musical notation, and discriminate with respect to music; (b) understandings about music and its place in society; and (c) attitudes toward music. Of these categories, by far the most important is the last, and schools should do everything possible to make certain that every student is "turned on" about some aspect of music before leaving school. Many school systems will already have a well-developed set of objectives for the music program. If these objectives were developed more than two or three years ago, however, they probably need to be reexamined in the light of the expanding interest in ethnic, electronic, and avant-garde music, which is part of today's scene. NEA's pamphlet *Music in the Schools* suggests the need for continuity from grade to grade in order that "musical growth may parallel his [the student's] physical and emotional development."

The second step, of course, is the establishment of a K-12 curriculum designed to meet the prescribed goals. Many schools have done this, but have succeeded in involving only about twenty percent of the students. Attention has been given to those who demonstrated talent or interest, but this has resulted in a form of discrimination that is not easily defensible. If music is fundamental and vital, can the schools with integrity serve only those who

are easy to teach? Is there not a responsibility to discover how to make music real to all children?

Even with a theoretically adequate curriculum on paper, however, not much will happen without further commitments on the part of the school board, administrators, and music educators. There must be adequate staffing and imaginative scheduling to make success at least appear attainable. It is possible that some experimentation may be necessary to ascertain just what is needed. It is apparent, however, that thirty minutes once a week in the elementary school, or half a semester of general music in the seventh grade taught by a music teacher trained for another assignment, will not get the job done. Music educators may need help in realizing that there is integrity in music that has not so far been allowed inside their schoolroom. Each school system will have to design its own method of reaching its objectives. Some idea of possible alternatives may be found in the chapter on "Organizing Music Experiences" in *Music in General Education.*

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Another means of evaluating results, assuming that "turning on" the students is a primary goal, is a study of student behavior in and out of school. Is the music young people study at school reflected in the records they buy, the concerts they attend, the music they play and sing on their own time? How many young people continue their involvement with music after they leave school? In college? In church and community groups? What effect has the school curriculum in music had on the cultural life of the community? Have the offerings of local radio stations been affected? Is the music performed in the churches of a better quality? Does a community symphony or opera company exist and find support? Do families make music together? How many members of the school board consider themselves musicians, either amateur or professional? Remember the quartet Harold Hill made out of the Board in the River City, Iowa, of Meredith Willson's *Music Man?*

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In the "Music in American Society" report of the Tanglewood Symposium, Louis Wersen, then President of MENC, said, "In an era of protest, irritation, and rapid change, when students tell us that the music we teach and the methods we use are irrelevant and ineffectual, music educators cannot simply sit back with eyes closed and ears tuned backward." The Tanglewood Symposium challenged music educators to bridge the gap between the traditional music appreciation or performance class and the music of youth.

The Youth Music Project, jointly sponsored by the Extension Music Department of the University of Wisconsin, the Music Educators National Conference, and the U.S. Office of Education, is a response to this challenge. Emmett R. Sarig, chairman of Wisconsin's Extension Music Department and project director, has described the project as the first of its kind designed to teach music educators about the "now music" by bringing them into direct contact with youth music groups. The four-week institute, to be held July 7 to August 1, 1969, on the Madison campus of the University of Wisconsin, will introduce music educators not only to the new music but also to those who compose it, perform it, appreciate it, and enjoy it.

Forty school systems from the major population centers across the nation will be invited to send a youth music group selected from their school system to the institute for one week. Each group will be accompanied by a guidance counselor who will also participate in the program. To give depth to the project, a high school group from England will also be invited to attend, since many rock styles have been developed by English groups. The in-service training will really begin as music educators in each school system search for a rock group to attend the institute. In many areas, this will be the first time that educators and youth will be communicating through the medium of the music of youth. A music educator from each of the participating school systems will attend the workshop for the entire four-week period. Interested music educators from around the country will also be invited to attend.

A pretest will be given to participating music educators and guidance counselors to determine their perception of the music of youth—what it is and how it relates to education. The results of the test will influence the focus of the class sessions by indicating the needs and desires of the educators.

The program will consist of lectures, seminars, workshops, and classes. The music educators will observe and learn from the youth groups. The institute will guide educators in the development of new curriculum objectives, new courses, and new techniques of teaching. The youth groups will be offered guidance in composing and performing their music.

The end of the four-week project will mark the beginning of a new relationship between educators and youth, which will be reflected in new programs focusing on the music of youth. The impact that the Youth Music Project can have on increasing understanding and communication between the generations is enormous. Besides the immediate benefit to those involved in the institute, the project will have implications for teacher-training programs and for similar projects in the future. ∎

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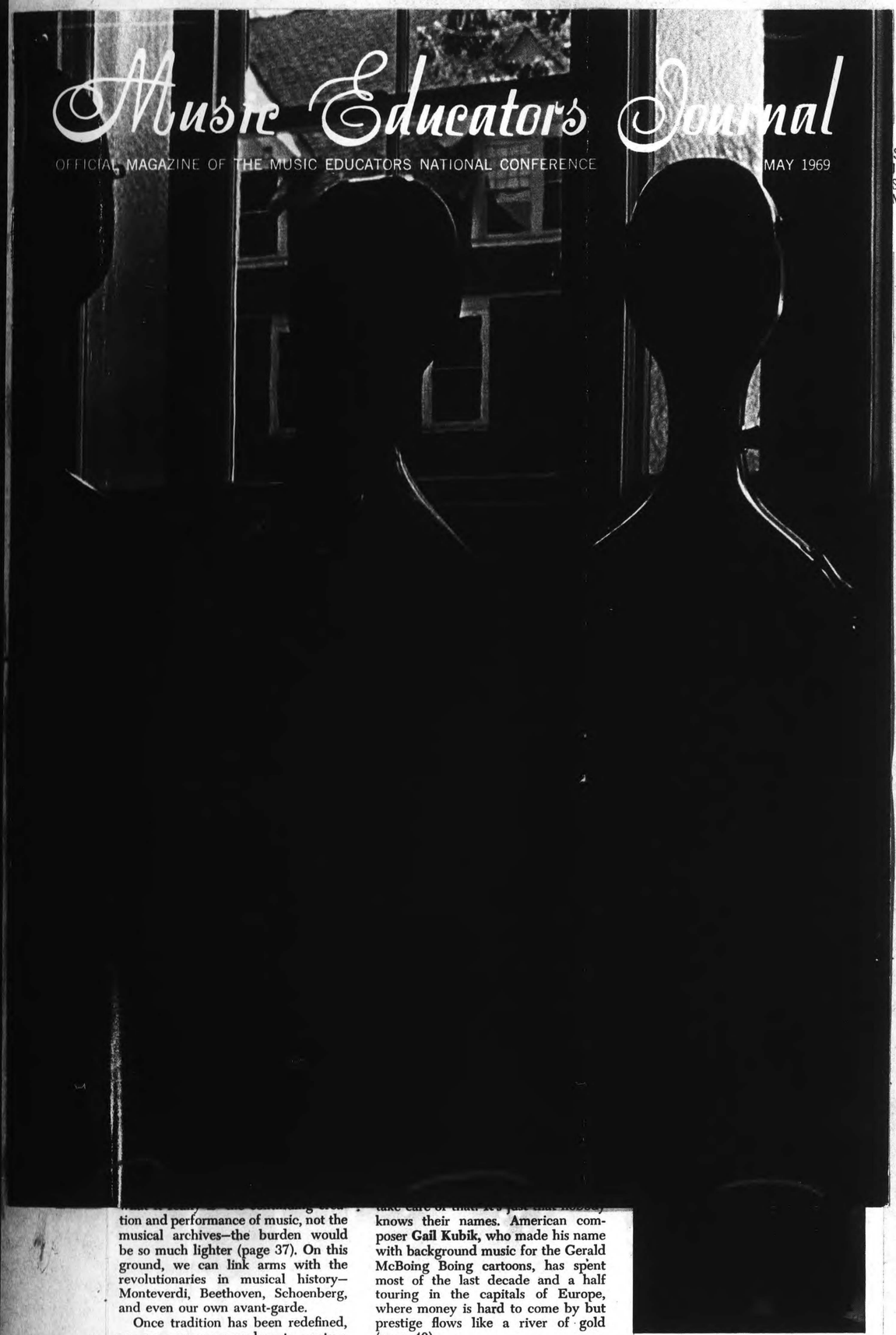

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Wiley L. Housewright

Confrontation with Tomorrow

■ If it is true that there is a dynamism in conflict, then music education today is approaching its most dynamic moment. Everywhere there is confrontation that challenges us to reassess our accomplishments, to reinterpret our role, to reformulate our causes, to revitalize our energies, and to reconstitute our profession.

WE CONFRONT SOCIETY

Our greatest confrontation is with the society we serve. Theoretically, every individual is capable of fully realizing his potential. Yet generation after generation falls short of the mark. The waste of human potential is the greatest of human crimes. Tomorrow demands that our political leaders begin their wars on crime by campaigns for changing human behavior. That means education. Teachers know that to learn is to modify human action and reaction. If our goal is to develop the full range of human potential, then arts education, with music as a specific component, must assume a large part of that responsibility.

We confront society. What will we teach for? What do we want American society to become musically? For years music educators have been teaching for the performance establishment. Our job was to prepare audiences for the professional performer. Students were to learn concert behavior. They were to appreciate the great music and to assume correct attitudes of

The author is President, Music Educators National Conference, and Dean, School of Music, Florida State University, Tallahassee. This speech was presented at each of the 1969 MENC Division Conventions.

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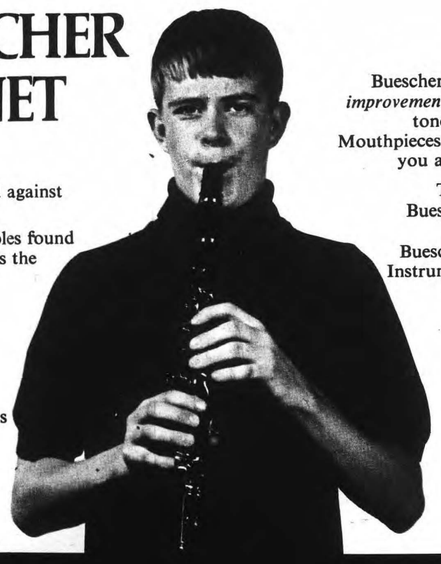

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MAY 1969

Overtones

■ Music education is haunted by music of the past. Perhaps as a result, music educators as a group exhibit difficulty in adjusting to the problems of the present and anticipating the conflicts of the future.

Speaking to each of the six division conventions on the topic "Confrontation with Tomorrow" (page 26), MENC President **Wiley L. Housewright** pointed out that the Tanglewood Symposium defined the profession's capacities and responsibilities. But we must not let ourselves be lulled into thinking of Tanglewood as the final answer. For one thing, it will take years of concentrated effort before Tanglewood's recommendations are effected; for another, music educators must constantly reassess their goals and procedures if they are to avoid the crushing weight of their own tradition.

One way to escape being buried under a ton of musical tradition is to redefine the word. Commonly, musical tradition is thought of as a circumscribed body of music literature. How sad, laments composer **Allen Strange.** For if musical tradition were seen for what it really is—the continuing creation and performance of music, not the musical archives—the burden would be so much lighter (page 37). On this ground, we can link arms with the revolutionaries in musical history—Monteverdi, Beethoven, Schoenberg, and even our own avant-garde.

Once tradition has been redefined, we can prepare ourselves to venture into music of the past, not to venerate old relics but to rediscover the radicals of the past. Their music offers us so many modern opportunities—decisions on instrumentation, decisions on tempi, and wide areas open to improvisation. There is scarcely a greater challenge to creativity in performance. **Gordon Sandford** opts for the music of the Baroque and before, and claims for it a surprising measure of relevance to the present (page 34).

That may be so. But thousands upon thousands of teachers will testify that most of their students don't spot this relevance right off. Old music isn't their bag. Rock is. Is there a way to extend relevance in both directions, forward to the students in the classroom and back to the music of the past? In the December 1968 *Journal,* Ned Rorem came out strong on the side of the Beatles, saying their music has the class of Monteverdi's, Schumann's, and Poulenc's. Now **Robert Binkley** outlines what the Philadelphia schools are doing to speak to students in their own idiom (page 31). Music educators who are still squeamish about using rock in the classroom have been invited to an open-door symposium at the Youth Music Project at the University of Wisconsin this summer (page 33).

While crowds of teen-agers, *and* thoroughly sane young adults, pour out to hear the latest rock sounds, "serious" American composers are getting short shrift from their usual audience. It isn't that the money isn't there. Universities and foundations take care of that. It's just that nobody knows their names. American composer **Gail Kubik,** who made his name with background music for the Gerald McBoing Boing cartoons, has spent most of the last decade and a half touring in the capitals of Europe, where money is hard to come by but prestige flows like a river of gold (page 40).

On this month's cover, photographer **Grady Watts** (creator of the new MENC filmstrip "Music: A Teaching Career") has captured the roving spirit of the music educator: the four bass cases, looking as if they might be able to walk out of the room under their own power, are ready for travel. During the summer of 1968, **Theodore R. Brunson** went halfway around the world to visit string mentor Dr. Shinichi Suzuki and observe his methods at the Talent Education Summer School in Matsumoto, Japan (page 54). Dr. Suzuki's miracle touch, he found, works for advanced pupils as well as beginners.

Everything seems to be more fun in the summer to young children, even school. **Martha Pearman,** an evaluator for Title I projects in Indiana, found that when the normal pressures of the academic curriculum are lifted and children are allowed to experiment freely in the arts they become more integrated people, both socially and individually (page 61). As the new generation says, these children are together.

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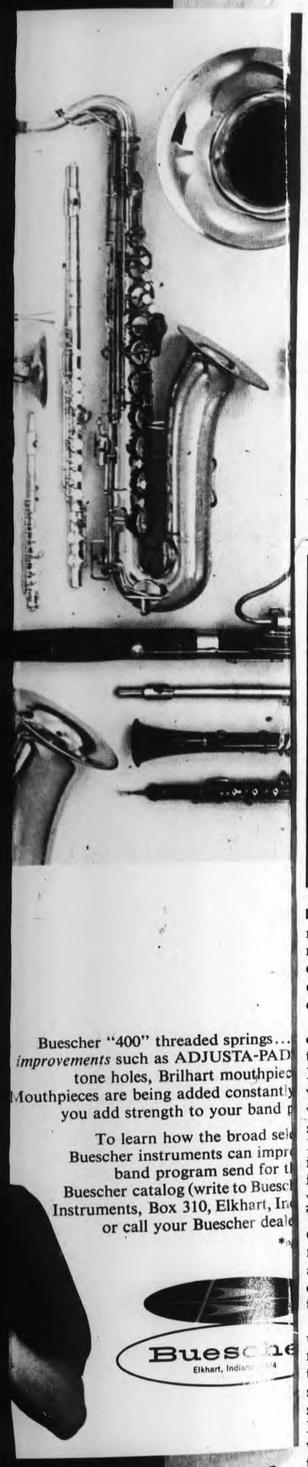

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Music Educators Journal

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What will take their place? It seems quite clear that a wide diversity of musical interests is now taking the place of our limited traditional fare. Musical interest will determine the future. Relationship rather than ritual should be the central concern of music education: the relevance of music to each individual. Our job is to help people get "turned on" to music—all kinds of music. Interest in music is motivational. It will demand and create its own expressive outlets in tomorrow's society. The result could well embrace opera, popular music, or something in between.

WE CONFRONT OUR STUDENTS

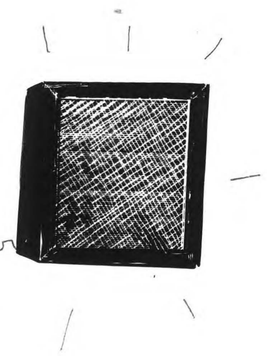
The teacher and the child form a dynamic confrontation that either belittles or begets. In the past, our expectations may not have been great enough. Our pace may have been inappropriate. The students I know are very earnest about subjects that interest them. They have learned long ago that they haven't the time to master everything. Whether music is a person's most compelling interest or a casual pastime is less important than whether it brings him alive and leads him into new worlds of thought, of emotion, of expression, and of understanding.

Physical education programs have faced the same problems. They have often discriminated against the nonteam member. Music teachers need to find their greatest rewards not in the spotlights and applause, but in the growth of all students toward musical understanding. Lifetime programs for all students will replace emphasis on the selected, talented few.

Students today are more independent, more aware, and more sophisticated. They want a piece of the action. They want to be counted *in* when the decision affects their life and future. They have already formulated ideas about music, even by the time they reach kindergarten. In junior high school they are already making music—their *own* music. As a means of expression, teen-age music holds more meaning for young people today than it ever has before. Teenagers have thrown over the rituals and preferences of the past. They prefer beads and bell bottoms to tie and tails, rhythm and tone color to melody and form. Do we understand what's happening? Can we teach an openness to *all* kinds of music? Can we teach control and discipline at the same time that we recognize the need for self-expression? Can we match the pace of students who are accustomed to and even expect rapid change?

We confront our students—*all* kinds of students. Jeanne Noble, professor of human relations at New York University, observes that "the report cards of thousands of black children could well read, 'We expected him to be dumb. He got the message. He was dumb.'" In music we expect that a few students will excel, most will be mediocre, and a fair number will fail or even rebel. Our low level of expectation begets what it sets out to achieve. It reduces aspirations, stifles motivation, and systematically destroys ego and self-concept. Add to these rejection, poverty, the race issue, and deprivation of opportunity, and it is easy to understand why these students go to sleep in class, why they develop either a protective malaise or forthright hostility toward society, and why they adamantly reject the abstract material of most school subjects.

In music we are more fortunate. The disadvantaged child does respond to sound, to rhythm, to textures, to manipulations, to improvisation—often most instinctively and imaginatively. Our greatest concern should be to devise situations in classes that lead them to discover all that is great and wonderful and satisfying in music, little by little, leap by leap, suddenly but surely. The child must be successful. The intellectual and emotional consequences of repeated failure are too great to bear. Music is particularly suited to immediate reward, not in the sense of showing off before biased



the confrontation within our own family—the various segments of the music and teaching professions. There is no documentation to prove the assumption that music educators have claimed exclusive rights to the preparation of the next generation of music teachers. Yet the public keening of other segments of the music profession over our deficiencies appears to be based on the premise that they have nothing to do with what they label a regrettable state of affairs. Let's look at that carefully.

Professional performers have from time to time belittled the achievements of those preparing to teach. Yet most music and education majors entering a school of music have had from five to nine years of precollege performance study and four years at the collegiate level with the same teachers who instruct performance majors. I ask, is it possible that instructional methods are not bringing out the best in these students, or that the music being taught has little cogency to the preparation of a teacher? What relationship does Beethoven have to the twentieth-century urban ghetto?

Musicologists have been critical of the music contained in our textbooks and of the limited historical perspective we hold. Yet rather than encounter this problem head-on by making thorough studies of the

responsibility all special disciplines have in the process.

We can accept the pronouncements of musicologists, theorists, performers, and composers when they speak as music educators, for, indeed, most of them *are* music educators. Our definition of our profession encompasses them and all they do. When they are critical from their imagined sanctuaries outside the music education profession, they are not necessarily hostile. They only emphasize the neglect of their own segment of the profession. Our need for collaboration is clearly as great as our desperation over the present state of affairs. We can ignore it, but it won't go away.

We confront society, we confront our students, we confront the school, we confront our subject matter,

There are those who fear that democratization of music teaching will vitiate the art of music itself. I doubt that the amateur musician is the natural enemy of the professional composer.

parents and friends, but because we have something human to say and can say it clearly, uniquely, even eloquently.

WE CONFRONT THE SCHOOL

Schools are just beginning to function on the premise that they are only one of many agencies for education. Doors are being opened to community resources. The concept of the self-contained classroom has been discarded. Schools no longer ignore the influence of television, radio, travel, and home environment.

Music education confronts this new school environment. Will we continue to support the worn-out theory of self-containment, when we know that students subject to it are not provided the kind of musical education in which we believe? The subject matter of music demands a music specialist in every elementary school. We can no longer avoid the responsibility that is ultimately *ours*. Quality music education requires quality music teaching.

But self-containment is a malady with other crippling effects. We close our classroom doors to the outside world even when *we* do the teaching. Our agony is that many people—young and old—know and respond to musics other than those we teach. Tomorrow we may be forced to give up our exclusive rights. We may no longer require students to give up what they know and like in the hope that eventually their taste will coincide with our own. Taste, we are learning, is not snobbery. It begins with an openness to new musical formulations. Taste is the capacity to discriminate to a degree that permits recognition of many kinds of music and the best examples of those kinds.

Teen-agers have thrown over the rituals and preferences of the past. Do we understand what's happening? Can we teach control and discipline at the same time that we recognize the need for self-expression?

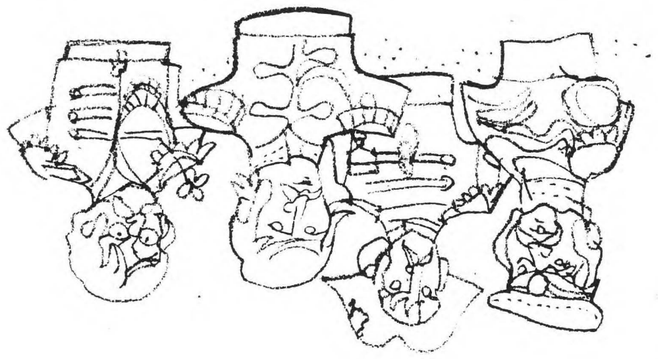
Education provides students with a basis for making musical judgments.

Tomorrow the routes to musical learning will be diverse, and the teacher who pilots learning will need to know multiethnic music, popular musics, and new art musics on a scale not yet imagined. At the very least, the music educator will be a well-informed specialist on a team that teaches all of these. He will reach outside his classroom for expert help in teaching all aspects of musical art. He will recognize that music education cannot be confined to the classroom. It is a community enterprise that is not restricted to a twelve-year period but lasts a lifetime.

Self-containment deceives us in another way. It appears as a comfortable haven, protecting us from the alleged corruption of the commercial and social worlds. When one thinks "community," one thinks of art, not for its own sake, but for people—all people. There are those who fear that democratization of music teaching will vitiate our standards and the art of music itself. I am confident that music and our standards are neither frail nor immutable. I doubt that any Sunday painter ever destroyed a talented artist or that the amateur musician is the natural enemy of the professional composer. The teacher, clearly, must move students from one suitably significant experience to another, regardless of the level of sophistication. Mahler's *Eighth Symphony* may not thrill at a certain age as much as Shostakovich's *The Golden Age* ballet. An African chant or Varèse's *Poème Electronique* may touch more quickly than Beethoven's *Fifth*. We must come to choose our material not for concerts, but for cultivation.

WE CONFRONT OUR SUBJECT

One's definition of music can exclude or embrace. It can broaden or stagnate. Musical subject matter is continually expanding, yet with the year 2000 only thirty years away, students and teachers alike flounder with nineteenth-century ears in a twentieth-century world. The diversity of music is an immutable fact. Different types and styles of music represent different points of view that exist simultaneously. Juxtaposition need not mean conflict. One can enjoy rock 'n' roll in one situation, and Bach and Babbitt in another.



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Once tradition has been
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into music of the past, not to venerate old relics but to rediscover the radicals of the past. Their music offers us so many modern opportunities—decisions on instrumentation, decisions on tempi, and wide areas open to improvisation. There is scarcely a greater challenge to creativity in performance. **Gordon Sandford** opts for the music of the Baroque and before, and claims for it a surprising measure of rele-

CHANGE!

MAY, NINETEEN SIXTY-NINE

On this month's cover, photographer **Grady Watts** (creator of the new MENC filmstrip "Music: A Teaching Career") has captured the roving spirit of the music educator: the four bass cases, looking as if they might be able to walk out of the room under their own power, are ready for travel. During the summer of 1968, **Theodore R. Brunson** went halfway around the world to visit string mentor Dr.

graduate students are presenting interpretations of research studies in music education. All graduate schools are encouraged to contribute to "Insights and Applications" (page 3). Information on the department may be obtained by writing to the Editor, *Music Educators Journal,* MENC National Headquarters, 1201 Sixteenth Street N.W., Washington, D.C. 20036.—Ed.

parents and friends, but because we have something human to say and can say it clearly, uniquely, even eloquently.

WE CONFRONT THE SCHOOL

Schools are just beginning to function on the premise that they are only one of many agencies for education. Doors are being opened to community resources. The concept of the self-contained classroom has been discarded. Schools no longer ignore the influence of television, radio, travel, and home environment.

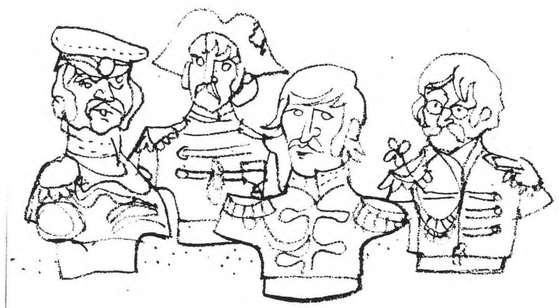
Music education confronts this new school environment. Will we continue to support the worn-out theory of self-containment, when we know that students subject to it are not provided the kind of musical education in which we believe? The subject matter of music demands a music specialist in every elementary school. We can no longer avoid the responsibility that is ultimately *ours.* Quality music education requires quality music teaching.

But self-containment is a malady with other crippling effects. We close our classroom doors to the outside world even when *we* do the teaching. Our agony is that many people—young and old—know and respond to musics other than those we teach. Tomorrow we may be forced to give up our exclusive rights. We may no longer require students to give up what they know and like in the hope that eventually their taste will coincide with our own. Taste, we are learning, is not sonblery. It begins with an [illegible]

Education provides students with a basis for making musical judgments.

Tomorrow the routes to musical learning will be diverse, and the teacher who pilots learning will need to know multiethnic music, popular musics, and new art musics on a scale not yet imagined. At the very least, the music educator will be a well-informed specialist on a team that teaches all of these. He will reach outside his classroom for expert help in teaching all aspects of musical art. He will recognize that music education cannot be confined to the classroom. It is a community enterprise that is not restricted to a twelve-year period but lasts a lifetime.

Self-containment deceives us in another way. It appears as a comfortable haven, protecting us from the alleged corruption of the commercial and social worlds. When one thinks "community," one thinks of art, not for its own sake, but for people—all people. There are those who fear that democratization of music teaching will vitiate our standards and the art of music itself. I am confident that music and our standards are neither frail nor immutable. I doubt that any Sunday painter ever destroyed a talented artist or that the amateur musician is the natural enemy of the professional composer. The teacher, clearly, must move students from one suitably significant experience to another, regardless of the level of sophistication. Mahler's *Eighth Symphony* may not thrill at a certain age as much as Shostakovich's *The Golden Age* ballet. At A[illegible]



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Professional performers have from time to time belittled the achievements of those preparing to teach. Yet most music and education majors entering a school of music have had from five to nine years of precollege performance study and four years at the collegiate level with the same teachers who instruct performance majors. I ask, is it possible that instructional methods are not bringing out the best in these students, or that the music being taught has little cogency to the preparation of a teacher? What relationship does Beethoven have to the twentieth-century urban ghetto?

Musicologists have been critical of the music contained in our textbooks and of the limited historical perspective we hold. Yet rather than encounter this problem head-on by making thorough studies of the difficulties and realistic proposals for resolving them, they seem content to hold annual meetings at which dull, repetitive papers erode the stones of the past with hardly a hint that those very stones have been hurled into the twentieth century.

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We confront society, we confront our students, we confront the school, we confront our subject matter,

There are those who fear that democratization of music teaching will vitiate the art of music itself. I doubt that the amateur musician is the natural enemy of the professional composer.

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and we confront our own divisions. Above all else, it seems clear that these challenges can only be met by better teaching. To these ends I propose nothing less than a full-scale study of music teacher education in which relationships of the disciplines are examined, teacher preparation problems in each discipline identified, and proposals made for updating the education of music teachers. I am not proposing peace talks nor marriages of convenience. I am proposing that the MENC take the initiative by inviting respected teachers, scholars, and creative artists to consider difficult questions that probably have no final answers. We need specific recommendations for improving our present uneasy relationships, for knowing the other's field better, and for improving teaching in both our special and mutual fields. I recognize divergent ideas within subdisciplines of music. I am equally aware of vested interests and the self-consciousness of working with musicians outside one's own discipline. But I do not regard these as overriding reasons for continuing fragmentary, *ad hoc* improvisations when we have the attractive alternative of sustained work for our mutual benefit. Tomorrow, I hope we will keep our identities as music educators, musicologists, composers, and performers, but I also hope that on this problem we can establish high-voltage communication to refresh, invigorate, reinforce, or even sustain, encourage, and comfort each other when the going is rough. The major purpose of MENC's officers in devising the Tanglewood Symposium was to start a continuing dialogue between themselves and the many other forces that shape our world. We looked inward. We looked outward. We looked in the dark corners of our own obsolescence. We took a hard look at the disciplined work of a strong and powerful profession.

We were encouraged by the innovative programs that the music men and women were devising across the nation. We were impressed with the earnest, well-intentioned young men and women who have chosen our profession. But our idealism did not lead us into thinking we could do everything at once. Neither our resources nor our imaginations are rich enough to sustain productive programs in every segment of our profession. Our choices are now being made and our priorities established.

Musical interest will determine the future. Relationship rather than ritual should be the central concern of music education: the relevance of music to each individual. Our job is to help people get "turned on" to music—all kinds of music.

There are many reasons why a reevaluation of our teacher education is timely. It has been eighteen years since the Conference and the National Association of Schools of Music structured the curriculum presently followed in most teacher-preparation institutions. The American Association of Colleges of Teacher Education is currently asking for guidelines from professional organizations. Those in music education must be considered out of date.

In response to these urgent demands, the first official act of my administration has been the appointment of a National Commission on Teacher Education. At this particular time in the history of the organization, no other task seems so critical. Until our teachers are strong, we cannot expect to achieve the goals we have set.

The terminal objective of the Commission is to describe and recommend conditions that will result in the preparation of music educators who are competent, flexible, creative, curious, and prepared to survive and flourish in a world of change.

The specific tasks the Commission expects to undertake are numerous and because many of you will be invited to work on them, you deserve to know what they are. You will first be asked to identify strengths and weaknesses of current teacher education. You will then be asked to develop a list of competencies needed by music educators in the future. You will be asked to design experiments in the utilization of new technology and new scheduling problems, to identify innovative programs, to prepare evaluative instruments for certification and accreditation, to devise appropriate in-service programs for school systems. It is expected that these further verbal confrontations will bring into play the full range of knowledge available to the profession.

The Tanglewood Symposium clarified and defined unique functions of music in American society and education; it formulated a blueprint for our future. Many other projects, such as the Contemporary Music Project and the MENC Research Training Seminars, have improved our skills in critical areas of our professional work. We are in the position of a municipality that has spent its energy and budget on studies, surveys, and consultant services. I hope we will not take the route of filing these reports or of ignoring the potential that lies within them. We must put them into action.

It is clearly the responsibility of MENC officers and members to disseminate and develop by direct action the recommendations of Tanglewood. The questions asked at Tanglewood—the confrontations we face today—are neither casual nor frivolous. We are about to make a major thrust into the area of teacher education. The answers we must find go well beyond the requirements of complacent continuity. In them will be our response to the agony of today, our reach for the ecstasy of tomorrow.

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The principal student group for the instrumentalists is the Fellowship Orchestra, and it was with this group that I was most concerned. A survey of the members of this group resulted in an earlier article, "The Factors Which Produce the Serious Music Student," which appeared in the November, 1968 *Instrumentalist*. In addition to learning the background and impressions of the students in the orchestra, it was also interesting to talk to the conductors of the orchestra and to compare their feelings about the group.

Several men work with the Fellowship Orchestra during the summer. In addition to Erich Leinsdorf, who is musical director of the entire Tanglewood program, Charles Wilson, assistant conductor of the Boston Symphony, and Louis Speyer, oboist and English hornist with the Boston Symphony, and chamber music coach at Tanglewood, are the principal representatives from the Symphony itself. The fellowship conductors also direct the orchestra, as well as guest conductors such as Aaron Copland.

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1. Development of technical facility. The ability to play difficult orchestral passages *in performance* is a necessity and must be given considerable attention. It was the feeling of all three conductors with whom I talked, that the students possessed this skill.

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3. Development of repertoire and sight-reading ability. As most of the students had had only limited orchestral experience, it was thought to be important to cover as large a repertoire as possible in the eight week period. This involved sight-reading, as well as preparing concerts at the rate of one per week.

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Obviously, there is not adequate rehearsal time during eight weeks to accomplish all of these goals to the point reached by a major symphony orchestra. However, the conductors were unanimous in thinking that the students had at least adequate technical facility and that this was not the real problem. Any technical difficulties could be taken to the principal players in the Boston Symphony, whose suggestions could be applied *in private practice*. Hence the solving of technical problems could be handled *outside* the orchestra rehearsal for the most part.

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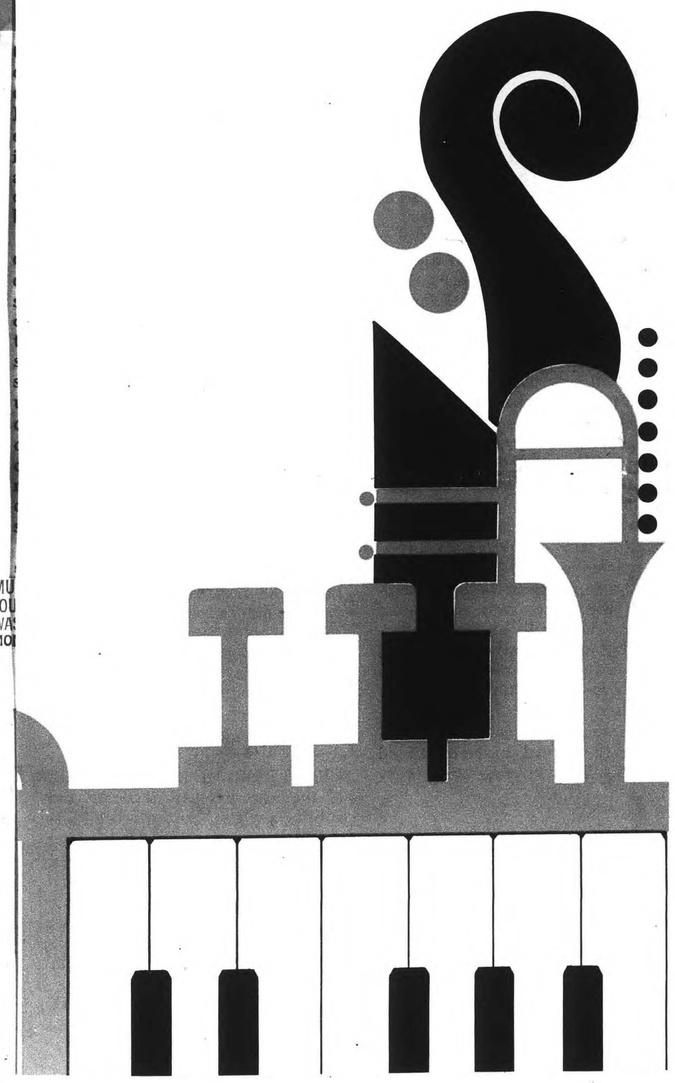
Two Trends in Teaching Music: The Comprehensive and the Cross-Cultural

by John M. Eddins



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These educational principles are being implemented in many programs and schools throughout the country. One example of a successful program incorporating this approach is the institute for music educators conducted by New England Conservatory at the Berkshire Music Center, Lenox, Massachusetts. During the summer of 1968, two courses were offered, both meeting two hours daily for six weeks, and both carrying four graduate credits at the Conservatory. Herbert Alper, chairman of the music education department at the Conservatory, coordinated both classes, and Donald Harris, assistant to the president for academic affairs, was overall director of the project.

The class in contemporary composition, taught by Mr. Alper, composed a number of short exploratory works for various instruments and sonorities, beginning with simple organizations of "nonmusical" sounds, using voices, then sound-producing objects. Next the class improvised on twelve-tone rows and composed pieces based on the same rows. There were totally serialized

The author is Assistant Professor of Music, Southern Illinois University, Carbondale, Illinois. This article originated with the author's participation at the 1968 New England Conservatory Institute at Tanglewood, Lenox, Massachusetts.

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These educational principles are being implemented in many programs and schools throughout the country. One example of a successful program incorporating this approach is the institute for music educators conducted by New England Conservatory at the Berkshire Music Center, Lenox, Massachusetts. During the summer of 1968, two courses were offered, both meeting two hours daily for six weeks, and both carrying four graduate credits at the Conservatory. Herbert Alper, chairman of the music education department at the Conservatory, coordinated both classes, and Donald Harris, assistant to the president for academic affairs, was overall director of the project.

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The bands of the future should be better than the bands of the past. They have many more well-trained teachers and directors. They have many more well-trained musicians from which to choose. They have a much wider choice of excellent literature from which to select their program material. They have better instruments on which to play. Modern technology has given them superior communication facilities and they have more knowledgeable and discriminating audiences before which to perform.

The bands of the future will play increasingly important roles as serious and challenging mediums for artistic musical expression. But while growing in artistic stature, it is hoped that they will not lose their common touch. Band music has a unique appeal to people in all walks of life, from country villages to the street corners, as well as in the concert halls of the largest cities. It must continue to reflect the *best* of the past traditions and at the same time keep up to date with modern musical tastes and trends so that it can fulfill its various functions with vitality, vigor, and effectiveness.

Will there be another Sousa? I doubt it. But his spirit and influence will live on, in his music and in the lives and work of talented, dedicated young band directors, who, while still alert to changing times and new concepts, will carry on the ideals which Sousa espoused.

I think if Sousa were alive today he would be right here among us helping to work for the improvement of bands. For, as Kenneth Berger says in his excellent little book, "The March King and His Band:"

> "More than builders of empires, more than presidents and statesmen, John Philip Sousa illustrates the spirit that is America's. He made that spirit breathe, made it throb in the hearts of generations of Americans with the martial strains of his music. His life was full-flavored with incident and anecdote, with mellow humor and kindly wisdom. By using well the genius entrusted to him by his Creator, he won success and happiness in advancing one of the finer qualities of human nature — the love of music."

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I do not believe that the stirring rhythms and sounds of band music are dead or are in permanent danger of becoming less popular. As one who has spent a lifetime in the band profession, I look forward with anticipation and confidence to exciting *new* horizons in the expansion of the art of music in which the band music of the future will play an even more important role in the cultural life of this nation.

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MUSICIANSHIP

John Christie, editor

Eyes of its Conductors

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Work toward a unified orchestral sound also must be somewhat shortchanged in the Tanglewood situation. First of all the administrators realize that any such attempts are really just an exercise, since the group will exist for only eight weeks. It would nevertheless be valuable, in the minds of all the conductors, if more time could be spent on the refinements which turn ten cellists into a cello *section*, and which transform two flutes, two oboes, two clarinets, and two bassoons into a woodwind *section* which phrases alike, matches in pitch, and feels the music together. From the standpoint of the members going out into the professional world, such skills are very necessary. A young player will be measured in part by how well he fits into an already established pattern of playing within a given orchestra.

Work on building repertoire and developing sight-reading skills goes on at a prodigious pace. Each student participates in chamber music groups and does solo work, in addition to the frequent orchestral performances, each with the necessary sectional rehearsals. In addition, the Fellowship Orchestra plays for the contemporary opera production commissioned by the Fromm Foundation each summer.

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Stefan Minde was of the opinion that more time should be spent on the fine points of orchestral playing, and on developing a unified sound in the orchestra, especially in the string sections. He felt these skills would be transferable to other orchestras to a degree adequate to warrant their emphasis at Tanglewood.

It is difficult to continue this comparison of views without admitting to and explaining something of the differences between the situation of European and American orchestras. These differences *are* substantial and affect the thinking of the conductors considerably in this context.

At a relatively small European opera house, such as Trier, where Stefan Minde conducted, city tax money supports complete facilities for opera. This includes the required solo singers, a chorus, an orchestra, a ballet company, and all the technical personnel needed to produce opera. The productions are done on a somewhat limited scale, and the number of works in the repertoire per season is also limited. However, there are performances several nights a week, if not every night, for most of the year. In many cases, the orchestra plays symphony concerts in addition to playing for the operas. Ballets are also given throughout the season. The orchestra plays for oratorio performances, often with the local choral society (in many cases strengthened by paid members of the opera chorus). Hence the personnel from the opera house form the nu-

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It is unfortunate, and somewhat paradoxical, that the skill which the students already possess to the highest degree – technique – is the one which is called for most in their Tanglewood program. It is the prime skill needed in sight-reading and is also the first requirement for a student orchestra which programs a full concert every week. With this kind of schedule the refinements must wait.

Louis Speyer felt that although the students lacked musicianship, they can and should learn this from their teachers in private study or through chamber music, and that this really should not be a prime function of the full orchestra rehearsal.

Charles Wilson stressed that the principal aim of the Fellowship Orchestra is to prepare the students for a professional playing career. In the smaller American orchestras, where most of these young players will be starting, this involves competent sight-reading and the ability to play concerts with minimal rehearsal.

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■ According to such educators as Jerome Bruner, the most comprehensive learning takes place when the learner is involved in a total process rather than in the piecemeal absorption of isolated facets of that process.

It follows that any serious student of music should develop structural, analytical, performance, and listening skills by composing, performing, and critically evaluating music in various styles, rather than by studying these skills as separate, self-contained "subjects." In this way, the acquisition of musical skills will be based on and integrated with the comprehension of musical processes, rather than be prerequisite to such comprehension. In combination with this, music educators should learn about all kinds of music—from the best practitioners of the art. This second principle, though seemingly obvious, has too often been neglected in practice in the past.

These educational principles are being implemented in many programs and schools throughout the country. One example of a successful program incorporating this approach is the institute for music educators conducted by New England Conservatory at the Berkshire Music Center, Lenox, Massachusetts. During the summer of 1968, two courses were offered, both meeting two hours daily for six weeks, and both carrying four graduate credits at the Conservatory. Herbert Alper, chairman of the music education department at the Conservatory, coordinated both classes, and Donald Harris, assistant to the president for academic affairs, was overall director of the project.

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tra with less than the best players, or inexperienced players, can achieve a higher performance level than would be possible with an orchestra of this type in this country. The young professional player in Germany does not have to "free lance" ("starve"), in numerous odd jobs in order to make a living and gain the necessary experience to get into a fine orchestra. He can go right into a small orchestra after graduation and make a living wage at his playing. Because many of the other members of this orchestra are in the same situation, much rehearsing is needed to put on an acceptable performance of say, *Der Freischutz*. However, *this time is available* and the conductors expect that this rehearsal will be necessary.

With these remarks on European orchestras in mind, the comments of Stefan Minde can be evaluated with an understanding of the background which produced them. In a discussion of over an hour (conducted in German) Minde expressed great admiration for the American players and for our school music system which produces such a large number of technically proficient players. There is nothing of this scope in Western Europe today and there is no doubt that we have more fine young players per million inhabitants than the Western Europeans. It was Minde's impression that our college graduates in performance were better prepared for a career than their Western European counterparts. While this is indeed complimentary, it must be qualified with a consideration of where these people are headed. The American graduate must get a job in a relatively major orchestra if he is going to earn his living playing. Hence our graduates must be quite experienced to start with. The European graduate is headed for a small orchestra where experience is to be gained and where his inexperience is anticipated. It was Minde's feeling that the Tanglewood students were expected to prepare too much repertoire each summer. He felt that more time should be spent in polishing a few works over the entire summer, so that the orchestra could learn to play as a unit.

Louis Speyer was impressed by the ability of the students to handle contemporary music. In discussing the difficulty of some of the *avant-garde* works, he made the interesting comment that he had played oboe in the Paris orchestra which premiered Stravinsky's "Rite of Spring," causing the now-famous riot afterwards. He said that when the parts for the "Rite" were passed out at that time, the music was every bit as revolutionary to them as anything being written today is to us. Many of the men in that orchestra frankly thought it would be impossible to play. Hence what is difficult and what is *avant-garde* are purely relative.

After Wilson and Speyer had given their views on the problems of the orchestra members, I asked them if any attempt were ever made to communicate these feelings back to the schools of music from which the students came. I was surprised to hear that there had not been. It would seem a necessary function of the professional training programs, such as Tanglewood, to communicate with the music training institutions. Perhaps this article can be a first step in this direction. If the schools of music want to place their graduates in professional playing jobs, then they must be sensitive to the criticisms of their students offered by the professionals.

In summation, the student who aspires to a professional career needs more experience in making music, more emphasis on musicianship, more opportunity to rehearse beyond the point where all the notes have been mastered — where the *meaning* of the music is the goal. This student also needs to cover a larger repertoire of works before graduation and he needs to begin to develop the steely nerves of the professional who does not flinch under pressure. This means more student performances. Hence we come again to the paradox that the student needs both *more* performances for sight-reading and repertoire, and *fewer* performances so that there can be more time for careful rehearsal and polishing. This is not an easy dilemma to solve.

Perhaps all orchestral students should be required to play in two orchestras — a reading orchestra, which also gives frequent concerts, as well as an orchestra which would rehearse beyond the notes and perform only infrequently, but with a high degree of musicianship and finesse. Much technique can be developed in private study and through individual practice. Musicianship can be learned, to some extent, in performance practice classes. An understanding of style and the various periods can be studied in music history classes. Musicianship can also be learned through playing chamber music and solos with piano accompaniment and by listening to live and recorded performances of great artists. Finally, much can be learned in full orchestra rehearsals, providing that the conductor himself possesses this musicianship.

The Tanglewood orchestra is preparing young American orchestral players to take jobs in American orchestras. The people there have done a remarkable job, in terms of the number of professionals now playing in major orchestras who have been students at Tanglewood. However, the men who administer the Tanglewood Fellowship Orchestra are not satisfied and are looking toward improving their program through a new and better balance of the four elements of training mentioned above. It is through airing their feelings among themselves, and through informing the schools of music of their impressions of the students, that such improvements can come about. With these improvements will come more suitable music school curricula, better personnel for the symphony orchestras, and eventually a higher level of performance in professional concerts. When these goals are realized we must say "Thank you" to Charles Wilson, Louis Speyer, and Stefan Minde — as well as others at Tanglewood and elsewhere — for their part in this progress. ■

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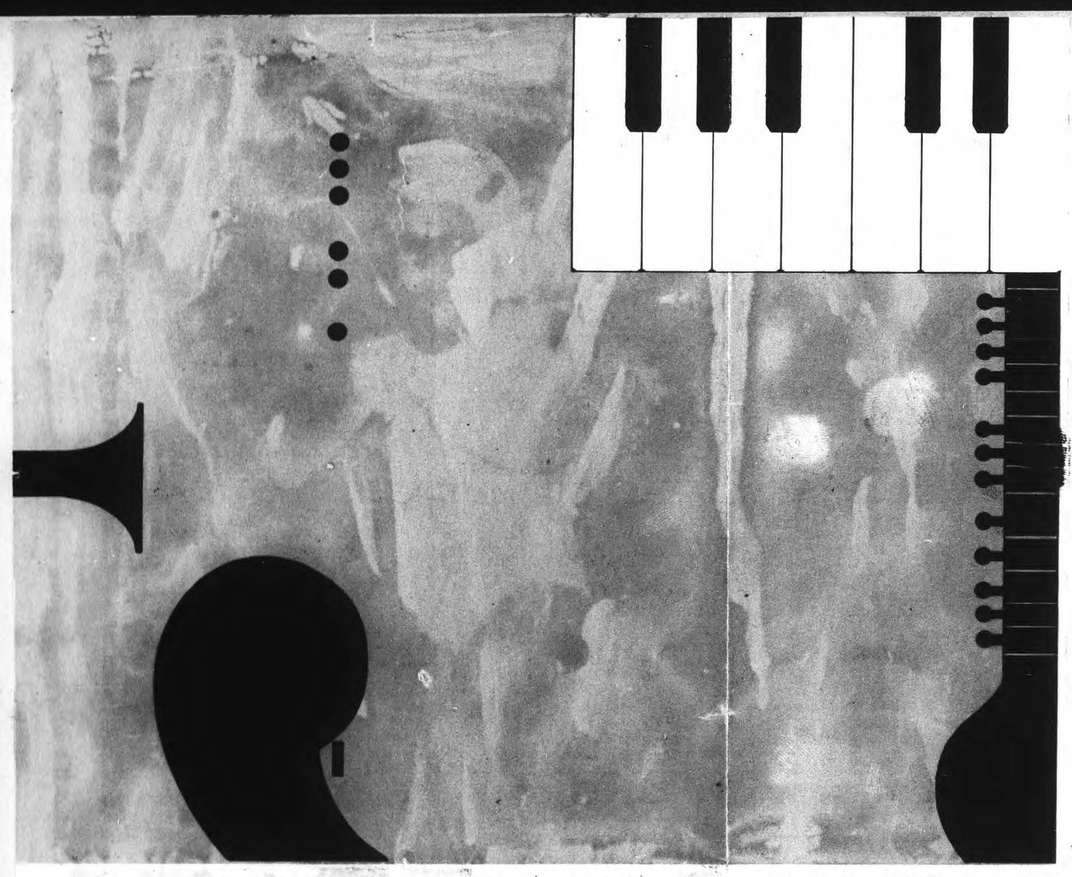

they perceive them directly, without the limitations of an intervening conceptualized notational system. Perhaps music educators should de-emphasize conceptualization as the immediate goal of musical learning and pay increased attention to perceptual experience and patterned behavior.

The presuppositions behind many of our concepts will have to be reexamined if we are going to cope successfully with the music of other cultures. In our culture we tend to think of time in the Newtonian sense, that is, as a continuum with some sort of imposed regular articulations. But this notion of time does not describe reality for everyone; time can be conceived in a completely different way. African musicians apparently do not think of time as an abstraction; they simply think of rhythmic patterns as patterns *per se*. For them, rhythm is learned not as patterns superimposed over a regular pulse, but to the extent that there is a regular pulse, this is superimposed over the patterns, and the patterns themselves constitute the basis for the rhythm. As a result, they can often create and combine much more intricate patterns than we can using our complex notational system.

No account of the Institute would be complete without mention of its location at the Berkshire Music Center. The full resources of the Center were available to the participants, including free admission to all concerts and rehearsals. The programs of new music given during the Festival of Contemporary Music, and the three Contemporary Trends concerts, which included jazz and folk, Indian music, and rock, were particularly relevant to the Institute. There were also, of course, the regular weekend concerts by the Boston Symphony Orchestra, as well as concerts by the Berkshire Music Center Orchestra, various chamber groups, and soloists, for those who still had time and energy left to attend.

During the summer of 1969, the Conservatory offered a second Institute. The class in contemporary composition was repeated, the study of jazz was expanded into two three-week seminars, and a seminar in recent trends in music education was conducted by various prominent leaders in the field. The availability of these institutes is certainly an encouraging development for music educators, and more programs of this nature should be offered all over the nation.

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works, works in pan-diatonic style, works based on quartal harmonies and other symmetrical structures, bitonal works, and works for percussion instruments. Since all compositions were performed and judged by the members of the class, the performance media were limited to what was available within the class. This provided some practical problems in handling diverse sonorities in such unusual combinations as a sextet for piano, viola, flute, clarinet, trumpet, and trombone, and a trio for flute, clarinet, and alto saxophone. The members of the class also performed a selection of their best compositions in a special concert given as a part of "Tanglewood on Parade."

By starting with current compositional techniques, the class quickly learned to handle musical materials without having to acquire a detailed technical proficiency in a specific medium. This generated a freedom of expression that, along with the stimulus of the class members' involvement in the performance of their own works, resulted in a total production of over eighty compositions during a period of six weeks—this from a class of only eight people, most of whom had previously composed little or no music! By using untypical materials, such as objects from the bedroom or the inside of the piano, they freed themselves from the restrictions on their creative energies, restrictions imposed by the standard formulas and written symbols of traditional music.

The second class consisted of a series of seminars presented by outstanding professional musicians. One week each was devoted to (a) jazz, under David Baker and Gerald Coker, (b) Indian music, under Ali Akbar Khan and Shankar Ghosh, plus one session by Ravi Shankar and his troupe, (c) African music, under Ghanian master drummer Desmund Tay, and (d) theoretical studies, under Robert Cogan.

Each of the artists presented his materials in his own way, depending on how he could best understand and express his work. Yet their strikingly different modes of presentation all proved effective. The Indian musicians taught through lectures and demonstrations with a minimum of participation by the class in the actual

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music-making. They assumed that the subtleties and complexities of their music could not be acquired without long years of study, and they convincingly demonstrated this through their impressive performing ability. In direct contrast, Desmund Tay taught several complex African rhythms by having the class members learn the patterns themselves. As they played these patterns together, he coordinated the performance on the master drum, improvising a structure that included the simultaneous combination of all these patterns. The class could understand the complexities of his art because they themselves were participating in its structure.

David Baker and Gerald Coker presented jazz through a combination of these two approaches. They first gave a theoretical exposition of the pitch organizations in jazz; then the class applied these principles by learning some chord changes and practicing improvisations.

There was no apparent effort to coordinate the presentation of the separate artists; yet as the program progressed, each facet seemed to lend meaning to and alter the meaning of the others. The number and intensity of provocative and stimulating ideas and experiences forced the participants to make relationships themselves in order to integrate the parts into a rational whole. The depth of their understanding was clear when techniques studied in the seminar began to appear in compositions written by the class.

The week of Robert Cogan's seminar on theoretical studies coincided with the Festival of Contemporary Music at Tanglewood, during which one of his aleatory compositions was performed. He discussed the concept of nonlinearity and other ideas that influenced him in the creation of the work, and the class attended the final rehearsal as well as the performance. The class thus had the rare opportunity to observe closely the process of creating an avant-garde composition. A major feature of the work was the chance combination of partially improvised timbres.

Many of our presuppositions will have to be reexamined if we are going to cope successfully with the music of other cultures.

During the final two weeks, several artists who are active in the performance of contemporary music gave lecture-demonstrations on experimental instrumental sounds available through nontraditional playing techniques and ways in which such sounds are being employed by composers today. These performers included John Heiss (flute), Paul Zukofsky (violin), Harvey Phillips (tuba), Gilbert Kalish (prepared piano), and Frank Nazzari (clarinet, bassoon, and saxophone, as used in jazz).

The necessity for music educators to learn from performing artists was well illustrated in the seminars because some experiences common to several of the artists seemed to run counter to accepted educational theories. The elaborate improvisations in jazz, Indian music, and African music are all based on the instantaneous retrieval and appropriate rearrangement of prelearned pitch and rhythm patterns. These patterns are learned almost exclusively through rote repetition, and they represent patterned perceptual behavior rather than highly conceptualized abstractions. The Indians use a system of vocal syllables, comparable to the Western *sol-fa* system, to represent pitch relations. They, as well as the Africans, also have elaborate systems of vocal sounds to represent every nuance of tone possible on their instruments, especially the drums. According to Shankar Ghosh, Indian drummers learn all of their prodigiously intricate and subtle rhythm patterns by first vocalizing them, then transferring the vocal equivalents to the drums. It is quite probable that jazz, African, and Indian musicians are able to manage such intricate rhythmic complexities because they are concerned only with the patterns as

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Tanglewood

Our Teachers May Be in Another World

by Harris Danziger

■ I remember as children we were taken to the mountains for our summer holidays. In those days, before the advent of radio and television, children had to create their own diversions and entertainments. One of ours was to watch multiple sunsets from different positions. Each evening a group of us would walk to a high spot and watch the sun go down. Before it completely disappeared, we would scurry to a higher spot and watch it go down again. It was not unusual for the more agile among us to see three or four sunsets in a single evening.

In some ways, this experience has always symbolized for me the nature of the child's world in that preatomic age. The world was his, and he could apply such laws to it as pleased him. Who said there was only one sunset a day? Above all, he could watch each new horizon with no obligation but to admire the changing colors and cloud shapes; he needed to do nothing about them but admire.

From the vantage point of maturity, who is to say that the child was altogether wrong? Anyone who maintains that the sun sets each day at a time stated in geological tables will have an argument on his hands when he meets his first astronaut. But before the child in us becomes too smug about the truth of his insights, it would be well to remember that in real life new horizons really do not appear because we decide to change our position. They confront us suddenly, when we least expect them, with the additional and often frightening moral imperative that we must do something about them.

Our age, the postatomic age, has been called the Age of Anxiety. It is also an age of violence, of con-

The author is Director, The Third Street Music School Settlement, New York City, and President, National Guild of Community Music Schools. This paper was delivered as the keynote address at the annual convention of the National Guild of Community Music Schools, Los Angeles, California, November 1968.

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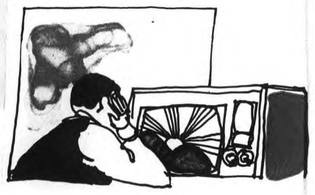

admire. Every man and boy in the stadium swings with him. And this is a necessary relationship for the continued popularity of baseball. Let us consider for a moment another unlikely (we hope) occurrence. An American dictator decides that baseball is an un-American activity. If he is a shrewd dictator, he will not close down Yankee Stadium or the Houston Astrodome. He will just forbid the teaching and playing of baseball in the schools and sandlots of the country. Organized baseball would die out in a generation.

Thus, we see there were valid considerations dictating the course music education took. Music, as we know it, could not have continued to exist without the training we have provided, and we are completely justified in asking for public support on the ground that our schools provide educated audiences for the future. But think what this has done to our curriculum. The beginning student slated to become a cultivated amateur is given essentially the same material to master as is required of the potential artist—perhaps watered down somewhat and with less rigorous demands on the part of the teacher, but in essence the same. The result is a built-in frustration that is the emotional reward of a good proportion of our students. (This frustration need not, of course, always be tragic. Jascha Heifetz and Jack Benny both studied the Kreutzer études, and both have made considerable, if disparate, contributions to our culture.)

But what of the second, the creative way? Is it, in fact, suitable only for the Mozarts and Bartóks? Has it no function in our curriculum except to train embryonic composers or to provide that vague yearning and aspiration that is summed up in the essentially cop-out word "inspiration"? The discussion at Tanglewood provided some illuminating insights. That some of the more pertinent came from nonmusicians and nonartists may point a lesson for us. Music educators may have to look beyond music for the answers to their problems—to psychology, anthropology, and the social conditions under which our students live.

It is beautiful that young men and women will fight an encrusted academic bureaucracy for the privilege of getting an education that is relevant to their time.

One of the outstanding contributions at Tanglewood was made by Professor Abraham Maslow of Brandeis University, probably the leading exponent of an increasingly influential school of psychology that in evidence, again to quote Maslow, in "making a good soup" as in writing a symphony. The difference is one of degree.

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Above all, the relationship of the settlement schools to the neighborhoods around them will undergo a fundamental change. We see some of these changes already occurring in the work of the Cleveland Music School Settlement and others sponsoring massive city-wide programs in music and other arts. What I mean is that these programs will move from a crisis stage to a normal form of a school's activity—in housing projects, nursery schools, in neighborhood happenings, and in close cooperation with the local public schools. This is the guiding philosophy behind the work of the executive director of the National Guild of Community Music Schools, Herbert Zipper, in the projects he is developing for the city of Chicago and the rural areas of Arkansas and upper New York State.

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It may be objected that this look into the future that I have been providing is an ideal picture that will take a miracle to actualize. To this I will say that I believe, with that ace fund raiser, that "He who does not believe in miracles is no realist." Anything less will fail to measure up to the real problems of our time. And I ask you to remember the moral imperative under which we live: not merely to admire new horizons but to do something about them.

If I could sum up in one phrase the viewpoint I have attempted to sketch, I would quote Ezra Pound's exhortation, "Make it New!" Not that everything new is better than what is old. But that there is no danger of our overexperimentation. Our training is rooted in tradition. What is needed now is a return to tradition as it was before it *became* traditional.

Fundamental to the art of teaching music is the teacher's realization that what most needs improving is himself. The ancient adage, "Physician, heal thyself," applies with equal force to him. Faced with this miraculous force—music, with its seemingly endless change and variety—he must set no boundaries to his continuing attempts to master it and to understand the quality of the experience it evokes in the children he seeks to guide. ■

frontation, and above all, an age of confusion. We literally haven't the slightest idea of what was involved politically and socially in that bomb over Hiroshima. Only one thing is clear. We have the power to blow ourselves apart.

And yet, even as I watch my TV screen, with its obscene show of power arrogantly and excessively used, our situation seems to be far from hopeless and is, in fact, full of promise.

Black—as well as white and yellow—is beautiful! The increasing awareness by more and more people that this is in fact true must be regarded as a positive force for good. I find other things beautiful. I find beautiful a man struggling for his freedom—now, and not in the wild blue yonder. It is beautiful that a man will fight for the rights and privileges of first-class citizenship. It says a lot for the society he wants to bring into being. It is also beautiful that young men and women will fight an encrusted academic bureaucracy for the privilege of getting an education that is relevant to their time and can help them shape their values.

It is not at all fortuitous that some of the major confrontations of our time take place around education. For it is only education that will keep us from ripping ourselves apart.

And that brings us to where we are.

We are musicians and teachers, all interested in education. We believe that music is an integral part of all education—in fact, its most elemental form. This is almost an article of faith with us. Yet, have we convinced the American people of this? Have we in fact made this clear to other educators? The answer is obvious, as is the reason for the failure. Are we ourselves clear as to what we mean to accomplish with the music we teach?

In July and August of 1967, a group of musicians, educators, and representatives of several intellectual disciplines, labor unions, corporations, and government met at Tanglewood to consider the place of music in American society. The questions asked and discussed were fundamental. One of them was, "Why music?" You can't get much more fundamental than that. And there was the corollary question

And the dilemma for music education is this: the child is nothing if not contemporaneous, but the teacher, by virtue of his training, may be inhabiting another world.

that concerns us directly, "What are the lessons for music education?"

With such a diverse group of participants, it was to be expected that the points of view expressed would be diverse and at times contradictory. Some touched on the surface aspects of problems, others contributed profound analyses of a theoretical and psychological nature. All were provocative, and the printed report of the proceedings deserves serious study by all music educators. The summation made at the end of the conference—the Tanglewood Declaration—in part reads as follows:

> We believe that education must have as major goals the art of living, the building of personal identity, and nurturing creativity. Since the study of music can contribute much to these ends, *we now call for music to be placed in the core of the school curriculum.*

Music in the core of the curriculum! It rings so loud and clear, and like well-trained members of the congregation, we answer, "Amen." It is only after we think about it for a while that the misgivings set in. Suppose, for an unlikely moment, that the educators of the United States turned to us music teachers and said, "Come, help us place music in the core of the curriculum." I, for one, would start out scared. Just what should we place in that core? More folk songs to sing? More young audience concerts? More classes in appreciation and theory? More instrumental lessons? Is this our contribution to the art of living, to the development of personal identity and creativity?

The question again comes back to us. What is this music we are teaching? What is it meant to accomplish?

If I attempt some practical answers to these questions, it will be readily apparent, I believe, that the answers are tentative and possibly even wrong. No matter. It may well be that at this point in our discussion no answers are possible. What is imperative is that we understand the questions.

Historically, music education, not only in this country but throughout the Western world, has followed two paths. One, which might be called emulative and participatory, is exemplified in the course of study of almost every music school or conservatory. It says to the child, "See and hear that great artist play that masterpiece. Let us try to play like him." It is the *Gradus ad Parnassum* of European and lately of Japanese pedagogy. Surround the child with models of excellence that he may learn good taste and form.

The second, which can only be called creative, is best known to us through the training Leopold Mozart devised for his son, Wolfgang.

The fact that music education opted so completely for the first method cannot be wholly explained by the reason usually given: that the second way is applicable only for genius, for whom in fact no rules or methods are needed or even possible.

There are perfectly good objective reasons why music education took the path it did. These reasons are rooted in the nature of the musical experience as we know it in our society. We speak of the three-way relationship between the composer, the performer, and the audience. But that is only part of the story. In reality we honor the composer but get our emotional experiences solely through a relationship between performer and audience. And to make this relationship profitable (for which, read possible), the audience must be educated to achieve at least a partial identification with the performer.

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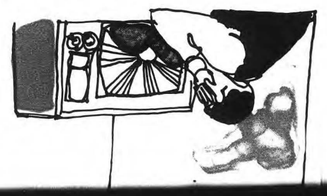

emotional realignment takes place, the child will take it from there. The teacher can do much worse than to step aside for a while. Almost every human being has the capacity and the need to rearrange and reorder a portion of his environment in a way unique to himself. It is a creative need as much as capable of manipulation and on just the kind of music education we are discussing—the creative. A child can now be placed in front of a module or electronic board and with a minimum of guidance produce sounds, timbres, and rhythms interesting in themselves their music in groups. The music school of the future will mirror this in an increasing attention to group work. Of course, we will continue with string quartets and orchestras and choruses, but we will add groups like harmonica ensembles and combos. We think it proper to look beyond music for the answers to their problems — to psychology, anthropology, and the social conditions under which our students live.

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One of the outstanding contributions at Tanglewood was made by Professor Abraham Maslow of Brandeis University, probably the leading exponent of an increasingly influential school of psychology that sees a healthy human being developing from the exercise of nonverbal, aesthetic, and intuitive perceptions. Maslow's scientific investigations have centered around what he calls "peak experiences," experiences that result in the heightening of one's emotional tone and an increase in both self- and other-awareness. The more peak experiences a person has, the happier he is and the readier for more experiences, including that of learning. And the interesting thing is that while these experiences may be felt in almost any area of a person's activities, they seem to occur most frequently in two: sex and music.

(It seems that music educators, without scientific proof, have strayed intuitively into a field that has immense significance for human development. Perhaps this, *our* peak experience, is what keeps us in education when so many other rewards beckon elsewhere.)

I venture to suggest that this is one of the goals of music education: to bring a child in contact with a comfortable, manageable musical environment within which a peak experience may be achieved, call it wonder, love, or delight. When this emotional heightening takes place, the child will take it from there. The teacher can do much worse than to step aside for a while. Almost every human being has the capacity and the need to rearrange and reorder a portion of his environment in a way unique to himself. It is a creative need as much

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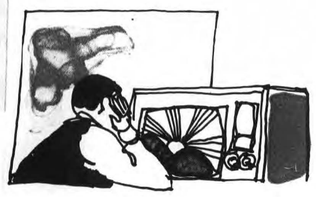
in evidence, again to quote Maslow, in "making a good soup" as in writing a symphony. The difference is one of degree.

What we call musicality is more than the ability to reproduce pitch and rhythm patterns; it is the need to order these elements significantly. And almost every child has it. It is the gift he brings to his teacher. In return, he asks that this creative need be respected and not frustrated, and allowed to become increasingly more sensitive. In a way, the teacher-pupil relationship may be seen as an exchange of gifts.

Admittedly, music education has particular problems in providing for creativity. Elementary teachers of painting and sculpture have it easier. We cannot place a child before a piano and ask him to express himself in the way he can with finger paint, clay, and dance. But we can provide the environment in which he will be encouraged and stimulated to react creatively. To me, the prime value of the work of Carl Orff lies in the presentation of just such a framework.

Recently, we have been presented with an important tool in the form of electronic music. This type of musical composition, the most completely contemporary in its technology and aesthetic, is destined to have a profound effect on just the kind of music education we are discussing—the creative. A child can now be placed in front of a module or electronic board and with a minimum of guidance produce sounds, timbres, and rhythms interesting in themselves and capable of manipulation and



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The character of the folk song material that is used may also undergo a change. For example, a creative teacher in a summer program for poor children in the neighborhood of the Third Street Music School Settlement used these tunes among others: "Tina," a two-part African folk song in Swahili; "Las Mananitas," a two-part Mexican folk song in Spanish; "The Crane," a two-part African folk song in Lutora language; "Groundhog," a two-part American folk canon with ostinato; and "Soupa Mana Pandrepse Me," a unison Greek folk song in 5/4 time.

Many of us have always believed that the study of intervals, the ability to recognize and sing them, should precede the study of chords, which are after all more complex. But by teaching theory with the use of guitars, which we do in some classes, we find the reverse procedure more effective. Children learn to recognize and play chords as entities much sooner than they hear major and minor thirds, sixths, and certainly sevenths.

The ideal of the soloist—one exceptionally gifted individual playing for thousands of listeners—is more a European than a Latin, African, or Oriental phenomenon. The latter cultures typically make their music in groups. The music school of the future will mirror this in an increasing attention to group work. Of course, we will continue with string quartets and orchestras and choruses, but we will add groups like harmonica ensembles and combos. We think it proper to teach allemandes, courantes and gigues, not to speak of minuets and gavottes. How about calypso? Poetry being such a vital part of Puerto Rican culture, it would seem to be a logical extension of our program to include courses in the creation and recitation of Spanish poetry.

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zation in what are to him significant ways. I can testify from personal experience that the results achieved are perceivable not only in the electronic tapes produced but in the enthusiasm and heightened sense of discovery that students bring to their other work, whether it is the writing of a passacaglia or the playing of a Beethoven sonata. It is imperative, I believe, that all teachers acquaint themselves with some of the principles and techniques of this mode of musical expression.

Which brings us to what may be the heart of the matter. Creativity may not be synonymous with contemporaneity, but its roots lie in contemporary modes of thought. And the dilemma for music education is this: the child is nothing if not contemporaneous, but the teacher, by virtue of his training, may be inhabiting another world. I submit that it is the teacher and not the child who must change.

It may be objected that the masterpieces of music are universal and have something to say to any age. It may be further pointed out that some great artists are able to rekindle works of another period without being seriously influenced by contemporary music. The cases of Casals and even Toscanini come to mind. Granted. But it is important for music education that we examine this a bit further. Traditional music lives for us only as we experience the sense of wonder, expectation, and newness that the music had when it was first heard. And these great artists with their extraordinarily developed sensitivity and insight into the feeling-tone of another age can give us this. Can we expect such sophistication from a child? His prime function is to come to grips with the emotions he feels here and now.

For those in the community or settlement music school movement, the word "contemporary" has another meaning beyond music. It refers to the social and economic condition in which the students exist—at the present time. And, in this light, the curriculum must once again be examined.

The settlement music schools began in the 1890's in response to the cultural needs of an uprooted population, living in ghettos, in poverty, and rat-infested tenements, unaccepted by society in general, and with no firm indication that society's economic and aesthetic goods would ever be theirs. Superficially, this is the situation that exists today. It is, obviously, not the purpose of this article to examine the profound historical and social differences between the two eras that make the conditions today so much more critical. It is enough to examine the equally profound cultural changes that characterize our own time and to assess the manner in which we meet them.

The earliest students in the community music schools were largely the children of immigrants from Europe—Russian, Polish, German, and Italian in origin. The curriculum that was offered to them was tailor-made to their needs, for the teachers were trained in the same tradition. It was both easy and proper to teach Beethoven to a child who heard Verdi sung at home. Contrary to the myth, music is not a universal language, but those who had difficulty learning English found a language that was familiar to them in the settlement music schools.

Today, the new students represent a far more complex grouping. Essentially Spanish and Afro-American in origin, their one unifying element is the non-European character of their backgrounds. To believe that the curriculum—in fact the very form—of the settlement schools can remain unchanged in the face of these diverse needs is to court becoming irrelevant. One might even say that this has already occurred, for it is obvious that the most profound musical experiences

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termine in large measure its con- han those
tinued vitality. Several approaches
are possible here, but two must be this look
mentioned as being intrinsically have been
self-defeating, if allowed to pre- ture that
dominate. One, which I shall call ualize. To
the social-worker approach (and I ieve, with
do use the term here in a pejora- "He who
tive sense), says, "Let's find out cles is no
what the kids want—rock 'n' roll, will fail to
smattering of guitar—and give it to oblems of
them. It will keep them happy and to remem-
off the streets." The other view ive under
prevalent in conservatories and col- to admire
lege music departments, sees edu- something
cation as the repository of an
ancient and valid tradition open to ne phrase
change, provided, of course, it can mpted to
be fitted neatly into subject matt a Pound's
ter, discipline, and courses labeled ew!" Not
ethnomusicology and so on. etter than
It seems to me that LeRoi Jones ere is no
has something far more useful to entation.
say to us in his brilliant and dis- tradition.
turbing book *Blues People*. For return to
Jones, African and Afro-American it *became*
music was created out of the condi-
tions of the black man's life, par- of teach-
ticularly slavery, and developed its ealization
own rhetoric, its own sense of pitch proving is
rhythm, and a nondiatonic scale as ge, "Phy-
much suited to its character as are lies with
the elements of Western music. A with this
good deal of this applies also to with its
Latin American music. Before now nge and
we have been aware only of certain oundaries
commercial vulgarizations of this to master
music and have rightly consigned quality of
it to an entertainment category. We the chil-
must now study it for the serious

The ideal of the soloist — one exceptionally gifted individual playing for thousands of listeners — seems to be more a European than a Latin, African, or Oriental phenomenon.

In July and August of 1967, a group of musicians, educators, and representatives of several intellectual disciplines, labor unions, corporations, and government met at Tanglewood to consider the place of music in American society. The questions asked and discussed were fundamental. One of them was, "Why music?" You can't get much more fundamental than that. And there was the corollary question

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The question again comes back to us. What is this music we are

And to make this relationship profitable (for which, read possible), the audience must be educated to achieve at least a partial identification with the performer.

It is important that we understand this distinction, because music is fundamentally no more a performing art than baseball a spectator sport. The analogy with baseball may be helpful. When Mickey Mantle, at bat, swings at a ball, the 70,000 spectators don't just sit and

1087

admire. Every man and boy in the stadium swings with him. And this is a necessary relationship for the continued popularity of baseball. Let us consider for a moment another unlikely (we hope) occurrence. An American dictator decides that baseball is an un-American activity. If he is a shrewd dictator, he will not close down Yankee Stadium or the Houston Astrodome. He will just forbid the teaching and playing of baseball in the schools and sandlots of the country. Organized baseball would die out in a generation.

Thus, we see there were valid considerations dictating the course music education took. Music, as we know it, could not have continued to exist without the training we have provided, and we are completely justified in asking for public support on the ground that our schools provide educated audiences for the future. But think what this has done to our curriculum. The beginning student slated to become a cultivated amateur is given essentially the same material to master as is required of the potential artist—perhaps watered down somewhat and with less rigorous demands on the part of the teacher, but in essence the same. The result is a built-in frustration that is the emotional reward of a good proportion of our students. (This frustration need not, of course, always be tragic. Jascha Heifetz and Jack Benny both studied the Kreutzer études, and both have made considerable, if disparate, contributions to our culture.)

But what of the second, the creative way? Is it, in fact, suitable only for the Mozarts and Bartóks? Has it no function in our curriculum except to train embryonic composers or to provide that vague yearning and aspiration that is summed up in the essentially cop-out word "inspiration"? The discussion at Tanglewood provided some illuminating insights. That some of the more pertinent came from nonmusicians and nonartists may point a lesson for us. Music educators may have to look beyond music for the answers to their problems—to psychology, anthropology, and the social conditions under which our students live.

One of the outstanding contributions at Tanglewood was made by Professor Abraham Maslow of Brandeis University, probably the leading exponent of an increasingly influential school of psychology that sees a healthy human being developing from the exercise of nonverbal, aesthetic, and intuitive perceptions. Maslow's scientific investigations have centered around what he calls "peak experiences," experiences that result in the heightening of one's emotional tone and an increase in both self- and other-awareness. The more peak experiences a person has, the happier he is and the readier for more experiences, including that of learning. And the interesting thing is that while these experiences may be felt in almost any area of a person's activities, they seem to occur most frequently in two: sex and music.

(It seems that music educators, without scientific proof, have strayed intuitively into a field that has immense significance for human development. Perhaps this, *our* peak experience, is what keeps us in education when so many other rewards beckon elsewhere.)

I venture to suggest that this is one of the goals of music education: to bring a child in contact with a comfortable, manageable musical environment within which a peak experience may be achieved, call it wonder, love, or delight. When this emotional heightening takes place, the child will take it from there. The teacher can do much worse than to step aside for a while. Almost every human being has the capacity and the need to rearrange and reorder a portion of his environment in a way unique to himself. It is a creative need as much

It is beautiful that young men and women will fight an encrusted academic bureaucracy for the privilege of getting an education that is relevant to their time.

in evidence, again to quote Maslow, in "making a good soup" as in writing a symphony. The difference is one of degree.

What we call musicality is more than the ability to reproduce pitch and rhythm patterns; it is the need to order these elements significantly. And almost every child has it. It is the gift he brings to his teacher. In return, he asks that this creative need be respected and not frustrated, and allowed to become increasingly more sensitive. In a way, the teacher-pupil relationship may be seen as an exchange of gifts.

Admittedly, music education has particular problems in providing for creativity. Elementary teachers of painting and sculpture have it easier. We cannot place a child before a piano and ask him to express himself in the way he can with finger paint, clay, and dance. But we can provide the environment in which he will be encouraged and stimulated to react creatively. To me, the prime value of the work of Carl Orff lies in the presentation of just such a framework.

Recently, we have been presented with an important tool in the form of electronic music. This type of musical composition, the most completely contemporary in its technology and aesthetic, is destined to have a profound effect on just the kind of music education we are discussing—the creative. A child can now be placed in front of a module or electronic board and with a minimum of guidance produce sounds, timbres, and rhythms interesting in themselves and capable of manipulation

musical expression it is, and seek to incorporate it in our curricula. Let me sketch the possible results of such an incorporation.

Improvisation as an art has practically disappeared in serious music in spite of the heroic efforts being made by the aleatory groups to revive it. The keyboard harmony courses that are meant to prepare students for improvisation are dismal failures. I can, however, report from personal observation that improvisation is alive and well in Latin combos and in jazz and rock groups. They not only do it well but have fun doing it. It seems to me that vital theory departments of the future will have pop musicians in charge of keyboard harmony.

The character of the folk song material that is used may also undergo a change. For example, a creative teacher in a summer program for poor children in the neighborhood of the Third Street Music School Settlement used these tunes among others: "Tina," a two-part African folk song in Swahili; "Las Mananitas," a two-part Mexican folk song in Spanish; "The Crane," a two-part African folk song in Lutora language; "Groundhog," a two-part American folk canon with ostinato; and "Soupa Mana Pandrepse Me," a unison Greek folk song in 5/4 time.

Many of us have always believed that the study of intervals, the ability to recognize and sing them, should precede the study of chords, which are after all more complex. But by teaching theory with the use of guitars, which we do in some classes, we find the reverse procedure more effective. Children learn to recognize and play chords as entities much sooner than they hear major and minor thirds, sixths, and certainly sevenths.

The ideal of the soloist—one exceptionally gifted individual playing for thousands of listeners—is more a European than a Latin, African, or Oriental phenomenon. The latter cultures typically make their music in groups. The music school of the future will mirror this in an increasing attention to group work. Of course, we will continue with string quartets and orchestras and choruses, but we will add groups like harmonica ensembles and combos. We think it proper to teach allemandes, courantes and gigues, not to speak of minuets and gavottes. How about calypso? Poetry being such a vital part of Puerto Rican culture, it would seem to be a logical extension of our program to include courses in the creation and recitation of Spanish poetry.

Have we music teachers paid sufficient attention to another signal our young people are flashing us: their enthusiasm for Indian music? We rightly honor Leonard Bernstein for the magnificent teacher he is, but have we learned anything from Ravi Shankar?

How many of us have attended discothèques, electric circuses, and happenings, not to cluck and bemoan, but to understand? It may well be that the writings of Tom Wolfe with his sympathetic descriptions of the subcultures of youth will be more useful to us than any standard textbook on the principles of music education.

Above all, the relationship of the settlement schools to the neighborhoods around them will undergo a fundamental change. We see some of these changes already occurring in the work of the Cleveland Music School Settlement and others sponsoring massive city-wide programs in music and other arts. What I mean is that these programs will move from a crisis stage to a normal form of a school's activity—in housing projects, nursery schools, in neighborhood happenings, and in close cooperation with the local public schools. This is the guiding philosophy behind the work of the executive director of the National Guild of Community Music Schools, Herbert Zipper, in the projects he is developing for the city of Chicago and the rural areas of Arkansas and upper New York State.

Music educators may have to look beyond music for the answers to their problems — to psychology, anthropology, and the social conditions under which our students live.

It will no longer be enough to say, as in the statement of the Guild's principles, that we "have placed the study of music within the reach of all." It is *we*, the schools, who must do the reaching.

There are some structural changes that will have to occur if we are to meet our historical responsibility to our students. The number of contact hours between pupil and teacher must be increased from the present average of about one hour and forty minutes to between four and five hours per week; the school year, from the present thirty-two to forty weeks plus a summer program. It is surprising how our school year has been determined by the needs and free time of middle class children whose days are far more structured than those of poorer students.

It may be objected that this look into the future that I have been providing is an ideal picture that will take a miracle to actualize. To this I will say that I believe, with that ace fund raiser, that "He who does not believe in miracles is no realist." Anything less will fail to measure up to the real problems of our time. And I ask you to remember the moral imperative under which we live: not merely to admire new horizons but to do something about them.

If I could sum up in one phrase the viewpoint I have attempted to sketch, I would quote Ezra Pound's exhortation, "Make it New!" Not that everything new is better than what is old. But that there is no danger of our overexperimentation. Our training is rooted in tradition. What is needed now is a return to tradition as it was before it *became* traditional.

Fundamental to the art of teaching music is the teacher's realization that what most needs improving is himself. The ancient adage, "Physician, heal thyself," applies with equal force to him. Faced with this miraculous force—music, with its seemingly endless change and variety—he must set no boundaries to his continuing attempts to master it and to understand the quality of the experience it evokes in the children he seeks to guide. ■

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POPS CONCERT

BROOKLYN CANARSIE DIGEST
Saturday, August 17, 1968

In Person

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SYRACUSE HERALD AMERICAN
Sunday, August 18, 1968

BERKSHIRE-BOUND. Peter

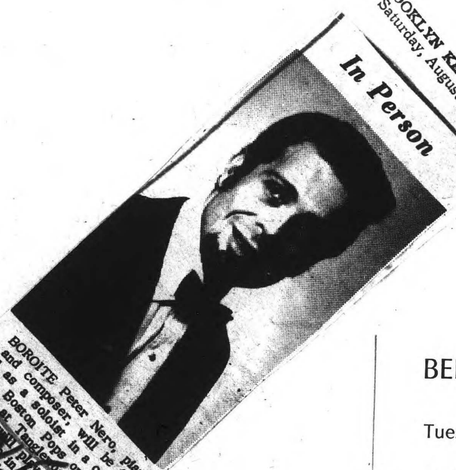
PETER NERO, popular

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 230,817

AUG 9 1968

BROOKLYN KINGS COURIER
Saturday, August 17, 1968

In Person



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To Conduct

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HAMPSHIRE GAZETTE (e)
NORTHAMPTON, MASS.
CIRC. 14,250

AUG 15 1968

New England Newsclip

FLATBUSH LIFE
Saturday, August 17, 1968

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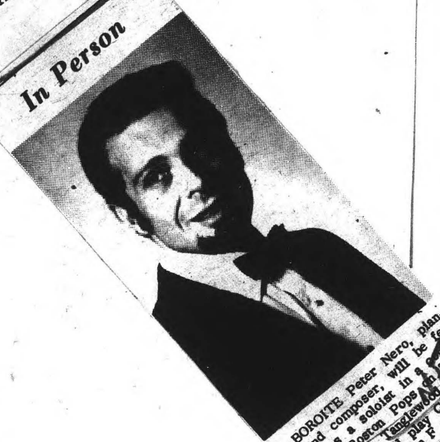
BROOKLYN BAY NEWS
Saturday, August 17, 1968

In Person



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BERKSHIRE FESTIVAL 1968

Tuesday August 20 at 8 pm

BOSTON POPS ORCHESTRA
ARTHUR FIEDLER *conductor*

PENSION FUND CONCERT

American salute (When Johnny comes marching home)*	GOULD
An Outdoor Overture	COPLAND
Piano concerto in F (1925)*	GERSHWIN
Allegro	
Adagio-andante con moto	
Allegro agitato	
PETER NERO	
intermission	
Fantasy and Improvisations for piano and orchestra	NERO
PETER NERO *piano*	
JOE CUSATIS *drums*	
GENE CHERICO *bass*	
Love is blue	POPP
Lover's concerto	LINZER
À la Glenn Miller	
Chattanooga Choo Choo	WARREN
Little brown jug	TRADITIONAL
In the mood	GARLAND
St Louis blues march	HANDY

Peter Nero plays the Steinway piano

BALDWIN PIANO
RCA VICTOR RECORDS*

POPS CONCERT

SYRACUSE HERALD AMERICAN
Sunday, August 18, 1968

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AUG 9 1968

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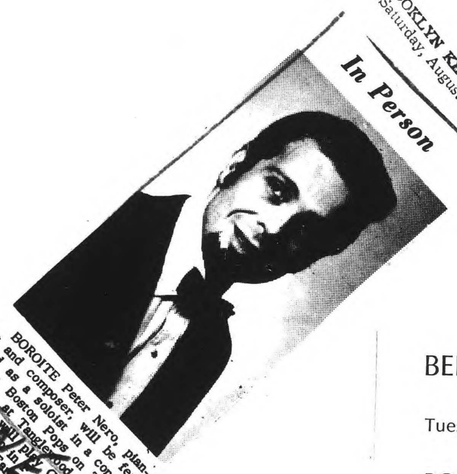

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NORTHAMPTON, MASS.
CIRC. 14,250

AUG 15 1968

New England Newsclip

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BROOKLYN BAY NEWS
Saturday, August 17, 1968

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BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 30,239

AUG 16 1968 New England Newsclip

Pops To Be at Tanglewood

The annual appearance at Tanglewood of the Boston Pops Orchestra with its conductor, Arthur Fiedler, will be at 8 p.m on Aug. 20 in the Musci Shed.

Peter Nero will be piano so loist in the Gershwin Concerto in F, as well as his own "Fantasy and Improvisations." In the latter work, Nero will be joined by Joe Cusatis, drums, and Gene Cherico, bass.

Fiedler will open the program with Morton Gould's "American Salute" and Aaron Copland's "Outdoor Overture." He wil also lead the Boston Pops in some of its favorites, including "Love Is Blue," "Lovers' Concerto" and a group called " A la Glenn Miller.

Tickets for the Pops at Tanglewood are priced at $4, $5, $5.50 and $6. Box seats are $6.50. General admission to the lawn is $2.50. Tickets are available by mail or at the Tanglewood box office.

Shower, Pops Make Memorable Evening

By M. DICKEY DRYSDALE

TANGLEWOOD —A lot of people got wet at Tanglewood Tuesday night.

Disorderly Retreat

About 3775, according to the attendance figures, were forced into disorderly retreat during the slow movement of a Gershwin piano concerto as a short but violent shower swept over the grounds of the music center.

About 6000 other patrons inside the shed were spared the drenching but were treated instead to 10 minutes of exuberant screams from outside, which rather spoiled the effect of some delicate solo work that Peter Nero was trying to perform on the piano.

Even Carol Proctor, the pretty cellist of the Boston Symphony, broke into what looked very much like a giggle.

A Happening

And nobody minded, of course.

For it was Boston Pops and Arthur Fiedler night at Tanglewood, and everybody knows by now that Boston Pops night is not so much a concert as an occassion, a happening.

That almost 10,000 turned out for Tuesday night's occasion, in spite of wet grounds and threatening skies, is a tribute to the inexhaustible popularity of Fiedler's annual visit here.

Easy Well-Being

It all started pretty normally, with newly-cool breezes playing across the grounds while groups and couples spread their blankets. The pines that mark the edge of the shed area stood behind a veil of fine mist as the chicken legs and sandwiches and wine were broken out.

The crowd — a young crowd, was in a mood of easy well-being that comes from beautiful surroundings, good companionship and pleasant entertainment. They chatted quietly, munched on cookies, and snuggled a little bit.

The Pops did its bit with selections by Morton Gould and Aaron Copland, "An Outdoor Overture," and a composition written and played by Nero. The applause was enthusiastic.

Gershwin Concert

After the intermission, the program started with Gershwin's "Piano Concerto in F," and then came the downpour. Chicken legs and cold cuts were thrown into tote bags with zeal, and the picnickers scattered wildly, most of them in good spirits.

It was a sort of climax to the evening, and it offered real excitment that was almost welcome because of its total unexpectedness. It will be an evening long remembered.

As for the music, neither Arthur Fiedler nor the Boston Pops need any introduction. The major effort of the evening was the Gershwin concerto, which Mr. Nero played with considerable sensitivity, which was not always backed up by the orchestra.

Pseudo - Jazz Trio

Nero's own composition, "Fantasy and Improvisations for Piano and Orchestra," seems certain to endure as long as Nero is around to play it — and not a day longer. It utilizes a kind of Pseudo - jazz trio of piano, drums and bass backed up at intervals by the full orchestra.

The program also included several songs "A La Glenn Miller," and the usual Pops extras.

UNION (m)
SPRINGFIELD, MASS.
CIRC. 77,424

AUG 21 1968 New England Newsclip

CATSKILL MAIL
Monday, August 19, 1968

Boston Pops Fiedler Nero Concert Aug. 20

The annual Tanglewood appearance of the Boston Pops Orchestra, conducted by Arthur Fiedler will be August 20 at 8 P.M. in the Music Shed. Peter Nero will be piano soloist in the Gershwin Concerto in F as well as in his own Fantasy and Improvisations. In the later, Mr. Nero will be joined by Joe Cusatis, drummer. and Gene Cherico, bassist. Mr. Fiedler opens the program with Morton Gould's American Salute, and Aaron Copland's Outdoor Overture. He will also lead the Boston Pops Orchestra in some of its popular favorites, including Love is Blue, Lovers Concerto, and a group called A la Glenn Miller.

Tickets for the Pops at Tanglewood are priced at $4, $5, $5.50, and $6. Box Seats are $6.50. General admission to the lawn is $2.50. Tickets are available by mail or at the Box Office, Tanglewood, Lenox, Massachusetts 01240. The Tanglewood phone number is (413) 637-1600 for information.

SPRINGFIELD HERALD
SPRINGFIELD, MASS.
CIRC. 111,000

AUG 15 1968 New England Newsclip

Tanglewood, Lenox, Massachusetts — Peter Nero, pianist and composer, will be featured as a soloist in a concert by the Boston Pops on Tuesday, August 20. He will play Gershwin's Piano concerto in F and his own composition 'Fantasy and Improvisations.

BOSTON POPS

The complete concert by Boston Pops at Tanglewood will be on WGBH radio this week. Scheduled for Tuesday, Aug. 20 at 8 p. m., the Pops concert, conducted by Arthur Fiedler, will be broadcast in stereo, direct from the Music Shed in Lenox.

JEWISH ADVOCATE
BOSTON, MASS.
CIRC. 75,000

AUG 15 1968 New England Newsclip

UTICA OBSERVER DISPATCH
Sunday, August 18, 1968

Tanglewood Books Pops

The annual Tanglewood appearance of the Boston Pops Orchestra conducted by Arthur Fiedler will be at 8 p.m. Tuesday in the music shed at Lenox, Mass. Peter Nero will be piano soloist in the Gershwin Concerto in F as well as in his own Fantasy and Improvisations.

Fiedler opens the program with Morton Gould's American Salute, and Aaron Copland's Outdoor Overture.

Crowd Flees Rain; Nero Keeps Playing

By GEORGE W. STOWE

Pianist Peter Nero, who was the soloist with the Boston "Pop" Orchestra at Tanglewood last night, had to compete with the elements on this occasion.

Right in the middle of Gershwin's Concerto in F a deluge of rain came down, causing all sorts of consternation and confusion among the many loungers on the Tanglewood lawn. Despite the hullabalu no one dropped a note.

Arthur Fiedler, that 73-year-old youngster, was the conductor and he amazed me with the vim and vitality he brings to the task. I can still recall his appearances with the "Pops" in Boston's Symphony Hall when I was still in knee pants. Like Rubinstein and Casals, Fiedler is one of those amazing physical specimens.

For this annual pension fund concert the conductor restricted himself to an all-American program, rather than the usual potpourri. Morton Gould, Aaron Copland, Gershwin, and Nero the composer were represented on the musical agenda.

The pianist made his most favorable impression in his own Fantasy and Improvisations for piano and orchestra. His technical facility is quite arresting. He was assisted by Gene Cherico on bass and Bobby Rosengarden on drums.

In the Gershwin Nero was often inaudible because of the poor balance between orchestra and soloist. And he seemed less at home in the more classical format, referring to his score intermittently.

After intermission the fare was more typically "Pops" with such numbers as Popp's "Love is Blue," "Lover's Concerto," and several numbers ("Chattanooga Choo Choo," "Little Brown Jug," etc.) in the Glenn Miller manner or, more accurately, in the Fiedler "Pops" manner.

SCHENECTADY GAZETTE
Monday, August 19, 1968

Nero Soloist With Pops at Tanglewood

The annual appearance of the Boston Pops Orchestra, conducted by Arthur Fiedler at Tanglewood, near Lenox, Mass., will be at 8 p.m. Tuesday in the Music Shed.

Peter Nero will be piano soloist in the Gershwin Concerto in F, as well as in his own "Fantasy and Improvisations." In the latter, Nero will be joined by Joe Cusatis, drummer, and Gene Cherico, bassist.

Fiedler opens the program with Morton Gould's "American Salute" and Aaron Copland's "Outdoor Overture." He will also lead the orchestra in some of its popular favorites, including "Love Is Blue," "Lovers Concerto," and a group called "A la Glenn Miller."

TIMES (E)
HARTFORD, CONN.
CIRC. 133,800

AUG 21 1968 New England Newsclip

Sudden Downpour Interrupts Tanglewood Pops Concert

A crashing downpour spoiled the main course of the annual Boston Pops concert at Tanglewood Tuesday night, descending just as piano soloist Peter Nero played the slow movement of Gershwin's Piano Concerto in F. The clatter of chairs being folded, feminine squeals, and trampling feet, plus the roar of the rain itself, made the music all but inaudible to most of the crowd of 10,000.

This was exceptional, because Arthur Fiedler can usually summon the Pops orchestra to drown out the normal chatter with which Pops audiences like to accompany their communion with music.

Earlier ran did not prevent a large lawn crowd — more than 3,000 — from gathering on the wet ground, with the resutlant rush toward the open standing room under the shed when the later storm broke. Every seat in the Shed, with a 6,000 capacity, was appropriated by then.

The program was bright, and free of the dustier chestnuts. Opening with Gould's "American Salute," it carried on a brisk martial air with "An Outdoor Overture" by Aaron Copland. In what turned out to be an untimely switch, Peter Nero played his own Fantasy and Improvisations for piano and orchestra before the intermission, iwth no stormy interruptions for a pretentious, even 'schmaltzy' showpiece that sets off Nero's impressive technique with neon effect. Except for a tricky jazz interlude with good drums, this would make good Ice Capades music.

It probably would have sounded dorse after the Gershwin Concerto, which was brilliantly played by Nero. The allegro is delicate, imaginaitve, marked with the Gershwin signature of tone and rhythm; it has a timeless freshness.

The popular hit "Love is Blue" led off a group of favorites, which the Pops plays with appealing if mechanical zest. "Lover's concerto," "Chattanooga ChooChoo," "Little Brown Jug," "In the Mood," and "St. Louis Blues March" kept the crowd happy.

There was just one encore, but it was a substantial one, a rousing jazz version of "Song of the Volga Boatmen," a perfect Pops piece. Then the traditional sign-off, "The Stars and Stripes Forever," which is always just graet. No wonder Arthur Fiedler's crowds always stay right to the end.

The Berkshire Festival will hold the last three concerts of the season this weekend. On Friday night Aaron Copland will lead the Boston Symphony in a program including a first performance of his "Inscape" and alos his "Billy the Kid" suite, as well as a first performance of Carter's "Holiday Overture." Faure's suite from "Pelleas et Melisande" and Stravinsky's "Ode" will also be played. The weekend prelude before the main concert will offer songs by Brahms and Wagner, with Hanne-Lore Kuhse, soprano, and Charles Wilson, piano.

Saturday night Erich Leinsdorf will conduct an all-Wagner program with the "Tristan and Isolde" prelude, the entry of the gods from "Das Rheingold," and act one of "Die Walkure." Sunday afternoon will be given over to Brahms: the First Symphony, anda group of choral works to be presented by the Tanglewood Choir and Berkshire Chorus.

A.B.M.

HERALD TRAVELER, AUGUST 18, 1968

ARTHUR FIEDLER AND THE BOSTON POPS will present an all-American program including works by Gould, Copeland, Gershwin, Glenn Miller and Peter Nero at their annual Tanglewood concert on Tuesday night in Lenox.

Holyoke (Mass.) Transcript-Tele

TRANSCRIPT-TELEGRAM (e)
HOLYOKE, MASS.
CIRC. 30,000

AUG 21 1968 New England Newsclip

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF
Music Director

TANGLEWOOD ON PARADE

and

GALA CONCERT

for the benefit of the

BERKSHIRE MUSIC CENTER

ERICH LEINSDORF director

LOUIS SPEYER assistant director

JOSEPH SILVERSTEIN chairman of the faculty

WEDNESDAY AUGUST 14 1968

BALDWIN PIANO **RCA VICTOR RECORDS**

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The evening concert will be followed by a fireworks display.

Mrs. Serge Koussevitzky is chairman of the benefit for the music center. Mrs. Henry B. Cabot, Mrs. Silvio O. Conte and Mrs. John Volpe are honorary members of the committee, on which 20 area women and wives of orchestra members are serving.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 30,239
AUG 13 1968 New England Newsclip

111.

Regional Roundup

Neighboring Artists Will Join In Tanglewood-on-Parade

Program details have been announced for the Berkshire Music Center's annual Tanglewood-on-Parade program by Erich Leinsdorf, music director of the Boston Symphony Orchestra and director of the center.

★ ★ ★

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UNION (m)
SPRINGFIELD, MASS.
CIRC. 77,424
AUG 13 1968 New England Newsclip

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TRANSCRIPT (e)
NORTH ADAMS, MASS.
CIRC. 13,350
AUG 13 1968 New England Newsclip

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ITEM (e)
WAKEFIELD, MASS.
CIRC. 6,600
AUG 13 1968 New England Newsclip

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

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BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 30,239
AUG 13 1968 New England Newsclip

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UNION (m)
SPRINGFIELD, MASS.
CIRC. 77,424
AUG 13 1968 New England Newsclip

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TRANSCRIPT (e)
NORTH ADAMS, MASS.
CIRC. 13,350
AUG 13 1968 New England Newsclip

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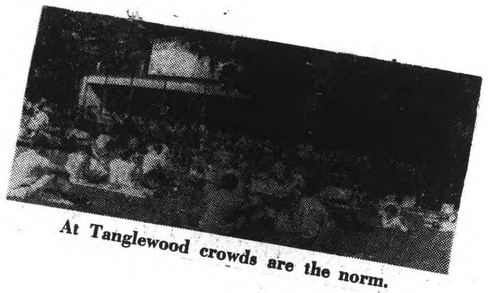
ITEM (e)
WAKEFIELD, MASS.
CIRC. 5,600
AUG 13 1968 New England Newsclip

112.

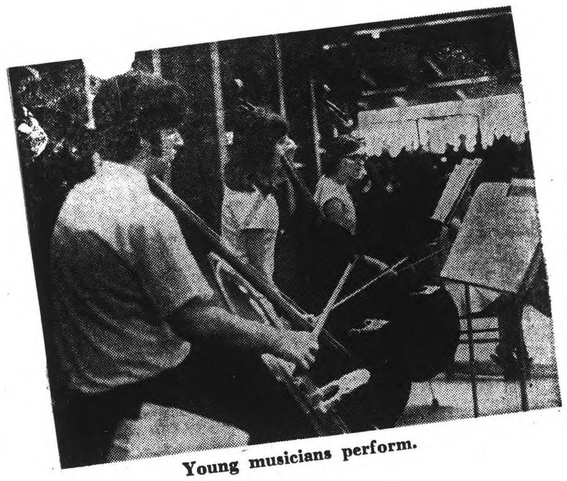
Tanglewood on Parade

SPRINGFIELD HERALD
SPRINGFIELD, MASS.
AUG 22 1968
New England Newsclip

Through the stage door . . .



At Tanglewood crowds are the norm.



Young musicians perform.

Tanglewood-on-Parade

LENOX, MASS. — Tanglewood, which is little over an hour's ride from Springfield, is famed the country over as the summer home of fine symphonic music. The Berkshire Music Center there says in effect: "Fine music, yes. But there is much more in the field of kindred arts created and encouraged each year at Tanglewood."

Its head, Erich Leinsdorf, who is also music director of the Boston Symphony Orchestra makes this point with each year's "Tanglewood-on-Parade."

He said: "We display nearly all the multifaceted gifts of our young men and women in a single day so the public can appreciate the scope of their study and accomplishment."

This includes programs of students of Boston University and the New England Conservatory who played together under Leinsdorf's direction in Wednesday's grand finale. Dance groups come from nearby Jacob's Pillow and there are dramatic contributions of actors from nearby Berkshire Theatre Festival in Stockbridge. Boston University students also show their talents in dance and the graphic arts.

The "parade" ends late at night with a burst of fireworks. The Springfield Herald, covering the activities, was able to record pictorially only a portion of the action, so wide was the scope.

Spectators, thrilled by the performances, were convinced that Western Massachusetts not only offers summer programs of the highest quality but also acts as incubation center for young artists who will insure continuity and enrich the cultural quotient of the country.

TANGLEWOOD ON-PARADE
WEDNESDAY, AUGUST 14, 1968
2 p.m. – 7 p.m. TANGLEWOOD GROUNDS
Continuous programs of THEATRE, DANCE, MUSIC by THE BERKSHIRE MUSIC CENTER INSTRUMENTAL AND VOCAL FELLOWS; TANGLEWOOD CHOIR, BERKSHIRE CHORUS; BOSTON UNIVERSITY YOUNG ARTISTS ORCHESTRA, DANCE WORKSHOP AND THEATRE PROGRAM; THE NEW ENGLAND CONSERVATORY OF MUSIC SEMINAR AND COMPOSERS FORUM.
8 p.m. SHED THE GALA CONCERT
BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF CONDUCTOR
AS QUIET AS . . . . . COLGRASS
NORMAN WALKER and PAMELA LADIMER DANCERS
from Jacob's Pillow Dance Festival
'PETER AND THE WOLF' . . . . PROKOFIEV
FRANK LANGELLA NARRATOR
from The Berkshire Theatre Festival
INTERMISSION
The combined BOSTON SYMPHONY and BERKSHIRE MUSIC CENTER ORCHESTRAS
ERICH LEINSDORF CONDUCTOR
SIEGFRIED'S RHINE JOURNEY . . WAGNER
FUNERAL MUSIC from GÖTTERDÄMMERUNG
RIDE OF THE VALKYRIES
There will be a display of fireworks over the lake following the concert
TICKETS: $3.50, 4, 5. BOX SEAT: $6.00
GENERAL ADMISSION TO THE LAWNS: $2.50
FESTIVAL TICKET OFFICE, TANGLEWOOD, LENOX, MASSACHUSETTS
TELEPHONE (413) 637-1600
BALDWIN PIANO
RCA RECORDS

Exhibit by Boston U. students.

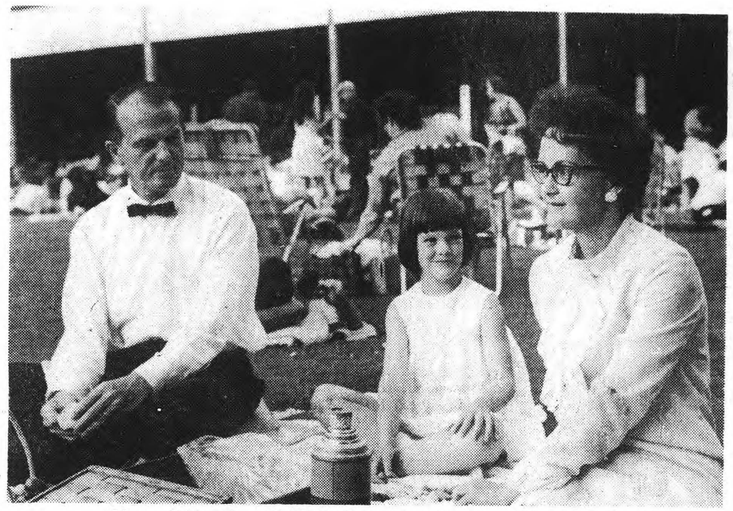
Dance group's interpretation of "Love."

The Weather Smiles on Tanglewood-on-Parade

Whitestone

Among picnickers on the lawn were Mrs. Emeric Trinkhauser and her children, Kristin, Lisa and Erik, of Mahkeenac Heights and Freeport, Long Island.

Dr. and Mrs. Vincent Barnaba arrive for the program.



Mr. and Mrs. Russell W. Dickinson and daughter, Nancy, of Lenox.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 30,239
AUG 15 1968
New England Newsclip

GAZETTE (e)
WORCESTER, MASS.
CIRC. 94,543
AUG 15 1968
New England Newsclip

At Afternoon Program

Young Musicians Play Tanglewood

By JOHN F. KYES
Gazette Music Critic

LENOX — "Tanglewood on Parade" brought an entire afternoon of demonstrations by young artists of the Berkshire Music Center, including groups from the summer programs at Tanglewood of Boston University and New England Conservatory. In the evening 5,735 came to a gala concert by the Boston Symphony Orchestra and Berkshire Music Center Orchestra, under various conductors and with interesting assisting artists.

Gazette Review

Afternoon events ranged from music for winds to chamber works and choral groups, to a program of "exploratory compositions" and a composers' forum.

In the evening, the Boston Symphony played until intermission, then the Center Orchestra of 91 was added to make a total of nearly 200 musicians. Wagner's music was given added gloss and power by ample instrumentation.

No Fuzziness

The doubling of players did not create fuzziness but brought a fine glow and sonority. "Siegfried's Rhine Journey" and "Funeral Music" and "The Ride of the Valkyries" climaxed the evening, under the direction of Erich Leinsdorf.

Charles Wilson, assistant conductor, opened the concert with the Brahms "Academic Festival Overture," an appropriate choice, its collegiate songs culminating in the final broad "Gaudeamus Igitur."

Stage Extended

Gunther Schuller led the Boston Symphony in Colgrass' "As Quiet As . . ." with a notable innovation. The stage was extended, and Norman Walker and Pamela Ladimer from Jacob's Pillow Dance Festival danced all seven sections of the work. The subtitles regrettably were omitted, and I believe these clues would have been helpful. The duo interpreted in modern ways "A Leaf Turning Colors," "Children Sleeping" and "The First Star Coming Out." Miss Ladimer soloed in "An Uninhabited Creek" and "A Soft Rainfall," and Walker in the clever "An Ant Walking" and "Time Passing."

Frank Langella of the Berkshire Theater Festival narrated clearly the lengthy but tuneful "Peter and the Wolf" of Prokofiev. Youngsters were thrilled to see him, and voted him the evening's biggest kick.

Music Review

'Tanglewood on Parade'

By JAY C. ROSENFELD

THE ANNUAL "Tanglewood on Parade" and gala concert for the benefit of the Berkshire Music Center are practically academic commencement exercises of the Tanglewood summer season. From 2 o'clock yesterday afternoon until the last "bombs bursting in air" over Stockbridge Bowl, every phase of the school's activities were displayed for a huge audience of which a great share brought supper and ate it on the lawns.

The academy started in 1940 by the late Serge Koussevitzky has been firmly consolidated with several departments of the Boston University music and arts schools and with the New England Conservatory Institute at Tanglewood.

There was, therefore, a huge sequence of performances—embracing programs for orchestra from the familiar repertory, programs of exploratory compositions, music for winds, chamber music, dance programs, a composers' forum, recital by the vocal fellows, another by the Tanglewood choir and the Berkshire chorus, an exhibit from the painting and drawing classes of the Boston University Tanglewood Institute, and, as the crowning event of the day, the gala concert at 8 o'clock.

* * *

ERICH LEINSDORF, music director of the Boston Symphony Orchestra, combined his forces for the climax of the evening with the Berkshire Music Center Orchestra, giving him violin sections of 30 performers each, 22 each of violas and cellos and 14 double basses. They played three of the great excerpts from Wagner's "Ring."

The program had opened with the Brahms' Academic overture under the direction of the orchestra's assistant conductor, Charles Wilson. Gunther Schuller conducted Colgrass's "As quiet as," a series of symphonic sketches on the poetic answers small school children gave to a request to get them to express their imaginative thoughts. This was more vividly, and for the first time, danced by Norman Walker and Pamela Ladimer of the Jacob's Pillow Dance Festival. The wisps of sound, more often tableaux vivants than urgent rhythmic narratives, lent themselves with lambency to the expert technique and graphic interpretations of the dancers.

* * *

LEINSDORF here took the baton for a performance of Prokofieff's "Peter and the Wolf" for which Frank Langella, from the Berkshire Theatre Festival, was the narrator. This highly amusing and stimulating work is far more subtle than its apparently superficial innocence would suggest. Koussevitzky had Richard Hale, also from the Stockbridge theatre, as narrator for its first Tanglewood performance. Subsequent narrators were Mrs. Eleanor Roosevelt and Sen. Edward M. Kennedy. Ormandy once did it with his Philadelphia orchestra and Adlai Stevenson. Last night was the first time at Tanglewood a professionally adequate narrator was employed.

* * *

EXIT FROM the parking lots at the close of the concert was complicated by cholesterol narrowing of the public arteries by cars which had come to watch the display of fireworks over Lake Mahkeenac, the appellation of the lake which the Tanglewood grounds overlook, but which some natives still like to call Stockbridge Bowl.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 30,239
AUG 15 1968
New England Newsclip

UNION (m)
SPRINGFIELD, MASS.
CIRC. 77,424
AUG 15 1968
New England Newsclip

Tanglewood on Parade Attracts 5735 Persons

By R. C. HAMMERICH

LENOX — The annual event in Lenox called Tanglewood on parade is becoming larger and larger. This year it began an hour earlier, at 2, and presented nine events at four concert halls one on the grass before the brass fanfare at 7.50 invited the throngs into the great shed for an evening concert by the Boston Symphony and Berkshire Music Center orchestras with three conductors.

Display Works

The day's program is offered to give the musicians studying at Tanglewood an opportunity to display their work, and the activities have become so vast as to prohitibit an adequate report of them.

Joining the regular faculty of the Berkshire Music Center this summer have been contingents from the New England Conservatory of Music in Boston and Boston University.

And added to the instruction in music in all its phases have been classes and seminars in drama, dance and the graphic arts.

Open With Brahms

Thus it was that the evening concert, after opening with Brahms' "Academic Festival Overture" conducted by Charles Wilson, assistant conductor of the Boston Symphony Orchestra, presented the contemporary "As Quiet As" by Colgrass with dancers Norman Walker and Pamela Ladimer from Jacob's Pillow and Gunther Schuller as conductor and then Prokofiev's "Peter and the Wolf" with actor Frank Langella from the Berkshire Theater as narrator and Erich Leinsdorf as conductor.

A large thrust stage measuring 25 by 40 feet had been built into the audience to accommodate the dancers for the evening concert as well as the program at 4.30 which had offered three dance works with two dozen dancers.

The second half of the evening concert offered two grand earfillers by Wagner played by the combined Boston and music center orchestras (more than 200 musicians) conducted by Leinsdorf.

Fireworks Show

They were Siegfried's Rhine journey and funeral music from "Die Gotterdammerung" and the ride of the Ralkyries from "Die Walkure" . . . followed by a display of fireworks over Lake Mahkeenac to wind up the eight hours of continuous music.

Listeners were beginning to stream into Tanglewood at 1. There were 200 listeners for the beginning of the 2 p. m. concert by the high-school-age orchestra trained under Boston University auspices and 1500 listeners when it finished a program of Haydn, Stravinsky, Mendelssohn and Defalla.

Music and nature lovers were wandering all over the grounds all afternoon setting out picnics or lying in the shade and reading or carrying on animated conversations. Most listened to the music, however.

Simultaneous Concerts

At 3.15 there were simultaneous concerts of music for winds from the porch of the main house for about 1000 listeners on the grass and chamber music in the theater for another 500.

Then, at 4.30, about 1000 strolled into the shed to watch dancers while perhaps 150 went into the theater for a demonstration of contemporary sounds organized by composers in attendance and another 150 attended a series of short vocal recitals in the open-sided chamber music hall . . . some inside and some under the trees.

There were many children running about, dozens of baby carriages, hundreds of aluminum chairs and seemingly thousands of cameras. A great many strollers apparently never had been at Tanglewood before. Some seemed more impressed by the grass and high trees and view of Stockbridge Bowl than by the availability of all styles of music on all sides of them.

Buried in Program

One housewife whose face was buried in the day's program of events as she moved away from the gate was overheard saying to her husband, who was burdened with picnic basket and folding chairs, "Shed. Shed. What shed is that."

Then at 6 there were the Tanglewood Choir and Berkshire Chorus, about 80 voices, which joined to present excerpts from Haydn's "Nelson Mass" and Brahms' "German Requiem," both of which the singers had presented in full with the Boston Symphony Orchestra during the regular festival concerts.

Also at six was a presentation of chamber music in the theater by surprising high-school musicians in the Boston University young artists program.

Brass Fanfare

And then suddenly at 7.50 there was the brass fanfare, six horns, four trumpets, five trombones, two tubas and three drummers, announcing the big concert in the shed with the Boston Symphony Orchestra.

It was a long, warm, sunny day, but everyone, listeners and musicians, seemed unhurried and leisurely (except reporters). More than 400 student performers, composers and conductors had been involved with the more than 100 members of the Boston Symphony Orchestra and about 75 members of the various faculties in a display of the musical wares of the 28th year of the music center founded by Koussevitsky.

Final tally showed that there were 5735 listeners here for the display.

114.

SCHENECTADY GAZETTE
Friday, August 16, 1968

Gala at Tanglewood Fun for Everyone

By MILTON ZAPOLSKI

Wednesday was Tanglewood-on-Parade day at the Boston Symphony Orchestra's summer home. This annual function is a lot of fun for everybody because there's always something of interest for all concerned.

* * *

During the afternoon preceding the concert, student compositions written during the summer session receive premieres; the faculty gives joint recitals, brass fanfares and chamber music abound in various locations, modern dance programs are aired, choral excerpts may be heard while relaxing on the comfortable lawn, etc., etc. This year the Gala Festival was same in comparison with recent years, but listener interest seemed at an all-time peak.

A complete rundown of events is impossible here, but mention should be made of a fine wind program which included Hindemith's "Kleine Kammermusik," op. 24, No. 2, and a modern music concert which gave a performance of "Designs for 14" by Hutcheson. Here and there one could also hear a nice performance of Beethoven's op. 1, No. 1 Trio and a short choral concert comprised of selections from Haydn's Lord Nelson Mass and Brahms' Requiem.

* * *

The main event of TOP day, of course, is the 8 p.m. concert in the shed. Prior to it, the traditional fanfare was given outside by students. This year the work was Copland's "Fanfare for the Common Man," which was given a solemn, weighty reading not without a sense of grandeur.

The evening concert began with Brahms' Academic Festival Overture. Charles Wilson, the orchestra's assistant conductor, led the musicians in a relatively flavorless performance. While it is true that he built the music up to a magnificently brilliant conclusion, the lack of sufficient detail earlier (those loud cascading horns, for instance, which weren't heard) made the overture only partially successful.

A lot better was Colgrass' "As Quiet as . . .", a composition whose inspiration was grounded in primary school written compositions. Asked by teachers to identify the quietest moments found in life, young students wrote such things as "A Leaf Turning Color," "A Dead Creek," "Rain Falling," and so forth. Michael Colgrass' composition follows these literal indications musically and the result has been hailed by critics as the most popular new composition of the decade.

* * *

In what was a new gesture (even for the Gala), dancers Norman Walker and Pamela Ladimer from the Jacob's Pillow Dance Festival performed a balletic interpretation to the music. The results were outstanding and hopefully will set the precedent for many years to come. Some of the nicest moments occurred during the "Children Sleeping" section, in which Colgrass depicts the youngsters dreaming. During the course of the dream, music's evolution is portrayed by quoting a Beethoven piano sonata to represent the classical movement, then going to romantic, through jazz, and atonality. Mr. Walker danced this beautifully, becoming classical when the Beethoven sounded, or reflecting the other musical moods in appropriate dance steps.

"The First Star Coming Out" was realized persuasively by Mr. Walker's wearing a dark blue jersey and Miss Ladimer sheathed in white. Remarkable imagery, really. Gunther Schuller, a Berkshire Music Center faculty member and one of America's foremost composers, conducted the work in what was certainly the most brilliant rendition ever. The score is often played by Erich Leinsdorf, but even his familiarity was not quite as convincing as Schuller's way with the music.

Rounding out the first half was Prokofiev's "Peter and the Wolf," with Erich Leinsdorf on the podium and actor Frank Langella narrating the text. Delightful is the only word to describe the performance. Leinsdorf has always been at his interpretive best with Prokofiev's music, and Wednesday night he made the naive score tingle with cozy warth and vitality. The orchestra captured the conductor's enthusiasm to the letter, producing a marvelous singing sound which could only enhance the childlike aura surrounding the rendition. In the speaking role, Frank Langella eschewed the usual cornyness associated with the part and delivered the text in true storybook fashion. His voice was always just right, never condescending nor pompous, and this balance created a sense of hushed expectancy in young and old alike.

Following intermission the full BSO complement was augmented by the Berkshire Music Center Orchestra for three Wagner selections, "Dawn and Seigfried's Rhine Journey" and "Siegfried's Funeral Music" from "Die Gotterdaemmerung" and the "Ride of the Valkyries" from "Die Walkuere." This music is always very exciting, but when you take a zealous group of students and combine them with the Boston Symphony the results cannot fail to be even more dramatic and breathtaking. In terms of sheer volume, the 170-piece orchestra puts out a sound that can really turn you on.

The Rhine Journey was a magnificent excursion into the realm of sonic stimulation, and those of us who were witness to the glorious sunrise prelude will not easily forget the heart-pounding excitement it generated. The quieter parts were handled well, too, especially the melismatic string figures and the off-stage horn calls. The Funeral Music that followed almost became loud enough in spots (forgive me) to wake the dead. Even so, Leinsdorf lost none of the tension and grief in the loud passages, and the music certainly benefited infinitely from the sustaining power of the large forces. "Ride of the Valkyries" closed the concert, and again the common denominator was hugeness, both in Leinsdorf's conception and the players' execution.

ALBANY TIMES UNION
Friday, August 16, 1968

Music: Tanglewood's Self-Salute Celebrates the Arts

By JOAN SIMMONS
Times-Union Music Critic

The annual "Tanglewood-On-Parade" concert Wednesday, a traditional salute to the talents and personalities of the Berkshire Music Festival, was expanded this year to a celebration of the arts in the Berkshires. Actor Frank Langella of the Berkshire Theater and dancers Pamela Ladimer and Norman Walker of the Jacob's Pillow Dance Festival represented their respective arts and establishments in the proceedings.

The entire Tanglewood-On-Parade program opened at 2:00 p.m. with a series of performances by students at the Berkshire Music Center leading up to a performance of Aaron Copland's "Fanfare for the Common Man" in front of the music shed prior to the 8:00 p.m. concert by the Boston Symphony Orchestra conducted by Erich Leinsdorf and Gunther Schuller.

The orchestra was in good form, concentrating on one of its areas of special achievement, the music of Wagner. The emphasis in this concert is traditionally on the louder and more spectacular portions of the repertoire. There is little pretense at the conventionally balanced program although Wednesday's performance came close because of the inclusion of the guest artists.

Wagner is a special favorite for these performances and comprised half of the program with Siegfried's Rhine Journey and funeral music from "Gotterdammerung" and "The Ride of the Valkyries" from "Die Walkure."

The orchestra played in a manner befitting a self-celebration.

Norman Walker and Pamela Ladimer danced to Michael Colgrass' "As Quiet As . . ." played by the full orchestra conducted by Schuller. A special stage was constructed over the front of the auditorium but it was too low and made viewing difficult if not impossible for most of the audience.

"As Quiet As . . ." is a series of musical ideas on things that are as quiet as . . . Walker and Miss Ladimer danced a series of scences in the same vein, often resembling two people in a park.

Walker, a modern dancer, has a long, lean and supple body that moves exquisitely. His strength and leaps are those of a ballet dancer. But his motion has the freedom and luxury of modern dance.

Miss Ladimer is more sprite-ly, a pleasing contrast to Walker.

Fank Lagella narrated the story of "Peter and the Wolf" against the Procofiev background. Assisted by a microphone, Langella was easily heard by the entire audience ranging far beyond the shed.

His reading was easy and relaxed with a hint of humor. The orchestra was appropriately playful.

This concert also represents special awards to outstanding students presented by Leinsdorf following intermission. Representatives from the music center then played with the orchestra during the second portion of the concert, in this case the Wagner portion.

The Tanglewood-On-Parade Wednesday, as always, was just a bit giddy and self-conscious, qualities hard to avoid in commemoration of oneself.

ALBANY TIMES UNION
Tuesday, August 13, 1968

Notes on Music Programs in Capitaland

The program for Wednesday's Tanglewood-On-Parade will be encompassing dance and theater as well as music. The annual celebration of the Berkshire Music Festival begins at 2:00 p.m. with concerts by the student of the Berkshire Music Center and runs through an evening concert by then Boston Symphony Orchestra.

This year the **Norman Walker Dance Company, representing the Jacob's Pillow Dance Festival, and Frank Langella of the Berkshire Theater will also participate.**

The Norman Walker Company will dance to Michael Colgrass' "As Quiet As." Langella, who costarred with Ann Bancroft in the recent premiere of William Gibson's "A Cry of Players" at the Berkshire Theater, will narrate Prokoffief's "Peter and the Wolf."

Both events will be part of the evening concert and supported by the Boston Symphony. The orchestra will also play Siegfried's "Rhine Journey," the funeral from "Gotterdammerung" and "The Ride of the Valkyries," all by Wagner.

Proceeds from the concert will go into the fund to match the recently announced three year grant of $125,000 received from the Rockefeller Foundation to assist the Berkshire Music Center. The announcement of the grant requires the Friends of Music at Tanglewood to raise $50,000 this year.

* * *

Duncan Trotter Gillespie, organist and choirmaster of Calvary Episcopal Church in Burnt Hills, will present a program of sacred music at the Round Lake Auditorium at 8:00 p.m. Thursday.

The concert will be part of the week long Round Lake Centential celebration which began on Sunday. Featured in the performance will be a 75-voice choir and harpist Corky Christman. Also of interest will be the use of the well-known Round Lake organ. The program will encompass a large variety of choir and organ music.

* * *

General admission tickets for the appearance of Simon and Garfunkel at the Saratoga Performing Arts Center are now on sale. The tickets, admitting patrons to the lawn, generally do not go on sale until 5:30 of the evening of the performance. The box office demand has been so great that the management has released 5,000 tickets for advance sale in order to relieve jam-ups the night of the concert.

The pop singers will appear on Monday, August 19.

* * *

An "opera preview" of Benjamin Britten's "Midsummer Night's Dream" will be given at the Lake George Opera Festival at 1:00 p.m. Wednesday by Hugh Allen Wilson of Union College and a member of the board of directors of the festival.

"Midsummer Night's Dream" will be presented for the first time at the Festival on Thursday. It will be the last of the Shakespearean based operas to be introduced into the season's repertoire.

Preview and performances are held at the Queensbury High School Auditorium.

Albany Knickerbocker News
Thursday, August 15, 1968

Tanglewood on Parade

By BERNARD DECKER

LENOX, Mas. — The Boston Symphony joined its sons and daughters, figuratively speaking, to serve a delightful smorgasbord of Wagner that topped a day-long musical extravaganza at Tanglewood yeaterday.

★ ★ ★

THE OCCASION was "Tanglewood on Parade," the annual concert to benefit the Berkshire Music Center, Tanglewood's school of music. The center's orchestra augmented the Boston Symphony in the three-pronged finale: Siegfried's Rhine journey and funeral music from "Die Gotterdammerung" and the ride of the Valkyries from "Die Walkure."

With the Boston Symphony almost doubled in size, the sound was overwhelming. But who better to be overwhelming with then Wagner?

The Rhine journey also saw an unusual event—a girl playing the kettledrums.

★ ★ ★

THE EVENING concert open with a lagniappe, so to speak, Brahms' "Academic Festival Overture, opus 80." There can be few persons left unmoved by the stirring "Gaudeamus igitur" that concludes the piece.

This was followed by two works that perhaps explained the inordinate number of children in attendance. The first was Michael Colgrass' "As quiet as . ." Dancing to the lace-like music were Norman Walker and Pamela Ladimer of the Jacob's Pillow Dance Festival. Walker, especially, was effective as the young boy feeling rain or, in his dreams, dancing to the various types of music: Classical, romantic, jazz, modern.

The second piece was the old standard of the children's repertoire, Prokofiev's "Peter and the Wolf." The orchestra frolicked through the number, which was graced by the narration of Frank Langella, noted for his performances at the nearby Berkshire Theater Festival in Stockbridge.

★ ★ ★

THE EVENING even provided a chance to compare conducting styles. There was, of course, the meticulous style of the Boston Symphony's music director, Erich Leinsdorf. Opposed to this you had the dynamic style of Charles Wilson, who conducted the first work in the program with his whole body, at one point his feet becoming unintentional percussion instruments as they stamped.

Somewhere in between the two could be placed Gunther Schiller, a gentle bear of a man who conducted the Colgrass work with all the delicacy and mirth it required.

FRANK LANGELLA

During the day, audiences were treated to performances by the Boston University Young Artist Orchestra, Walter Eisenberg, conductor; the New England Conservatory Institute at Tanglewood, Donald Harris, director; the Mary Anthony Dance Theater, Joseph Gifford, director, and others.

115.

UNION (m)
SPRINGFIELD, MASS.
CIRC. 79,350

JUL 13 1968 New England Newsclip

Tanglewood to Rock

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Erich Leinsdorf, music director, noted that "The young men and women studying here have grown up with popular music in all its guises and see no reason why it shouldn't coexist amicably with what my colleague, Gunther Schuller, terms 'so-called serious music.' "

Schuller, composer and head of contemporary music activities at the center, said "I think it is significant and necessary that the Berkshire Music Center shows its awareness of these new developments in music by instituting a series of concerts delineating these new trends."

The point was made that Tanglewood would not present the groups merely as concert attractions but that the participants in the series would be in residence for varying periods to work with the students of the Berkshire Music Center, "teaching, talking, consulting and playing," as Josepn Silverstein, chairman of the BMC faculty, put it.

The dates, titles and participants, are: July 17, jazz-folk, Judy Collins, The Modern Jazz Quartet, and Don Ellis and The Don Ellis Orchestra; July 24, music from India, Ravi Shankar, and Ali Akbar Khan; July 31, rock, The Association.

The three programs will be presented at 8 p. m. in the Shed at Tanglewood.

BANNER (e)
BENNINGTON, VT.
CIRC. 5,750

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CIRC. 26,950

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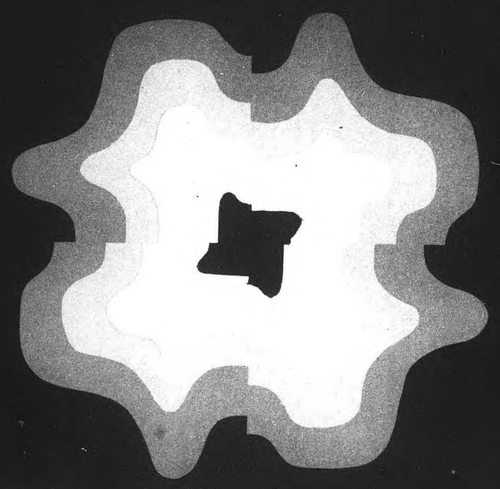

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George Lewis/Design

New York Post
D. 628,146 SAT. 354,497

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Saturday, May 25, 1968

By Eileen Swift
Newsday Travel Writer

THE Berkshire Hills of Massachusetts are one vacation area where urban and suburban dwellers can get away from it all and yet enjoy the best of it all. And that's because Berkshire Hills people have managed to have their cake and eat it too.

Theirs is a gently undulating countryside, little marked by either farming or industry, combining everyone's dream of pastoral peace with vacation facilities and the most sophisticated program of summer entertainment to be found outside a metropolis and within a relatively small radius.

The Berkshire Festival at Tanglewood in Lenox (it runs from July 5 through Aug. 25 this year) is the core of a thriving cultural complex in the scenic hills. If the rich offerings of the Boston Symphony Orchestra, swelling out from its summer home in a groomed green wonderland, don't suit everyone's musical mood, there's always the brave new world of sound offered by the Festival of Contemporary American Music at the Music Barn in Lenox.

Even braver and newer sounds will emanate from there this year. As an extension of the festival, there will be four Trends Concerts providing mordant musical satire, homey folk-rock, and a piquant sampling of nonwestern music and jazz to jog classical musical senses.

Lovers of the dance can head to Ted Shawn's internationally famous dance festival [illegible] town of Becket, [illegible] zealot.

115.

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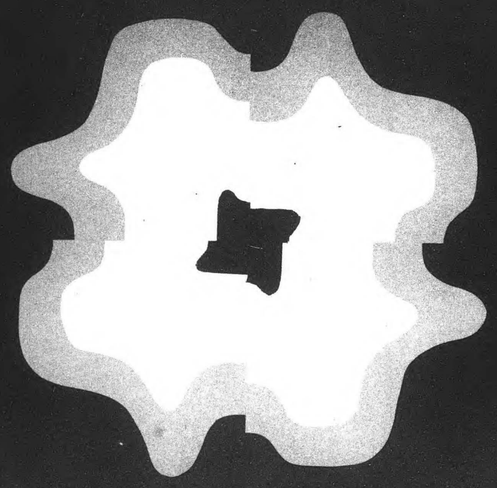

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Newsday Travel Writer

THE Berkshire Hills of Massachusetts are one vacation area where urban and suburban dwellers can get away from it all and yet enjoy the best of it all. And that's because Berkshire Hills people have managed to have their cake and eat it too.

Theirs is a gently undulating countryside, little marked by either farming or industry, combining everyone's dream of pastoral peace with vacation facilities and the most sophisticated program of summer entertainment to be found outside a metropolis and within a relatively small radius.

The Berkshire Festival at Tanglewood in Lenox (it runs from July 5 through Aug. 25 this year) is the core of a thriving cultural complex in the scenic hills. If the rich offerings of the Boston Symphony Orchestra, swelling out from its summer home in a groomed green wonderland, don't suit everyone's musical mood, there's always the brave new world of sound offered by the Festival of Contemporary American Music at the Music Barn in Lenox.

Even braver and newer sounds will emanate from there this year. As an extension of the festival, there will be four Trends Concerts providing mordant musical satire, homey folk-rock, and a piquant sampling of nonwestern music and jazz to jog classical musical senses.

Lovers of the dance can head to Ted Shawn's internationally famous dance festival [illegible] town of Becket, [illegible] zealou

UNION (M)
SPRINGFIELD, MASS.
CIRC. 72,750

JUL 17 1968 New England Newsclip

115

Tanglewood to Rock

LENOX — The Boston Symphony Orchestra has announced details of the contemporary trends concerts to be presented under the auspices of the Berkshire Music Center. The concerts will take place at Tanglewood on three Wednesday evenings this month. They represent examples of one direction in which concert performances have been developing in recent years.

Erich Leinsdorf, music director, noted that "The young men and women studying here have grown up with popular music in all its guises and see no reason why it shouldn't co-exist amicably with what my colleague, Gunther Schuller, terms 'so-called serious music'."

Schuller, composer and head of contemporary music activities at the center, said "I think it is significant and necessary that the Berkshire Music Center shows its awareness of these new developments in music by instituting a series of concerts delineating these new trends."

The point was made that Tanglewood would not present the groups merely as concert attractions but that the participants in the series would be in residence for varying periods to work with the students of the Berkshire Music Center. "Teaching, talking, consulting and playing," as Joseph Silverstein, chairman of the BMC faculty put it.

The dates, titles and participants, are: July 17, jazz-folk, Judy Collins, The Modern Jazz Quartet, and Don Ellis and The Don Ellis Orchestra; July 24, music from India, Ravi Shankar, and Ali Akbar Khan; July 31, rock, The Association.

The three programs will be presented at 8 p.m. in the Shed at Tanglewood.

'Contemporary-Trends' Concerts An Innovation at Tanglewood

LENOX, Mass. — The Boston Symphony Orchestra has announced details of the contemporary - trends concerts to be presented under the auspices of the Berkshire Music Center.

The contemporary - trends concerts — jazz folk, music from India, and rock — will take place at Tanglewood in three Wednesday evenings during July. They represent examples of one direction in which concert performances have been developing in recent years.

Speaking in the Tanglewood formal gardens to representatives of the press, radio, and TV for Massachusetts, New York, Connecticut, Vermont and Rhode Island, Erich Leinsdorf, music director of the Boston Symphony Orchestra and director of the Berkshire Music Center, noted, "The young men and women studying here have grown up with popular music in all its guises and see no reason why it should not co-exist amicably with what my colleague, Mr. Schuller, terms 'so - called serious music'."

Gunther Schuller, composer and head of contemporary music activities of the Berkshire Music Center, said "I think it is significant and necessary that the Berkshire Music Center show its awareness of these new developments in music by instituting a series of concerts delineating these new trends, introducing some aspects of them in its curriculum."

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The dates, titles and participants, as previously announced, are: July 17 — Jazz-Folk, Judy Collins, The Modern Jazz Quartet, Don Ellis and The Don Ellis Orchestra; July 24 — Music from India, Ravi Shankar, Ali Akbar Khan; Shankar Ghosh, Tabla, and 10 other musicians will support Shankar and Khan; July 31 — Rock, The Association.

The three programs will be presented at 8 p.m. in the Shed at Tanglewood. Tickets are now on sale at the box office and by mail.

Prices are $3, $4, $5 and $5.50 for box seats. General admission to the Tanglewood Lawns is $2.50 and will be on sale the day of each concert.

Contemporary Trends Concerts Slated This Month At Tanglewood

The Boston Symphony Orchestra announced details today of the Contemporary-Trends Concerts to be presented under the auspices of the Berkshire Music Center. The concerts, including jazz, folk, music from India and rock, will take place at Tanglewood, Lenox, in three Wednesday night performances during July.

Erich Leinsdorf, music director of the Boston Symphony Orchestra and director of the Berkshire Music Center, noted that "the young men and women studying here have grown up with popular music in all its guises and see no reason why it shouldn't co-exist amicably with what my colleague, Mr. Schuller, terms 'so-called serious music'."

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The dates and participants in the concerts are as follows: July 17, jazz and folk, Judy Collins, the Modern Jazz Quartet, and Don Ellis and his Orchestra; July 24, music from India, Ravi Shankar and Ali Akbar Khan; July 31, rock, The Association.

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TRANSCRIPT-TELEGRAM (e)
HOLYOKE, MASS.
CIRC. 26,950

JUL 13 1968 New England Newsclip

New Trends at Tanglewood

The Boston Symphony Orchestra is presenting the "Contemporary - Trends" concerts during July at Tanglewood in order to give serious attention to popular music. The series opens [illegible] with a jazz-folk evening in which Judy Collins, The Modern Jazz Quartet and Don Ellis and his orchestra will perform. July 24, Ravi Shankar and Ali Akbar Khan will give a program of Indian music. The final concert, July 31, is a rock show with The Association. In addition to their concerts, the performers will be in residence at the Berkshire Music Center, for varying periods, to work with the students there.

THE Berkshire Hills of Massachusetts are one vacation area where urban and suburban dwellers can [illegible] away from it all and yet enjoy the best of it all. And that's be[illegible] Berkshire Hills people have managed to have it both ways and eat it too.

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Saturday, May 25, 1968

By Eileen Swift

116.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900

JUL 11 1968 New England Newsclip

Popular Music In 3 Programs At Tanglewood

Erich Leinsdorf, director of the Berkshire Music Center and music director of the Boston Symphony Orchestra, told a gathering of press representatives at Tanglewood yesterday that the Contemporary Trends concerts scheduled for this month "are hopefully another way to broaden our vision of our art. There should be no barriers in music," he added.

The concert series, which will begin July 17 and continue for the next two consecutive Wednesday nights this month, feature what Leinsdorf called "some of the most highly regarded practitioners of popular music." The first concert will be a jazz-folk program, with Judy Collins, the Modern Jazz Quartet and the Don Ellis Orchestra. On July 24, Ravi Shankar and Ali Akbar Kahn will present a concert of Indian music, and a rock concert on July 31 will feature the Association.

Gunther Schuller, composer and head of contemporary music activities of the Berkshire Music Center, also told the group, consisting of press, radio and television representatives from five surrounding states, that "it is significant and necessary that the Berkshire Music Center show its awareness of these new developments in music by instituting a series of concerts delineating these new trends and by introducing some aspects of them in its curriculum."

It was also emphasized that Tanglewood would not present the various groups merely as concert attractions but that the participants in the series would be in residence for varying periods to work with students of the Center.

BOSTON AFTER DARK
BOSTON, MASS.
WEEKLY

JUL 17 1968 New England Newsclip

Newport, Tanglewood start pop music concerts

PAGE ONE

Foremost figures in the realm of popular music will give concerts at Tanglewood and Newport during the next few weeks.

A series of concerts entitled "Contemporary Trends" marks a departure for the Berkshire Music Center at Tanglewood (in Lenox, Mass.). The Wednesday night concerts of folk, jazz, Indian, and rock music will augment the tradition of "serious music" at Tanglewood, summer home of the Boston Symphony Orchestra.

Beginning tonight, July 17, at 8 pm at the Shed in Tanglewood, a concert will feature Judy Collins, the Modern Jazz Quartet and the big band of Don Ellis. Next Wednesday, Ravi Shakar and Ali Akbar Khan will present a festival of music from India, with a total of 13 musicians. (The group returns to Boston on August 2 and 3). On July 31, the Association ("Cherish," "Windy," and an album, "Birthday") will perform.

At Newport, Rhode Island, this Saturday, July 20, Harry Belafonte begins a series of concerts (to be followed by Aretha Franklin, Herb Alpert, and the Smothers Brothers). With him will be singers Kim Weston and Delores Hall and his own troupe of singers.

Belafonte's appearance is not part of the Newport Folk Festival, which begins Thursday, July 25. As usual, the festival

(Continued on Page 3)

(Continued from page 1)

is replete with well-known artists, from Joan Baez (Friday) to B. B. King and Big Brother and the Holding Company (Saturday) to Taj Mahal and Tim Buckley (Sunday afternoon). Tickets for the Folk Festival may be obtained by calling 262-1665.

Tickets for the future Tanglewood concerts are available through Boston After Dark Priority Ticket Service, or from Tanglewood, Lenox, Mass. 02114 (413) 637-1600.

GARDEN CITY NEWSDAY
Tuesday, July 16, 1968

047

New Beat on Way To Tanglewood

NE

Lenox, Mass.—The Berkshire Music Center at Tanglewood, one of the traditional summertime homes of classical music, will rock to a different beat starting tomorrow. The Tanglewood Festival will offer a series of concerts devoted to jazz and folk, rock and East Indian music.

The series, called Contemporary Trends Concerts, will open tomorrow at 8 PM in the Tanglewood Shed with a jazz-folk concert featuring Judy Collins, the Modern Jazz Quartet and the Don Ellis orchestra. On July 24 there will be music from India performed by Ravi Shankar and Ali Akbar Khan. A rock concert on July 31 will offer The Association.

In explaining the purpose of three-concert series, Erich Leinsdorf, music director of the Boston Symphony Orchestra and director of the Berkshire Music Center, said: "The young men and women studying here have grown up with popular music in all its guises and see no reason it shouldn't coexist amicably with what my colleague Mr. (Gunther) Schuller, terms 'so-called serious music.' Certainly in the last 10 years we have serious music and popular music influencing one another in remarkable and unexpected ways. To bring some of the most highly regarded practitioners of popular music to Tanglewood under the auspices of the Berkshire Music Center is hopefully another way to broaden our vision of our art."

Schuller, the composer who heads the music center's contemporary music activities, said, "I think it is significant and necessary that the Berkshire Music Center show its awareness of these new developments in music by instituting a series of concerts delineating these new trends, and introducing some aspects of them in its curriculum."

JOURNAL
CONCORD, MASS.
WEEKLY CIRC. 4,200

JUL 18 1968 New England Newsclip

MINUTE MAN
LEXINGTON, MASS.
WEEKLY CIRC. 7,400

JUL 18 1968 New England Newsclip

Ravi Shankar, Associations Concerts Set

The Boston Symphony Orchestra has announced plans for two Contempoary-Trends Concerts to be given at Tanglewood in Lenox on the two remaining Wednesdays in July.

The dates, title and participants will be:

July 24-Music from India with Ravi Shankar and Ali Akbar Khan. Shan Kar Ghosh, Tabla and 10 other musicians will support Shankar and Khan.

July 31-Rock music by The Associations.

TRANSCRIPT (e)
NORTH ADAMS, MASS.
CIRC. 13,350

JUL 19 1968 New England Newsclip

Modern Concerts At Tanglewood

The Boston Symphony Orchestra is sponsoring three contemporary trends concerts this summer under the auspices of the Berkshire Music Center at Tanglewood.

The first one of jazz and folk music was performed Wednesday.

Others will be next Wednesday, July 24, Music from India and July 31, Rock. The programs begin at 8 p.m. in the Shed.

Erich Leinsdorf, music director of The Boston Symphony Orchestra and director of the Berkshire Music Center, noted that "The young men and women studying here have grown up with popular music in all its guises and see no reason why it shouldn't co-exist amicably with 'so-called serious music.'"

Gunther Schuller, composer and head of contemporary music activities of the Berkshire Music Center, said "I think it is significant and necessary that the Berkshire Music Center show its awareness of these new developments in music by instituting a series of concerts delineating these new trends, and by introducing some aspects of them in its curriculum."

MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702

JUL 12 1968 New England Newsclip

Tanglewood gets with it

Tanglewood, usually the summer forum for the Boston Symphony's classical music concerts, will feature three Wednesday "Contemporary Trend" programs of jazz and fold, Indian, and rock music.

The Mdoern Jazz Quartet, folksinger Judy Collins and the Don Ellis Orchestra are to appear in the 6000-seat Music Shed July 17. This program will be followed July 24 by Ravi Shankar's "Music of India" The pop group The Association is scheduled for July 31. All begin at 8 p.m.

Participants in the series are expected to be on hand to work with students at the Boston Symphony's Berkshire Music Center.

Conductor Erich Leinsdorf noted that students here "have grown up with popular music in all its guises and I see no reason why it shouldn't co-exist amicably with what my colleague Gunther Schuller terms 'so-called serious music'."

Schuller, New England Conservatory president and Berkshire Music Center head of contemporary music, commented: "I think it is significant and necessary that the Berkshire Music Center show its awareness of concerts delineating these new trends, and by introducing some aspects of them in its curriculum."

SARATOGA SARATOGIAN
Thursday, July 18, 1968

Tanglewood 'Current' Concerts Set

NE

LENOX, Mass. — The Berkshire Music Center will present two contemporary trends concerts during July.

The program consists of an Indian music performance, with Ravi Shankar, on July 24 at 8 p.m., and a rock show, starring the Association, July 31, 8 p.m.

Ticket prices are $3, $4, $5, and $5.50 for box seats. General admission to the Tanglewood Lawns is $2.50. The box office address is Tanglewood, Lenox, Mass. 02114.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900
JUL 18 1968
New England Newsclip

sight and sound

Tanglewood 'Gets With It'

By RICHARD C. HAMMERICH

Only in their most unguarded moments have the upper-level officials at Tanglewood revealed a touch of tension during the last few days. They are, as most casual observers are well aware, the most urbane and cultivated of gentlemen. The surface of their troubled waters is (almost) invariably calm.

"Contemporary Trends"

But the focus of their special interest this year is on a new project called "Contemporary Trends," and the intensity with which they view this project is revealed not only in an enthisiasm in conversation which is almost unseemly for gentlemen supported by the strength and momentum of the Berkshire Music Festival, but also in the fact that they felt called upon to conduct a press conference to announce the project and explain it.

It was the first press conference at Tanglewood in at least six seasons, although the press was invited to Symphony Hall in Boston to discuss Tanglewood four or five years ago.

The conference was attended by among other officials, the director of the Boston Symphony Orchestra and the Berkshire Music Center (which is sponsoring the project), Erich Leinsdorf; the manager of the orchestra, Thomas D. Perry, Jr.; and the man in charge of contemporary music at the center, Gunther Schuller, who is also president of the New England Conservatory of Music.

The reason for the intensity of their interest, of course, is that the project shows a distinct departure from Tanglewood's tradition.

They have no box - office experience which might help them predict what will happen when they open the gates for performances in the great, 6000 - seat shed by Judy Collins, folk singer; the Modern Jazz Quartet (MJQ), the Don Ellis

See TANGLEWOOD Page 37

Tanglewood Finally 'Gets With It'

Continued From Page 26

Orchestra, Ravi Shankar, sitar player; Ali Akbar Kahn, sarod player; the nine musicials of the Festival Troupe from India, and The Association, a group of six rock-n-rollers.

To be sure, great jazz artists have been on the stage of the shed before, Duke Ellington, for instance, but they were there with Arthur Fiedler and the Boston Pops orchestra, and everyone at Tanglewood knows that Fiedler's Pops is good for an audience of about 15,000, if it doesn't rain, no matter who is with him.

Now, on July 17, there will be Judy and the MJQ and Don Ellis, and the management is praying, while smiling confidently, that the audience will be gigantic.

One cannot blame them for being a bit nervous, secretly, of course, even though the project is long overdue.

And let us, also, offer up a prayer for the project's success because the purpose is pure.

That purpose was explained quite succinctly at the press conference by that most articulate of modern composers, Gunther Schuller.

"Many musicians," he said, "are becoming aware of the fact that the boundaries of what is 'good' or 'serious' in music are breaking down."

He called attention to our expanded means of communications, the awareness of musicians around the world of all styles of music and the increase of "stylistic cross-fertilization" in music.

"It is high time," he said, "that we (at Tanglewood) are reflecting these trends in the music world."

Started by Kraut

Thus it is that the project idea, germinated by Harry Kraut, administrator of the center, receives its strongest support at Tanglewood. Now the whole staff is behind it.

But if Harry germinated the project, who chose the artists on the program? They were chosen by a kind of committee. Contributions of opinions were made by several members of the administrative staff, and probably Schuller had a major hand in the final decisions.

The vastness of the shed also had influence. My underground tells me that Simon and Garfunkle were high on the list of choices, but were scratched reluctantly because their intimate music is too small to sound well in the giant open - sided shed.

The choice of artists is of special interest because the project is being called "contemporary trends."

Music Really Established

With the possible exception of Don Ellis, who is offering new sounds with a big band, the others on the schedule are offering well - established music, not "trends."

The important point, however, is that they are first-class performers of music being synthesized in the newer forms, or, as Schuller might put it, of styles which are being cross-fertilized.

Judy Collins has performed at the Music Barn in Lenox three or four times and is my favorite female folk singer. The MJQ also has appeared more than once in the Music Barn and has stayed with its beautiful style several years, except when recording third-stream amalgams of jazz and atonal "serious" music.

Ravi Shankar, too, has played in the Music Barn and is the ranking practitioner of India's sitar music in America. And The Association has a folk-rock style that has been successful about four years.

If, next year, the "contemporary trend" series is continued, as it should be, perhaps some of the innovators will be heard. We might even see that eminent synthesizer of rock, blues and gospel called "soul," Aretha Franklin.

She would really shake up the shed.

BERKSHIRE MUSIC CENTER

ERICH LEINSDORF *Director*

CONTEMPORARY MUSIC ACTIVITIES

GUNTHER SCHULLER *Head*

Wednesday July 17 at 8 pm

CONTEMPORARY TRENDS CONCERT

JUDY COLLINS

THE MODERN JAZZ QUARTET

JOHN LEWIS *piano* — MILT JACKSON *vibraharp*
PERCY HEATH *bass* — CONNIE KAY *drums*

DON ELLIS
and the
DON ELLIS ORCHESTRA

There will be two intermissions

John Lewis plays the Steinway piano

BALDWIN is the official piano of the Berkshire Music Center

July 17 Jazz / Folk
Judy Collins
Modern Jazz Quartet
Don Ellis Orchestra

Movies TV Art

Music Review

'Contemporary Trends'

By DAVID E. PITT

THE MODERN Jazz Quartet, Judy Collins and the Don Ellis Orchestra are all musicians of major stature, but upon learning that they had been placed on the program of Tanglewood's first concert in its "Contemporary Trends" series, the natural reaction was to conclude that whoever decided on such an awesome assemblage must have taken total leave of his senses. The concert seemed destined to be either far too long or far too short, as many potential ticket-buyers might well have feared. Somehow there didn't seem to be a middle ground.

* * *

BUT GUNTHER Schuller, who is the head of contemporary music activities at the Berkshire Music Center and in large part responsible for the programming of the new series, evidently was optimistic about the prospects for a box office success.

Last night his optimism paid off when 6,405 people streamed into the Tanglewood Shed for what was easily the most exciting concert this season.

The Modern Jazz Quartet started things rolling with "Blue Necklace," the first of seven numbers. There were a few familiar pieces, including the "Jasmine Tree," "Monterrey Mist" and "What Now My Love," and a few not-so-well-known, such as an arrangement of the adagio from Spanish composer Joaquin Rodrigo's Guitar Concerto, which sounded in spots very much like Villa-Lobos. They also came through with "A Cold Wind Is Blowing" and "Exposure."

Their highly cerebral musicianship has not suffered with the passage of the years (as a jazz group, they are second in longevity only to the Ellington Band) Lewis's piano is still magnificent, Milt Jackson continues to play the vibes with angelic sensitivity, and Heath and Kay are as intense and impeccable as ever. The MJQ hasn't changed in sound or approach very significantly, but nobody in the audience seemed to mind. The group got several sizable ovations.

* * *

AFTER THE first of two intermissions, Judy Collins arrived with the same superb backup team that was with her at Saratoga a few weeks ago. Michael Saul was on organ and piano (which he frequently played simultaneously), Maury Baker, drums, and Chris Ethridge, electric bass. The dulcet Miss Collins promptly launched into "Chelsea Morning," a sure-fire crowd pleaser, and then went through a varied repertoire of songs by her favorite Canadian poet, Leonard Cohen. She failed to sing "Both Sides Now," even when brought back for an encore (when she did the Lennon - McCartney number, "In My Life"), but there may have been some sighs of relief, since "Both Sides Now" is played much too frequently.

* * *

THE DON Ellis Orchestra, its members resplendent in red velveteen jackets and what appeared to be alligator collars, concluded the concert, and they all but brought down the house. The decibel count was astronomical, and the girders buzzed and the moths inside the Shed went slightly berserk. But Ellis, his "electrophonic woodwinds," Indian rhythms and electronic sound gadgetry made a strong impression on the many people who remained in the audience. His trumpet was electrifying as well as electrified. Such numbers as his arrangement of Charlie Parker's "K.C. Blues" and "Indian Lady," with soloists like Pete Robinson, piano, Glenn Curtis, trombone, Frank Strosher, alto sax, and John Clemmer, tenor, were simply out of sight.

UNION (m)
SPRINGFIELD, MASS.
CIRC. 79,350
JUL 12 1968

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900

JUL 18 1968

New England Newsclip

sight and sound

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See TANGLEWOOD Page 37

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Continued From Page 26

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'Contemporary Trends'

By DAVID E. PITT

THE MODERN Jazz Quartet, Judy Collins and the Don Ellis Orchestra are all musicians of major stature, but upon learning that they had been placed on the program of Tanglewood's first concert in its "Contemporary Trends" series, the natural reaction was to conclude that whoever decided on such an awesome assemblage must have taken total leave of his senses. The concert seemed destined to be either far too long or far too short, as many potential ticket-buyers might well have feared. Somehow there didn't seem to be a middle ground.

* * *

BUT GUNTHER Schuller, who is the head of contemporary music activities at the Berkshire Music Center and in large part responsible for the programming of the new series, evidently was optimistic about the prospects for a box office success.

Last night his optimism paid off when 6,405 people streamed into the Tanglewood Shed for what was easily the most exciting concert this season.

The Modern Jazz Quartet started things rolling with "Blue Necklace," the first of seven numbers. There were a few familiar pieces, including the "Jasmine Tree," "Monterrey Mist" and "What Now My Love," and a few not-so-well-known, such as an arrangement of the adagio from Spanish composer Joaquin Rodrigo's Guitar Concerto, which sounded in spots very much like Villa-Lobos. They also came through with "A Cold Wind Is Blowing" and "Exposure."

Their highly cerebral musicianship has not suffered with the passage of the years (as a jazz group, they are second in longevity only to the Ellington Band) Lewis's piano is still magnificent, Milt Jackson continues to play the vibes with angelic sensitivity, and Heath and Kay are as intense and impeccable as ever. The MJQ hasn't changed in sound or approach very significantly, but nobody in the audience seemed to mind. The group got several sizable ovations.

* * *

AFTER THE first of two intermissions, Judy Collins arrived with the same superb backup team that was with her at Saratoga a few weeks ago. Michael Saul was on organ and piano (which he frequently played simultaneously), Maury Baker, drums, and Chris Ethridge, electric bass. The dulcet Miss Collins promptly launched into "Chelsea Morning," a sure-fire crowd pleaser, and then went through a varied repertoire of songs by her favorite Canadian poet, Leonard Cohen. She failed to sing "Both Sides Now," even when brought back for an encore (when she did the Lennon - McCartney number, "In My Life"), but there may have been some sighs of relief, since "Both Sides Now" is played much too frequently.

* * *

THE DON Ellis Orchestra, its members resplendent in red velveteen jackets and what appeared to be alligator collars, concluded the concert, and they all but brought down the house. The decibel count was astronomical, and the girders buzzed and the moths inside the Shed went slightly berserk. But Ellis, his "electrophonic woodwinds," Indian rhythms and electronic sound gadgetry made a strong impression on the many people who remained in the audience. His trumpet was electrifying as well as electrified. Such numbers as his arrangement of Charlie Parker's "K.C. Blues" and "Indian Lady," with soloists like Pete Robinson, piano, Glenn Curtis, trombone, Frank Strosher, alto sax, and John Clemmer, tenor, were simply out of sight.

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AREA MUSIC NOTES

Dancing Is Permitted If You Reserve Seat

When Buddy DeFranco brings the Glenn Miller Orchestra to the Post Pavilion in Columbia on Aug. 9, the Washington National Symphony, which is booking the event, will try out a novel sort of class distinction. For the first half of the program, DeFranco and his orchestra will play for everyone. But for the second half, the musicians will move into the pit, and reserved seat holders will be invited to use the stage as a dance floor. Reserved seats are $3.50 and general admission is $2.50. "But," says the symphony sternly, "only reserved seat holders will be invited to dance in the second half."

The University of Maryland's musicians will be all over the area next week. On Monday and Wednesday, the school's woodwind quintet will play at the Washington Cathedral. Two separate programs are involved, and no work will be repeated.

On Friday and Saturday at Columbia the University Chorus conducted by Paul Traver will join the Washingon National Symphony under Howard Mitchell and the pianist Philippe Entremont in the Beethoven Choral Fantasy.

Meanwhile, the University Trio is continuing its successful series at the Tawes Recital Hall on the College Park campus. The emphasis there continues to be on contemporary music, with Amram, Bartok and Schubert the composers of the music on Tuesday's program.

One week later, on Tuesday, July 30, the trio will give the first performance of Mary Dyer by Robert Evett. Mrs. Dyer was a Quaker who sought to test the Massachusetts Bay Colony's law excluding members of the Society of Friends. She was sentenced to death, then banished from the colony. Seven months later she returned. The law provided for banishment under sentence of death for a first offense, and the death penalty itself should the person return. Mrs. Dyer was accordingly hanged for "rebellious sedition" on Boston Common on June 1, 1660.

Evett, who for some years was books and arts editor of the New Republic in Washington, recently transferred to a similar post at the Atlantic Monthly. Massachusetts is like many other societies: it erects monuments to those it martyrs. Thus Evett has been walking past a statue of Mary Dyer on the Boston Common. Finally, the subject struck him as appropriate for a contemporary, musical memorial.

Jazz, Etc.

The tendency for various areas of music to draw closer together has received official recognition from the Music Educators National Conference. Something called the National Association of Jazz Educators has just become associated with MENC. "Jazz," as the various releases make clear, is a short form of the phrase "jazz and popular music" which appears again and again in them.

Meanwhile, the Boston Symphony's summer home at Tanglewood, in Lenox, Massachusetts, has resounded to the music of Judy Collins, the Modern Jazz Quartet and Don Ellis, and is preparing to receive Ravi Shankar (July 24) and The Association (July 31). None of the people concerned is going to Tanglewood simply as a performer. All will be "teaching, talking, consulting and playing," said Joseph Silverstein, concertmaster of the orchestra and chairman of the faculty of the summer school run by the symphony.

"The young men and women studying here," said Erich Leinsdorf, "have grown up with popular music in all its guises and see no reason why it shouldn't coexist amicably with what my colleague Mr. (Gunther) Schuller terms 'so-called serious music.'" Schuller is a distinguished composer and historian of jazz as well as the head of contemporary music activities at the school. —D. M.

The Evening Star
WASHINGTON, D. C.
D. 309,245 SUN. 358,738
JUL 19 1968

Music Notes: Contemporary Trends Series Opens at Tanglewood

The Contemporary Trends series at Tanglewood opens tonight with performances by folk singer Judy Collins, the Modern Jazz Quartet and Don Ellis and the Don Ellis Orchestra.

The second concert, next Wednesday, at the Lenox, Mass. festival will feature "Music from India" with Ravi Shankar and Ali Akbar Khan. The final concert in the series will be given by The Association, a rock group.

Composer Gunther Schuller, head of the contemporary music activities at the Berkshire Festival, said in announcing the programs, "I think it is significant and necessary that the Berkshire Music Center show its awareness of these new developments in music by instituting a series of concerts, delineating these new trends, and by introducing some aspects of them in its curriculum."

The Berkshire Music Center gives classes in all areas of music each summer during the Tanglewood season to aspiring professional musicians. The Tanglewood Festival has annually included an American Music Festival as one of its special events.

While folk music gets its first hearing in the Tanglewood Music Shed, conductor Erich Leinsdorf is taking the Boston Symphony to New York's Philharmonic Hall for a one-night concert Wednesday night.

* * *

The College of St. Rose opens its summer series of concert lectures this afternoon with a program by harpist Corky Christman from 1:00 p.m. to 2:00 p.m. in St. Joseph's Hall.

JUDY COLLINS

Young Audiences Inc. will demonstrate ancient instruments from 11:00 a.m. until noon on Wednesday and Caroline and Sandy Paton will give a folk concert on Friday at 9:30 a.m. for children and one for adults at 11:00 a.m.

Forklorist Dr. Barr Toelken will discuss American folklore and give a concert Friday at 8:00 p.m.

The program is called "Vision '68" and all events except the final concert are open to the public without charge. There will be a nominal fee for Dr. Toelken's performance.

* * *

The American Dressage Institute is in its second season at Saratoga, affilitated with the Saratoga Performing Arts Center. A two-week seminar in classical riding is now being given at the Oklahoma Training Track.

Director of the Institute is Colonel Hans Moeller who is assisted by Oberbereiter Franz Rochowansky of the Spanish Riding School in Vienna.

The Lake Placid Music Festival opens its seven-concert summer season tonight with a performance by the Metropolitan Opera Studio. Pianist Jose Echaniz is artistic director.

The recital begins at 9:00 p.m. sharp at the theater on Signal Hill. The weekly Tuesday concerts will also feature performances by Brenda Lewis of the Met and pianist Kenneth Drake.

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ALBANY, N. Y.
D. 68,913 SUN. 129,006
JUL 16 1968

UNION (m)
SPRINGFIELD, MASS.
CIRC. 79,350
JUL 18 1968
New England Newsclip

JOURNAL
LAKEVILLE, CONN.
WEEKLY CIRC. 3,500
AUG 1 1968
New England Newsclip

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900
JUL 18 1968
New England Newsclip

Modern Jazz Quartet Stars at Tanglewood

By PETER GOODMAN

LENOX — The first of three contemporary trends concerts scheduled at Tanglewood this summer opened Wednesday night with a brilliant performance by the Modern Jazz Quarter.

Second Set

Judy Collins played the second set, and the concert was ended with a performance by Don Ellis and his orchestra.

The quartet, with Milt Jackson dominating most of their set with the piercing sound of his vibes, John Lewis staying close to the center of the keyboard for a very controlled piano, and Percy Heath and Connie Kay providing a smooth, disciplined base, played with subtle subdued energy.

The quartet played several of their own arrangements and the works of others, including "What Now My Love" and a calm and penetrating arrangement of the adagio from the Spanish composer Rodrigo's "Guitar Concerto." The tempos and dynamics were all very carefully and skillfully controlled.

The audience of some 6500 under the Shed responded enthusiastically to a good opening for this concert series.

Judy Collins

Judy Collins' set was a suspenseful contest between my image of her formed from the delicate and subtle arrangements of her albums and the live presentation of a very different, close to hard rock style.

It was not until she sang a hard, driving version of Dick Farinas' "Hard Lovin Loser," diametrically opposed to the cool Joshua Rifkin arrangement she recorded earlier that I could tell she made it.

The audience, which responded with pleased recognition to the more familiar performance of songs such as Leonard Cohen's "Suzanne," and "Michael From Mountains," was left roaring after the Farina piece.

Backed by Rock Trio

Miss Collins was backed by a rock trio composed of Michael Saul on piano and organ, Chris Ethridge on bass and Maury Baker on drums. This group did not form a very good accompaniment for several of the songs, and contributed to the doubts I had for most of the set as to whether she could make the switch to rock.

They were uneven, with some really moronic arrangements marring the performance.

An example of the difficulty Miss Collins seemed to have occurred in a song that began "Hello, Hurray."

It opened with a good solo, and the group came in hard behind her, but they couldn't keep up the intensity for the whole song.

Don Ellis a Veteran

Don Ellis has been around quite a while, but the complex new music he has been playing recently is rather electrifying.

It seems fairly entrenched in jazz, but brings in ideas from India. This really mixes up the rhythms and gave an esoteric air to his performance.

The audience went wild over his work. Wherever he goes, there will be quite a few following.

Don Ellis Electrifies Young Tanglewood Crowd

By S. H. Pope

Tanglewood surprised several housand young campers and more thousands of ye sedentary Wednesday evening as Don Ellis and his Big Band shattered he comfortable reminiscences nspired by the Modern Jazz Quartet and Miss Judy Collins, Wednesday, July 17. With Ellis' "electrifying woodwinds and electrifying trumpet" a program of familiar summery sounds, where the chief contentment was in knowing what to expect next, was suddenly climaxed by a clear view of "New Horizons." The number, which went for ten minutes or so and required some 20 musicians, seemed generated by Mr. Ellis himself and had the power of a Grand Canyon Suite staged at the edge of the Twilight Zone. Immense, stormlike energy by Ellis in his silk mandarin jacket created an eerie work where the flutes, saxophones and trombones seemed to chatter together like amplified sub-human creatures planning a world of their own. In his last number, adapted from a contemporary Spanish piece for the guitar and called "Indian Lady" Ellis drained the imaginative capacity of his audience as he plugged his own trumpet into a rock amplifier combined with a reverberator or echo-chamber The resulting sounds are too much for my educated vocabulary to describe.

The three-part program seemed to bring an end to the recent hot spell and brought a correspondingly lively crowd into the big shed for this new (to Tanglewood) kind of music. The Modern Jazz Quartet seemed more than ever to produce from the isolated and individual performances a floating, beautiful sound that — note by note — would rise and flutter in the trees for hours, accumulating like dreams in the listener's mind. Judy Collins, as always, brought enthusiasm and tremendous personal appeal to the stage, and, with the help of three back-up musicians, held full sway over the open reaches of the lawn.

Whitestone

THE MUSIC SHED at Tanglewood reverberated to a different kind of beat last night when the first concert of the new "Contemporary Trends" series opened with the Don Ellis Orchestra (shown here), Judy Collins and the Modern Jazz Quartet. Gunther Schuller, head of contemporary music activities at the Berkshire Music Center, acted as master of ceremonies for the event, which attracted throng of 6,405 despite threatening skies. Three-concert series continues Wednesday with Indian musicians Ravi Shankar and Ali Akbar Khan. Review appears on Page 4.

119.

GAZETTE (e)
TAUNTON, MASS.
CIRC. 13,050

AUG 17 1968

New England Newsclip

bizarre style of Don Ellis

"The Electric Bath With Don Ellis and His Orchestra" will be on Channel 1 for a full hour, Sunday, August 18 at 5 p.m.

"The Electric Bath" is the name of Ellis' latest jazz album, from which he plays such hit tunes as "New Dimensions", "Open Beauty" and "Turkish Bath."

One of the nation's top jazz trumpeters, Ellis won acclaim last month when he appeared at Tanglewood in a jazz concert televised by Channel 2. On this hour-long special he demonstrates the electronic verberation technique developed while he attended UCLA's Musicology Department and shows what changes electronic wizardry can make in the sound of a trumpet.

After a brief interview with jazz critic Leonard Feather, Ellis and his orchestra perform before an enhusiasi studio audience set against an "environmental background" designed specifically for Ellis by former MGM set designer Doug Stiles.

"The Electric Bath With Don Ellis and His Orchestra" was produced for the Eastern Educational Network's SUMMER FESTIVAL by KCET, Los Angeles, and is being seen on all stations of the E.E.N. Network.

MONITOR (e)
BOSTON, MASS.
CIRC. 192,400

JUL 19 1968

New England Newsclip

Contemporary trends:

Tanglewood jazz/folk

By David Sterritt
Lenox, Mass.

Tanglewood, the ordinarily sedate summer quarters of the Boston Symphony, opened its doors Wednesday night to a rather unusual combination of jazz and folk performers. By the time the evening was over, the traditional Berkshire Music Festival was really jumping.

The program was the first in a series of Contemporary-Trends Concerts, intended to showcase the best of today's jazz, folk, and pop talents, and to indicate some of the directions in which these forms of modern music are moving. Future evenings will feature Indian musicians Ravi Shankar and Ali Akbar Khan and the Association, an American rock group.

Appearing in the opening program were folksinger Judy Collins, jazzman Don Ellis and his orchestra, and the Modern Jazz Quartet. The concert's three segments were as varied as one could imagine, and they adequately represented the best of today's efforts in "Jazz/Folk," as the program was labeled.

The MJQ opened the proceedings in their usual refined yet forceful manner. Numbers were introduced in a quiet voice by pianist John Lewis, who also serves as musical director for the group. His colleagues are Percy Heath (bass), Milt Jackson (vibraharp), and Connie Kay (drums).

'Showmanship'

The MJQ eschew traditional "showmanship" and personal appeal; they wear somber black suits—as opposed to the colorful attire frequently sported by jazz musicians—and devote their energies entirely to making music. Their difficult practice of serious concert improvisation necessitates this concentration and avoidance of extraneous elements, which also focuses the audience's attention completely on the sounds. So the quartet was an ideal opener for a concert meant to showcase jazz and related forms as "serious" music.

Original songs like "A Cold Wind Is Blowing" alternated with standards like "What Now, My Love" and lesser-known pieces like "Monterey Mist." Fascinating dialogues between Mr. Lewis's piano and Mr. Jackson's vibraharp dominated the musical proceedings, with Mr. Heath—probably the finest bassist in the jazz world today—providing harmonic punctuation and unusual effects. Mr. Kay's drumming was, as always, dynamic yet tasteful, striking a perfect balance with the others.

Miss Collins filled the program's second segment with her own charming brand of folk music. Like practically every other well-known folk singer of the mid '60's, she has followed Bob Dylan's lead and added a small rock-blues band to her own guitar and voice, thus illustrating an observation by Gunther Schuller, head of contemporary music activities at the Berkshire Music Center, in introducing the concert; Mr. Schuller noted that barriers are breaking down between all forms of music. In all phases of musical activity, cross-fertilization and interrelation are becoming the rule rather than the exception. Thus, jazz and folk are drawing together again; they were identical when jazz began.

Whether singing a tender yet philosophical love song like Leonard Cohen's "Suzanne," or an earthy piece of psychedelia like Dylan's "Just Like Tom Thumb's Blues," Miss Collins's voice was pure and bell-like, yet forceful and piercing when necessary. She is one of our most effective urban folk interpreters.

Mr. Ellis's orchestra has three percussionists, two bassists, five saxophonists who double on flute, and enough of everything else to drown these out easily. Yet the group's truly loud sound is coupled with a remarkable rhythmic subtlety and electronic inventiveness.

"New Horizons" was in the unusual time signature of 17/8; "Open Beauty" utilized an electric trumpet capable of the most outlandish sounds. On the other hand, Charlie Parker's "K.C. Blues" was alternately Coltrane-esque and stomping-bluesy.

Schenectady Union-Star
SCHENECTADY, N. Y.
D. 31,320

JUL 18 1968

Exciting Judy Collins captivates Tanglewood

By CORAL CROSMAN
Union-Star Staff

Judy Collins is an exciting, dynamic performer, by far the most "current" of the three groups who appeared in the first of the "Contemporary Trends" series initiated at Tanglewood, Lenox, Mass., Wednesday night.

Also on the program was the Modern Jazz Quartet, a wistful, bluesy group that can spin magic webs around such numbers as "The Blue Necklace." "What Now, My Love." "Monterey Mist," "Exposure" and "A Cold Wind Is Blowing." Some of the tunes are their own and they make them thoroughly their own in a soft, quiet, intimately personal way.

★ ★ ★

In opposition to this roup was the last on the program, Don Ellis and his Orchestra. Ellis directs the large group — something like five flutes, four trombones, four trumpets (not counting his), two double bass, drums, organ, etc. They create a big, brassy sound, movnig out initially with an experimental bag of tricks called "New Horizons."

This number "pulled out all the stops," musically speaking, putting every instrument in the spotlight, sequentially, and dipping into a dozen different sound trends and effects, from a serial score for piano to wildly pounding drums, searing brass. It was loud, loud loud!

But, as a composition, in spite of all the forced excitement, it tended toward diffusion as a musical unity; it lacked the definition of a sure, guiding hand. After that, the musicians retreated to the safe, big band sound of the 40's, Glenn Miller styling.

Most impressive of the Modern Jazz Quartet selections was their adaptation of the 2nd Movement (Adagio) of Rodrigo's "Guitar Concerto." This is a reflective number, one that has the listener softly probing the inner textures of memory, in reverie, wistful.

With John Lewis on piano, Percy Heath on bass, Milt Jackson on vibraharp and Connie Kay on drums, it was gently penetrating. One could get lost in it, forgetting the big amphitheater, instead of in a dusky dimlit, smoky cafe where jazz belongs.

★ ★ ★

But Miss Collins, who came in the middle of the program, by far had the young (many teenaged) audience completely in her power. There was no quiet rustle of voices when she came on. Mostly, she sang what she sang at the Saratoga Performing Arts Center earlier this season, but she has had a chance to polish her style with those three wonderful musicians who back her.

She starts out with "Chelsea Morning" and she's got you: you're no longer slightly somewhere else but right up there with her, with the "sunlight coming through the yellow curtains." Michael Saul on piano; Maury Baker on organ and harp, and Chris Gutheridge on bass, provide a strong rock sound for this lusty singer.

She's not overwhelmed. Her voice, whether low and kind of earthy, middle range and almost harsh in its intensity, or high and lyrical, soft, pleading, escaping, is right there in healthy competition with the trio. They meet about in the middle like well-matched Indian wrestlers.

★ ★ ★

A funny simile—but nobody could overwhelm her. She sings like she doesn't really care if the audience is there or the seats are empty. When she dives into the number about the show going on, you suspect she hates the whole affair, and she's sincere and proud and scornful because of it. She's beautiful and she's real and the audience loves every moment of her.

Contemporary music — getting into the pop bag like SPAC is new territory for Tanglewood—probably a few ideas drifting across the mountains. Gunther Schuller, head of the Berkshire Music Center, emceed the program. The show was televised live on Channel 2 for viewers in Boston.

Next Wednesday brings Ravi Shankar with The Association the following week.

'Contemporary Trends' at Tanglewood

Don Ellis Orchestra Proves Big Bands Can Be Creative

By JAKE SHERMAN

Before going to Tanglewood Wednesday night, many people, myself included, had long ago decided that the big jazz band was dead as a doornail and no longer capable of anything even interesting, not to mention, creative.

The Don Ellis Orchestra, which concluded the first in a series of Wednesday Contemporary Trends concerts that also featured folksinger Judy Collins and the Modern Jazz Quartet, changed all these ideas in a hurry.

Ellis, the 34-year-old trumpeter and leader, warned the overflow crowd at the outset that they were in for something "a little different." But few were prepared for the startlingly original assault on the eardrums that followed.

The orchestra uses such novelties as "electrophonic" flutes and trumpets to produce a urrealitic sound that couldn't be more removed from the humdrum arrangement of standards and commercially successful pop tunes that for years have carried the Ellington and other big name ensembles along.

If novelty were all Ellis had to offer, he wouldn't be much worth getting excited about, but in at least two of the four selections—"New Horizons" and "Open Beauty"—he demonstrated the ability to fuse the techniques with vital musical ideas and radical rhythms.

Zany Variations

"New Horizons," for example, employs a theme in seventeen-eights time which is shunted around the orchestra in endlessly zany and cacoponic variation. Equally futuristic is "Open Beauty," described as "a psychedelic ballad," in which the full electronic arsenal is brought to bear to produce a wealth of other worldly echoes.

This is more than sound studio trickery, and certainly a closer musical approximation of the psychedelic experience than that furnished by the acid-rock groups.

Obviously, Ellis is not for all ears. Many left the auditorium, and many more, watching the program on television, flipped their dials to something less or not, though, one has to admit nerve-shattering. Like the stuff that Ellis has resurrected the big band concept and made it a viable instrument for the '60s and even the '70s.

The more one hears Judy Collins the more one becomes convinced that she should not allow her undoubted admiration for the songs of others to lead her to try to sing them herself. Or at least not without seeing if said songs are suitable vehicles for the vocal talents she posseses.

She is particularly out of her element with Dylan's "Just Like Tom Thumb's Blues," a raunchy, bitter account of various misadventures in Juarez which, from her, comes up sounding more like a Sunday school picnic. Leonard Cohen's "Suzanne" fares equally poorly, Miss Collins' shifts in tempo and emphasis almost, but not quite, managing to destroy the song's great poetry.

Her velvet voice with it capacity to hit high notes effortlessly is much more suited to the lyrical Joni Mitchell ballad "Michael from Mountains" and, indeed, she offers a superb rendition of this. "Chelsea Morning," also by Joni Mitchell, and "In My Life," by Lennon-McCartney also find her in good form.

The Modern Jazz Quartet continues to sound pretty much the same and, though no one can doubt the musicians' subtlety and sophistication, their musical doodling to me at least, quickly become repetitious and tiresome.

A piece adapted by leader John Lewis from the adagio movement of a Spanish guitar concerto perhaps best typified the MJO's intellectual approach to jazz and their rarefied, tinkling sound.

Since the days when they recorded their great "Django," the group seems to have become even more introverted and disciplined, if such a thing is possible. Indeed, in their black Nehru jackets Wednesday night the musicians—Lewis on piano, Percy Heath on bass, Milt Jackson on vibes and Connie Kay on drums—looked almost monastic.

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In opposition to this roup was the last on the program, Don Ellis and his Orchestra. Ellis directs the large group — something like five flutes, four trombones, four trumpets (not counting his), two double bass, drums, organ, etc. They create a big, brassy sound, movnig out initially with an experimental bag of tricks called "New Horizons."

This number "pulled out all the stops," musically speaking, putting every instrument in the spotlight, sequentially, and dipping into a dozen different sound trends and effects, from a serial score for piano to wildly pounding drums, searing brass. It was loud, loud loud!

But, as a composition, in spite of all the forced excitement, it tended toward diffusion as a musical unity; it lacked the definition of a sure, guiding hand. After that, the musicians retreated to the safe, big band sound of the 40's, Glenn Miller styling.

Most impressive of the Modern Jazz Quartet selections was their adaptation of the 2nd Movement (Adagio) of Rodrigo' "Guitar Concerto." This is a reflective number, one that has the listener softly probing the inner textures of memory, in reverie, wistful.

With John Lewis on piano, Percy Heath on bass, Milt Jackson on vibraharp and Connie Kay on drums, it was gently penetrating. One could get lost in it, forgetting the big amphitheater, instead of in a dusky dimlit, smoky cafe where jazz belongs.

★ ★ ★

But Miss Collins, who came in the middle of the program, by far had the young (many teenaged) audience completely in her power. There was no quiet rustle of voices when she came on. Mostly, she sang what she sang at the Saratoga Performing Arts Center earlier this season, but she has had a chance to polish her style with those three wonderful musicians who back her.

She starts out with "Chelsea Morning" and she's got you: you're no longer slightly somewhere else but right up there with her, with the "sunlight coming through the yellow curtains." Michael Saul on piano; Maury Baker on organ and harp, and Chris Gutheridge on bass, provide a strong rock sound for this lusty singer.

She's not overwhelmed. Her voice, whether low and kind of earthy, middle range and almost harsh in its intensity, or high and lyrical, soft, pleading, escaping, is right there in healthy competition with the trio. They meet about in the middle like well-matched Indian wrestlers.

★ ★ ★

A funny simile—but nobody could overwhelm her. She sings like she doesn't really care if the audience is there or the seats are empty. When she dives into the number about the show going on, you suspect she hates the whole affair, and she's sincere and proud and scornful because of it. She's beautiful and she's real and the audience loves every moment of her.

Contemporary music — getting into the pop bag like SPAC is new territory for Tanglewood—probably a few ideas drifting across the mountains. Gunther Schuller, head of the Berkshire Music Center, emceed the program. The show was televised live on Channel 2 for viewers in Boston.

Next Wednesday brings Ravi Shankar with The Association the following week.

'Contemporary Trends' at Tanglewood

Don Ellis Orchestra Proves Big Bands Can Be Creative

By JAKE SHERMAN

Before going to Tanglewood Wednesday night, many people, myself included, had long ago decided that the big jazz band was dead as a doornail and no longer capable of anything even interesting, not to mention, creative.

The Don Ellis Orchestra, which concluded the first in a series of Wednesday Contemporary Trends concerts that also featured folksinger Judy Collins and, the Modern Jazz Quartet, changed all these ideas in a hurry.

Ellis, the 34-year-old trumpeter and leader, warned the overflow crowd at the outset that they were in for something "a little different." But few were prepared for the startlingly original assault on the eardrums that followed.

The orchestra uses such novelties as "electrophonic" flutes and trumpets to produce a urrealitic sound that couldn't be more removed from the humdrum arrangement of standards and commercially successful pop tunes that for years have carried the Ellington and other big name ensembles along.

If novelty were all Ellis had to offer, he wouldn't be much worth getting excited about, but in at least two of the four selections—"New Horizons" and "Open Beauty"—he demonstrated the ability to fuse the techniques with vital musical ideas and radical rhythms.

Zany Variations

"New Horizons," for example, employs a theme in seventeen-eights time which is shunted around the orchestra in endlessly zany and cacoponic variation. Equally futuristic is "Open Beauty," described as "a psychedelic ballad," in which the full electronic arsenal is brought to bear to produce a wealth of other worldly echoes.

This is more than sound studio trickery, and certainly a closer musical approximation of the psychedelic experience than that furnished by the acid-rock groups.

Obviously, Ellis is not for all ears. Many left the auditorium, and many more, watching the program on television, flipped their dials to something less or not, though, one has to admit nerve-shattering. Like the stuff that Ellis has resurrected the big band concept and made it a viable instrument for the '60s and even the '70s.

The more one hears Judy Collins the more one becomes convinced that she should not allow her undoubted admiration for the songs of others to lead her to try to sing them herself. Or a least not without seeing if said songs are suitable vehicles for the vocal talents she posseses.

She is particularly out of her element with Dylan's "Just Like Tom Thumb's Blues," a raunchy, bitter account of various misadventures in Juarez which, from her, comes up sounding more like a Sunday school picnic. Leonard Cohen's "Suzanne" fares equally poorly, Miss Collins' shifts in tempo and emphasis almost, but not quite, managing to destroy the song's great poetry.

Her velvet voice with it capacity to hit high notes effortlessly is much more suited to the lyrical Joni Mitchell ballad "Michael from Mountains" and, indeed, she offers a superb rendition of this. "Chelsea Morning," also by Joni Mitchell, and "In My Life," by Lennon-McCartney also find her in good form.

The Modern Jazz Quartet continues to sound pretty much the same and, though no one can doubt the musicians' subtlety and sophistication, their musical doodling to me at least, quickly become repetitious and tiresome.

A piece adapted by leader John Lewis from the adagio movement of a Spanish guitar concerto perhaps best typified the MJQ's intellectual approach to jazz and their rarefied, tinkling sound.

Since the days when they recorded their great "Django," the group seems to have become even more introverted and disciplined, if such a thing is possible. Indeed, in their black Nehru jackets Wednesday night the musicians—Lewis on piano, Percy Heath on bass, Milt Jackson on vibes and Connie Kay on drums—looked almost monastic.

TIMES UNION
ALBANY, N. Y.
D. 68,013 SUN. 129,006

JUL 19 1968

120.

July **24** Music from India
Ravi Shankar, sitar
Ali Akbar Kahn, sarod
and many other musicians from north and south India

Whitestone

RAVI SHANKAR, the Indian sitar virtuoso, was joined by the famed sarod player Ali Akbar Khan and tabla specialist Alla Rakha in a raga performance that climaxed the "Contemporary Trends" last night at Tanglewood. A review is on Page 4.

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RAVI SHANKAR, Indian sitar virtuoso, tarried a little longer in the Berkshires after his concert at Tanglewood last Wednesday to conduct a lecture-demonstration class for the musicians in residence at the Talin Musical Festival at Music Inn, Lenox. The festival, in its premiere season, specializes in baroque and contemporary chamber concerts. Shankar gave a series of lectures to students at the Berkshire Music Center at Tanglewood the same week.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900
JUL 30 1968 New England Newsclip

BERKSHIRE MUSIC CENTER

ERICH LEINSDORF *Director*

CONTEMPORARY MUSIC ACTIVITIES

GUNTHER SCHULLER *Head*

Wednesday July 24 at 8 pm

CONTEMPORARY TRENDS CONCERT

By special arrangement with the Kinnara School of Indian Music Inc.
A Jay K. Hoffman presentation

RAVI SHANKAR and his
FESTIVAL FROM INDIA

Host PANDIT RAVI SHANKAR *sitar*

Special guest artist ALI AKBAR KHAN *sarod*
appears through the courtesy of Columbia Artists Management Inc.

THE ARTISTS AND RAGAS WILL BE ANNOUNCED FROM THE STAGE

The performers

Shankar Ghosh *tabla*
Fakir Mohammad Khan *shehnai & dholak*
Mohammad Miskin Khan *shehnai & rabah*
Sabri Khan *sarangi*
Sharad Kumar *shehnai*
Palghat Raghu *mridangam*
Alla Rakha *tabla*
Lakshmi Shankar *vocalist*
Shivkumar Sharma *santoor*

The above artists are supported on tamboura
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Collin Walcott *stage manager*
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There will be an intermission after about one hour

BALDWIN is the official piano of the Berkshire Music Center

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Music Review

Ravi Shankar at Tanglewood

By DAVID E. PITT

THE FOG and drizzle that enveloped Tanglewood last night created some tuning problems with the delicate instruments belonging to Ravi Shankar, Ali Akbar Khan and 11 other Indian musicians at the season's second "Contemporary Trends" concert. But music prevailed over the elements, and 4,200 listeners got three hours of some of the most strangely beautiful sounds heard this side of the Ganges.

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INTEREST in Indian music may have developed in the U.S. with the kind of conformist sentiments that create overnight fads, but the majority of yesterday's assemblage were not faddists. Indeed, most seemed to treat the concert with all the seriousness and respect it warrants. Nobody fidgeted during some of the particularly long pieces, and nobody yawned. The entire audience seemed transfixed. (One wiseacre suggested that there was perhaps something more powerful than joss sticks burning on stage. Shankar, however, considers drugs to have no part whatever in performances of his music.)

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SHANKAR, DRESSED unassumingly in a long white tunic and an embroidered Indian vest, spoke briefly before the concert began, asking the audience to be patient if the musicians seemed to take an inordinate amount of time to tune up, describing the nature of the music they would play and explaining the significance of some of the gestures that might be made during the performance. "Don't expect harmony, counterpoint or modulation in this music," said Shankar shortly before introducing the santoor player, Shivkumar Sharma. "Although Indian music is essentially melody, it never leaves the tonic mode."

There were four pieces in the first half of the concert. The first was with the santoor, a zither-like instrument played by striking the metal strings with two curved sticks. The accompanist on the tabla, two small drums tuned in treble and bass, was the famed Alla Rakha, who received almost as thunderous an ovation as Shankar. As is his wont, he played the most complicated rhythms with astonishing ease, the only indication of possible strain being his hair, which sometimes flopped comically about his ears. Sharma was no less adept.

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SHANKAR'S sister-in-law, Lakshmi Shankar, sang three lovely pieces: a rhythmically standard raga, a lilting Bengali poem set to music and a "semi-classical" love song. Her performance, for all its unusual (for Westerners) shadings, was enthralling. It is interesting to note that in Indian music—according to a fascinating article in the recent Saturday Review—the human voice is considered the "quintessence of all instruments," which explains why traditional Indian instruments do not, by cultural choice, resemble any of the nonvocal-sounding instruments developed in the West.

There were a number of other selections, including a percussion duet between Alla Rakha, tabla, and Palghat Raghu, who played a cylindrical drum called a "mridangam" (the tone of which could be improved, he told a group of Berkshire Music Center students, by coating one of the drum heads—there are two—with a paste made from Cream-of-Wheat).

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An exhibition of paintings by George Picken will be on display at the Glass House at Tanglewood this week.

ALI AKBAR KHAN, artist on the Indian sarod, will be featured as soloist with Ravi Shankar in a concert of music from north and south India Wednesday night at Tanglewood as part of the Contemporary Trends Series.

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 240,000
JUL 22 1968 New England Newsclip

120.

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HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 240,000

JUL 22 1968 New England Newsclip

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By M. DICKEY DRYSDALE

LENOX — At intermission Wednesday night — after almost two hours of Indian music by about eight instrumentalists and two vocalists — the audience at Tanglewood still had not heard the main offering of this second "Contemporary Trends" concert — Ravi Shankar and his sitar.

Exuberant Music

What they had heard, however, was an intricate and strange, but exuberant music played with an infectious involvement. Perhaps they had experienced intimations of a new kind of life from that in the rational, well-ordered West.

For what a change from the usual Tanglewood offering — instead of an orchestra playing written music from an "authenticated" score to the regular beat of a conductor, there were two or three instrumentalists playing 90 per cent improvised, intangible rhythms.

Instead of responding to a written score and the musical conceptions of the conductor, the musicians responded only to the music within themselves and each other.

Thus, the music and the musicians spoke of a new kind of involvement, with each player rejoicing in the discovery of the other and, in turn, carrying the discovery a little farther.

The same kind of involvement between players showed itself in long sections of more traditional imitation, when one instrument would imitate sections of improvisation, often long and complicated, introduced by the other.

Infinite Shadings

An example was a long sequence near the end of what was called an "Evening Rag," played by a santoon— like a zither with harshly plucked strings —and a tabla—an indescribable bongo like instrument with an infinity of possible shadings and sounds.

The santoon would play a long segment, followed immediately by the tabla, which picked up not only the rhythm but somehow the spirit of the segment.

Another example was the uncanny collaboration of the voice of Lakshmi Shankar and the sarangi, a short stringed instrument played with a bow. The vocalist was the leader, singing usually within a limited range but with the widest variety of voice inflection. The sarangi followed suit exactly — its range was identical with that of the voice, and the skill of the player, Sabri Khan, also made it imitate almost exactly the timbre of the voice, so that at times it was hard to tell which was which.

During all these imitations and other interactions between instruments, the players glanced and motioned at each other, a visual confirmation of the involvement that the ear detected.

Audience Knowledgeable

The crowd, although not large, was almost wildly enthusiastic, and it apparently contained a large number of Shankar devotees who were acquainted with different musicians and welcomed them enthusiastically. The crowd that passed through the gates — 4653 — was considered good, considering the rain and the fact that Shankar is playing in Boston and in Saratoga, N. Y., this month.

UNION (m)
SPRINGFIELD, MASS.
CIRC. 79,350

JUL 25 1968 New England Newsclip

SCHENECTADY GAZETTE
Friday, July 26, 1968

Tanglewood's Second 'Contemporary' Finds Gazette Critic in Virgin Field

By MILTON ZAPOLSKI

The second of three programs devoted to "Contemporary Trends" was offered at Tanglewood Wednesday evening.

* * *

Although they might be (crassly) described as a cross-section of present-day popular music, this trio of concerts actually focuses upon the more refined influences which lend shape and direction to music that is "In." Therefore these concepts have a profound artistic and social value, for they reflect the interests and aesthetic pursuits of what can only be described as a discriminating audience.

Last week the Jazz Influence was explored by Judy Collins, the Modern Jazz Quartet, and Don Ellis' Orchestra. Next week The Association examines Rock and its import in music today.

The concert Wednesday evening featured Ravi Shanker and his Festival from India, a group of 21 performing musicians currently touring the northeastern United States and teaching at the Tanglewood School.

* * *

It would be fatuous for me, a neophyte, to attempt an appraisal of the evening in critical terms. Certain correspondences exist between western and Indian music, however, and any listener with his ears open can begin to appreciate certain constructions of Indian forms.

For one thing, all the music is improvisational, something we Americans certainly understand ever since the advent of jazz. Just as obvious is the basic pattern which unifies any given improvisation: a slow, pensive, even introspective solo which presents one of several modes (playing white keys only on a piano starting with D is Dorian mode, E is Phrygian, etc.); then an elaboration of each note in the mode (so it virtually becomes another mode!); a return to the initial statement; then the entrance of other instruments (usually tabla, a kind of drums) to begin the all-important dialogue.

* * *

These dialogues are amazing. A part of the sitar's statement, for example, is seized by the tabla and reworked to present a different (or subtler) viewpoint, which suggests something else to the sitarist, who takes a fragment and mediates upon other hidden meanings, then back to the tabla, etc., etc. The astounding thing is that what is peripheral to one instrumentalist is a focus for another, and it is precisely this endless interplay that sustains and regenerates the music. In a very real sense it is probably the closest thing to perpetual motion man is ever likely to achieve.

* * *

A critic's note for the sociologist; Because of the extreme concentration necessary for both artists' performance and audience enjoyment, it is no wonder that this music appeals to our more serious social element, the hippies. Mom and dad are too worried about the bank balance to "get into" a raga, and kid sister can't groove on anything but her dull, blaring transistor radio, so Johnny Acidhead finds himself the lone appreciator of a fascinating universe of sound and symbol. Alienation, like charity, begins at home.

But back to Shankar . . . The selections seemed brilliantly executed. I was particularly fond of the solemn prelude which opened the evening (prior to concert-time yet) and the first joyful piece on the program. The singing, by Mrs. Shankar and Kamala Chakravaty, which followed did not impress me much, but a "sonata" for two tabla players sent me out of this world.

The first half closed with a piece especially composed for the occasion and conducted by Ravi Shankar, a piece which Shankar said has no name. Requiring the full ensemble, it explored myriad points of interest and left a breathless audience which did not seem to mind a two-hour long first half.

* * *

After intermission Ravi Shankar and sarod-player Akbar Khan launched another intellectual episode which was boisterously acclaimed by a totally approving audience. One thing's for sure: This music is more than just a fad, it is an art form which encompasses man's nature and divinity in no less valid a manner than we have grown accustomed to hearing. The sounds may not be the same, but the meaning certainly is.

THE SPRINGFIELD UNION FRIDAY, JULY 26, 1968

Tanglewood Rises To Indian 'Ragas'

By M. DICKEY DRYSDALE

Devotees of Ravi Shankar gave a tumultuous ovation Wednesday night after the second half of a concert of Indian music at Tanglewood in which Shankar himself finally appeared with his sitar. He played two Indian "ragas" with Ali Agyar Khan, who plays the sarod.

Second of Two

The Wednesday night concert was the second of two "Contemporary Trends" concerts in Tanglewood.

The audience had listened attentively throughout the first half of the concert to 10 or more Indian artists playing various instruments and singing. But most had come to see and hear Shankar, who is the man chiefly responsible for the startling growth of interest in this country for Indian music.

When he appeared he was greeted by loud cheers, and when he and Khan finished their 1½ hours of music they received a standing ovation.

Indistinct at First

Indeed, the master was extraordinary, as was Khan on the sarod. The two instruments are both large stringed pieces with approximately the same range. To the Western ear it was some time before the sound of each was quite distinct.

The two men played with the same stupendous virtuosity that came from the Indian musicians all evening, a virtuosity which, however, was always bent to suit the musical instinct rather than the showman's flair.

The two ragas are classical Indian music, formal and developed forms. They might have seemed a bit dry and long to some after the variety of musical combinations that made up the first half of the program.

The intricate depth of the mostly-improvised music and the profound interactions between the two musicians, however, were a most stimulating ending to an absorbing evening.

TIMES (e)
BEVERLY, MASS.
CIRC. 8,550

JUL 20 1968 New England Newsclip

RECORD WORLD
NEW YORK, N. Y.
W. 13,000

SEP 21 1968

Shankar Indian Ensemble Intro'd at N. Y. Workshop

NEW YORK—A limited number of the press as well as musicians (jazz, classical, pop) attended a closed rehearsal-workshop held on stage at Philharmonic Hall, 65th and Broadway, Tuesday, Sept. 10, at 11 a. m., by sitarist and composer Ravi Shankar, who has organized an experimental ensemble consisting of Indian musicians from North and South India.

Shankar followed the same format as he had earlier this summer for workshops at Tanglewood (Berkshire Music Center), Saratoga (Center for the Performing Arts) and Stratford, Ontario (The Shakespeare Festival).

The session, lasting over 90 minutes, ended with an informal question-and-answer period for the press and musicians attending.

For the last 20 years, Shankar has been a pioneer in composing for and conducting groups in India; however, this is the first time the American public has had the opportunity to hear such experimental Indian music. Traditionally in Indian classical music there is only the solo instrumentalist or vocalist, accompanied by percussion and a "drone" instrument—the "ensemble" in Indian classical music has been introduced by Shankar.

Purpose: New Sounds

When asked what his purpose was in bringing other musicians to the U. S., at the height of his own popularity here, Shankar answered that he wished to bring new sounds from India to the public, which has responded so much to the sound of the sitar. He expressed hope that some of the pop musicians who received inspiration from the sitar will also receive inspiration from these new instruments. Shankar suggested that using only the sitar in music is as though a pop group used only the guitar, and thinks that once musicians have started listening to the shehnai, the sarangi and the santoor, Western musicians may wish to start incorporating these "new" sounds into their music.

The Ensemble was performing nightly in New York's Philharmonic Hall through the 13th and Carnegie Hall Sept. 14 and 15, as part of Shankar's "Festival from India," as previewed at the rehearsal-workshop. They played pieces composed by Shankar based on traditional ragas, as well as folk tunes.

Berkshire Center Goes Contemporary in Music

LENOX — Two Contemporary Trends Concerts to be presented this month at the Berkshire Music Center will feature Ravi Shankar on July 24 and The Association on July 31.

The series of concerts was designed to demonstrate new directions and trends in music, according to officials of the Boston Symphony Orchestra.

Gunther Schuller, composer and head of contemporary music activities of the Center, said "I think it is significant and necessary that the Berkshire Music Center show its awareness of these new developments in music by instituting this series of concerts delineating these new trends, and by introducing some aspects of them in its curriculum."

The three areas which the concerts will emphasize are jazz/folk, music from India, and rock. On July 17 the Berkshire Music Center presented Judy Collins, the Modern Jazz quartet, and Don Ellis and his orchestra.

Ali Akbar Khan, Shankar Ghosh, Tabla and ten other musicians will support Ravi Shankar at the 8 p.m. concert July 24.

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An example was a long sequence near the end of what was called an "Evening Rag," played by a santoon— like a zither with harshly plucked strings —and a tabla—an indescribable bongo like instrument with an infinity of possible shadings and sounds.

The santoon would play a long segment, followed immediately by the tabla, which picked up not only the rhythm but somehow the spirit of the segment.

Another example was the uncanny collaboration of the voice of Lakshmi Shankar and the sarangi, a short stringed instrument played with a bow. The vocalist was the leader, singing usually within a limited range but with the widest variety of voice inflection. The sarangi followed suit exactly — its range was identical with that of the voice, and the skill of the player, Sabri Khan, also made it imitate almost exactly the timbre of the voice, so that at times it was hard to tell which was which.

During all these imitations and other interactions between instruments, the players glanced and motioned at each other, a visual confirmation of the involvement that the ear detected.

Audience Knowledgeable

The crowd, although not large, was almost wildly enthusiastic, and it apparently contained a large number of Shankar devotees who were acquamted with different musicians and welcomed them enthusiastically. The crowd that passed through the gates — 4653 — was considered good, considering the rain and the fact that Shankar is playing in Boston and in Saratoga, N. Y., this month.

UNION (m)
SPRINGFIELD, MASS.
CIRC. 79,350

JUL 25 1968 New England Newsclip

SCHENECTADY GAZETTE
Friday, July 26, 1968

Tanglewood's Second 'Contemporary' Finds Gazette Critic in Virgin Field

By MILTON ZAPOLSKI

The second of three programs devoted to "Contemporary Trends" was offered at Tanglewood Wednesday evening.

* * *

Although they might be (crassly) described as a cross-section of present-day popular music, this trio of concerts actually focuses upon the more refined influences which lend shape and direction to music that is "In." Therefore these concepts have a profound artistic and social value, for they reflect the interests and aesthetic pursuits of what can only be described as a discriminating audience.

Last week the Jazz Influence was explored by Judy Collins, the Modern Jazz Quartet, and Don Ellis' Orchestra. Next week The Association examines Rock and its import in music today.

The concert Wednesday evening featured Ravi Shanker and his Festival from India, a group of 21 performing musicians currently touring the northeastern United States and teaching at the Tanglewood School.

* * *

It would be fatuous for me, a neophyte, to attempt an appraisal of the evening in critical terms. Certain correspondences exist between western and Indian music, however, and any listener with his ears open can begin to appreciate certain constructions of Indian forms.

For one thing, all the music is improvisational, something we Americans certainly understand ever since the advent of jazz. Just as obvious is the basic pattern which unifies any given improvisation: a slow, pensive, even introspective solo which presents one of several modes (playing white keys only on a piano starting with D is Dorian mode, E is Phrygian, etc.); then an elaboration of each note in the mode (so it virtually becomes another mode!); a return to the initial statement; then the entrance of other instruments (usually tabla, a kind of drums) to begin the all-important dialogue.

* * *

These dialogues are amazing. A part of the sitar's statement, for example, is seized by the tabla and reworked to present a different (or subtler) viewpoint, which suggests something else to the sitarist, who takes a fragment and mediates upon other hidden meanings, then back to the tabla, etc., etc. The astounding thing is that what is peripheral to one instrumentalist is a focus for another, and it is precisely this endless interplay that sustains and regenerates the music. In a very real sense it is probably the closest thing to perpetual motion man is ever likely to achieve.

* * *

A critic's note for the sociologist; Because of the extreme concentration necessary for both artists' performance and audience enjoyment, it is no wonder that this music appeals to our more serious social element, the hippies. Mom and dad are too worried about the bank balance to "get into" a raga, and kid sister can't groove on anything but her dull, blaring transistor radio, so Johnny Acidhead finds himself the lone appreciator of a fascinating universe of sound and symbol. Alienation, like charity, begins at home.

But back to Shankar . . . The selections seemed brilliantly executed. I was particularly fond of the solemn prelude which opened the evening (prior to concert-time yet) and the first joyful piece on the program. The singing, by Mrs. Shankar and Kamala Chakravaty, which followed did not impress me much, but a "sonata" for two tabla players sent me out of this world.

The first half closed with a piece especially composed for the occasion and conducted by Ravi Shankar, a piece which Shankar said has no name. Requiring the full ensemble, it explored myriad points of interest and left a breathless audience which did not seem to mind a two-hour long first half.

* * *

After intermission Ravi Shankar and sarod-player Akbar Khan launched another intellectual episode which was boisterously acclaimed by a totally approving audience. One thing's for sure: This music is more than just a fad, it is an art form which encompasses man's nature and divinity in no less valid a manner than we have grown accustomed to hearing. The sounds may not be the same, but the meaning certainly is.

THE SPRINGFIELD UNION FRIDAY, JULY 26, 1968

Tanglewood Rises To Indian 'Ragas'

By M. DICKEY DRYSDALE

Devotees of Ravi Shankar gave a tumultuous ovation Wednesday night after the second half of a concert of Indian music at Tanglewood in which Shankar himself finally appeared with his sitar. He played two Indian "ragas" with Ali Agyar Khan, who plays the sarod.

Second of Two

The Wednesday night concert was the second of two "Contemporary Trends" concerts in Tanglewood.

The audience had listened attentively throughout the first half of the concert to 10 or more Indian artists playing various instruments and singing. But most had come to see and hear Shankar, who is the man chiefly responsible for the startling growth of interest in this country for Indian music.

When he appeared he was greeted by loud cheers, and when he and Khan finished their 1½ hours of music they received a standing ovation.

Indistinct at First

Indeed, the master was extraordinary, as was Khan on the sarod. The two instruments are both large stringed pieces with approximately the same range. To the Western ear it was some time before the sound of each was quite distinct.

The two men played with the same stupendous virtuosity that came from the Indian musicians all evening, a virtuosity which, however, was always bent to suit the musical instinct rather than the showman's flair.

The two ragas are classical Indian music, formal and developed forms. They might have seemed a bit dry and long to some after the variety of musical combinations that made up the first half of the program.

The intricate depth of the mostly-improvised music and the profound interactions between the two musicians, however, were a most stimulating ending to an absorbing evening.

TIMES (e)
BEVERLY, MASS.
CIRC. 8,550

JUL 20 1968 New England Newsclip

RECORD WORLD
NEW YORK, N. Y.
W. 13,000

SEP 21 1968

Shankar Indian Ensemble Intro'd at N. Y. Workshop

NEW YORK—A limited number of the press as well as musicians (jazz, classical, pop) attended a closed rehearsal-workshop held on stage at Philharmonic Hall, 65th and Broadway, Tuesday, Sept. 10, at 11 a. m., by sitarist and composer Ravi Shankar, who has organized an experimental ensemble consisting of Indian musicians from North and South India.

Shankar followed the same format as he had earlier this summer for workshops at Tanglewood (Berkshire Music Center), Saratoga (Center for the Performing Arts) and Stratford, Ontario (The Shakespeare Festival).

The session, lasting over 90 minutes, ended with an informal question-and-answer period for the press and musicians attending.

For the last 20 years, Shankar has been a pioneer in composing for and conducting groups in India; however, this is the first time the American public has had the opportunity to hear such experimental Indian music. Traditionally in Indian classical music there is only the solo instrumentalist or vocalist, accompanied by percussion and a "drone" instrument—the "ensemble" in Indian classical music has been introduced by Shankar.

Purpose: New Sounds

When asked what his purpose was in bringing other musicians to the U. S., at the height of his own popularity here, Shankar answered that he wished to bring new sounds from India to the public, which has responded so much to the sound of the sitar. He expressed hope that some of the pop musicians who received inspiration from the sitar will also receive inspiration from these new instruments. Shankar suggested that using only the sitar in music is as though a pop group used only the guitar, and thinks that once musicians have started listening to the shehnai, the sarangi and the santoor, Western musicians may wish to start incorporating these "new" sounds into their music.

The Ensemble was performing nightly in New York's Philharmonic Hall through the 13th and Carnegie Hall Sept. 14 and 15, as part of Shankar's "Festival from India," as previewed at the rehearsal-workshop. They played pieces composed by Shankar based on traditional ragas, as well as folk tunes.

Berkshire Center Goes Contemporary in Music

LENOX — Two Contemporary Trends Concerts to be presented this month at the Berkshire Music Center will feature Ravi Shankar on July 24 and The Association on July 31.

The series of concerts was designed to demonstrate new directions and trends in music, according to officials of the Boston Symphony Orchestra.

Gunther Schuller, composer and head of contemporary music activities of the Center, said "I think it is significant and necessary that the Berkshire Music Center show its awareness of these new developments in music by instituting this series of concerts delineating these new trends, and by introducing some aspects of them in its curriculum."

The three areas which the concerts will emphasize are jazz/folk, music from India, and rock. On July 17 the Berkshire Music Center presented Judy Collins, the Modern Jazz quartet, and Don Ellis and his orchestra.

Ali Akbar Khan, Shankar Ghosh, Tabla and ten other musicians will support Ravi Shankar at the 8 p.m. concert July 24.

122.

UNION (m)
SPRINGFIELD, MASS.
CIRC. 79,350

AUG 1 1968 New England Newsclip

The Association Takes Over Tanglewood Before 13,079

By PETER GOODMAN

LENOX — As The Association ran on stage for a concert at Tanglewood Wednesday night, a boy in the audience nearby whispered urgently to his friend next to him, "Look, he's got a butch hair cut."

Squealing Audience

There was a good bit of squealing from the audience about that fact. The long hair of the rest of the six - man group, and the mustaches were, of course, taken for granted.

The Association has a sound which, not long ago, would have been closely connected with that butch hair cut. It is a group in the tradition of college ensembles such as (way back) the Four Freshmen and somewhat more recently, the Kingston Trio.

Smooth and Light

Their music is simple, basic rhythm and harmonies, generally smooth and light, and accompanied with the light, topical and humorous patter associated with college concerts and, lately, the Smothers Brothers, who began as a college group before moving into the television big-time.

They play without the banks of amplifiers and electronic devices used by the acid and hard rock groups associated with the avant garde and underground popular sounds. There are no pyrotechnics, either instrumental or physical.

The group, in which no one stands out as the virtuoso or the defined leader, consists of Larry Ramos, Brian Cole, Russell Chigare, Terry Kirkman, and Jim Yester.

As is usual among modern rock groups, most play more than one instrument. Ramos is generally lead guitar, Cole is bass guitar, Jim Yester is organ, Kirkman is lead singer occasionally, doubling on flute, trumpet and drums, and Chigare usually is on guitar.

Mixed Programs

The program was a mix of new music and some of their most popular songs. They apparently do their own arrangements to whatever music Kirkman didn't write.

The songs are not generally remarkable for melodic content, and there were occasional fallings off-key and out-of-tune. But the general lightness of the show and professionalism of the group overcame most of the difficulties.

There was one revealing moment, directly after the group finished a light, pleasant parody of the late - 50's rock 'n roll hit, "Poison Ivy," when one member rea da short poem and they then launched into a quieter, more serious song.

They are not known for serious music, nothing more than the light sentimentality of "Cherish." Coming on the heels of a relatively funny bit, the attempted seriousness didn't quite come off.

"Cherish" was played, as well as "Along Comes Mary" and several other of their hits. The audience, reacted enthusiastically and there was a line of local and state troopers along the foot of the stage during their entrances and exists.

The crowd was the third largest at Tanglewood so far this season, 13,079. It was double the largest of the two preceeding contemporary trends concerts. Its average age appeared to be between 16 and 18.

'When Tanglewood Rocks...

By LEWIS C. CUYLER

Youth took over Tanglewood last night and it was great.

The occasion was a concert by The Association, one of the nation's leading rock groups. It drew the third largest crowd this season, 13,079, with 13,000 of them under 20. The other 79 were members of the press.

This member of the press likes rock, but is not particularly tuned in. For instance, it was a bit baffling to hear screams and clapping of eagerness after the first few notes of a number. The 13,000 knew what was to be played. The other 79 didn't but waited anyway in keen anticipation.

* * *

The performance varied from songs played at peak decibels to those at slightly less than peak. Always there was the characteristic beat. The evening was full of gags, some bright and sophisticated, some corny, but always appreciated. A patter of this kind of talk introduced each number.

The six performers were dressed in styles ranging from the crew cut, horn-rim glasses, suited look of the mid-1950s to Nehru jackets and medalions. There was no individual star. Instead each member took turns playing the various instruments or leading the songs. It was interesting to see how their respective personalities showed through their playing.

Mini-skirts were the most popular dress for the girls and the men dressed casually for the most part. But one wore a tuxedo and five or six, psychedelic pants.

* * *

Despite its size, the audience was more restrained than we expected. There was only one encore.

Tanglewood was braced for anything. At the end of the performance 25 burly state troopers silently moved up in front of the stage ready to fend off frantic fans. Their action wasn't necessary.

It was a delightful evening and it is reassuring to know there are so many young people around. We hope Tanglewood plans more of the same.

TRANSCRIPT (e)
NORTH ADAMS, MASS.
CIRC. 13,350

AUG 1 1968 New England Newsclip

The Association will give a concert of Rock music in the third event in the Contemporary Trends Series, Wednesday evening.

THE ASSOCIATION TO ROCK AT TANGLEWOOD

TANGLEWOOD, Lenox. —The Association will give a concert of rock music in the third event in the Contemporary Trends Series on Wednesday night at 8.

NEWS (e)
SPRINGFIELD, MASS.
CIRC. 98,600

JUL 26 1968 New England Newsclip

July 31 Rock The Association

Music Review

Berkshire Eagle 8/1/68

The Association at Tanglewood

By DAVID E. PITT

A five-man "show-rock" outfit called The Association held sway over the season's final Contemporary Trends concert at Tanglewood last night and, to all appearances—such as the battered state of the lawn this morning—the event was big at the box office.

The attendance figure was the highest of the three concert series, and was topped among all Tanglewood concerts so far this season only by Van Cliburn's recent conquest. There are, however, other ways of measuring a concert's success quotient. It's hardly enough to assume that the evening had to have been a groove simply by virtue of the fact that The Association was there. The group obviously does possess a certain ineffable magnetism with audiences, as last night's throng of 13,079 would suggest, but unfortunately this appeal has little to do with The Association's flair for musical inventiveness.

* * *

FOR ON that score, the group is none too formidable. Harmonically their sound is faintly but pleasantly reminiscent of the Beach Boys. Most of their songs were so unabashedly plain and straightforward—a trademark—that after a short time all of them began to sound very much alike. The complement of instruments consisted of an electric organ, a tambourine, one soprano recorder, a trumpet, three guitars and drums. But there were no extended solos to speak of by anyone except Terry Kirkman on trumpet, and that was only because it was an integral part in a dull and rather pretentious arrangement that was not identified (no song titles were announced, presumably because most of the audience was supposed to know in advance what was what. Or maybe titles are considered unnecessary).

* * *

THE APPLAUSE after every number was generous, but everything about the concert, seemingly down to the smallest bit of stage banter (much of which was very funny), came out sounding so meticulously rehearsed that there were no fires lit under the audience, no restless uncertainty about what would happen next (although the depersonalizing vastness of Tanglewood no doubt figured in the problem). That lasted until the latter half of the evening, when the two most refreshing features of the performance were the singers fudging some lyrics in an otherwise textbook rendition of their hit song "Windy," and the drummer toppling off his collapsible stool in an unguardedly frenetic moment. Otherwise, the only real excitement was generated by the anticipation of when the group would break out their most popular tunes, such as "Never My Love," "Cherish" or "Windy."

* * *

WHICH ARE certainly pretty enough melodies. But that's about all they are. The ensemble playing seemed flat and uninspired throughout; the guitars frequently carried identical parts, note for note, with nary a hint of improvisation, while the drumming merely adhered competently to the beat. Lyrics, especially in the faster numbers, were all but totally unintelligible (the mikes may not have been up to the task at hand); where they were clearest was in the most banal of The Association's selections, such as one excursion into romantic profundity, which was distinguished by its extravagant use of words like "time," "space" and "eternity." The group actually seems to have a conscious urge to be the Guy Lombardo Band of the rock world.

* * *

BUT LIKE anything else, the Association is best enjoyed when accepted utterly on its own terms, as I would venture to guess much of last night's audience was more than willing to do. The concert was just not my cup of tea, however — at least not without something in it. Like a spot of Cream, for instance.

BERKSHIRE MUSIC CENTER

ERICH LEINSDORF *Director*

CONTEMPORARY MUSIC ACTIVITIES

GUNTHER SCHULLER *Head*

Wednesday July 31 at 8 pm

CONTEMPORARY TRENDS CONCERT

THE ASSOCIATION

TED BLUECHEL JR — TERRY KIRKMAN
BRIAN COLE — JIM YESTER
GARY ALEXANDER — LARRY RAMOS

There will be one intermission

BALDWIN is the official piano of the Berkshire Music Center

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900

AUG 6 1968 New England Newsclip

Association's Fans Strike Back

To the Editor of THE EAGLE:—

I honor Mr. Pitt's views of The Association's performance at Tanglewood, [*Eagle*, Aug. 1], but I would like to expand upon a few of his impressions.

Mr. Pitt referred to Terry Kirkman's "trumpet" solo as a completion to a "dull and rather pretentious arrangement." Perhaps a more thorough investigation into the purpose of the song which he termed "dull" would find him using a less harsh adjective. The title of the song is "Requiem for the Masses" and it is, indeed, a funeral oration written by The Association to commemorate the death of an imaginary bullfighter. A church service, skillfully, tastefully set to music is "dull"? I cannot agree.

Although he complimented The Association through his approval of four of their songs, Mr. Pitt's evaluation of their music was lacking. He complained about the deficiency of recognizable inspiration and on-the-spot improvision in the group's music. Would he consider the state in which he might find himself if he were to stand on an enormous stage, gazing across a mass of 13,079 people expecting to be repaid? Would he endeavor then to depart from the previously arranged musical script, to experiment with a new beat which might prove to have a delightful effect, or inversely, if it did not quite blend with the melody as a whole, prove disastrous?

I cannot help feel that Mr. Pitt thinks of The Association, because it is a famous " 'show-rock' outfit," as composed of abnormal beings. I was fortunate enough to observe the rehearsal of The Association and was able to go backstage after the concert. During these periods, I saw The Association as the friendly, down-to-earth individuals they are.

Life would not be as interesting if the classical music-lovers did not seek to understand more contemporary music; and vice versa. The most accurate criticism comes from one who enjoys and is familiar with a specific type of music — familiar enough to be honest as to what is good and what is not. What I suggest is: let the contemporary judge the contemporary and the classical judge the clasical.

BARBARA J. DIETRICH.
1081 West St.,
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A Critic Scorned

To the Editor of THE EAGLE:—

Has David Pitt got something against the Association? I must say his review of the Association's concert at Tanglewood [*Eagle*, Aug. 1] is absolutely unfair. He called the Association a "five-man show rock outfit" in his first sentence. Just looking at the picture in *The Eagle* of the group, is enough to tell anyone that it is a six-man group. Maybe he excluded the one young man with the short hair. Actually, I thought he'd be on his side, as most adults are. I'm sorry he can't count.

He writes the Association is reminiscent of the Beach Boys. I'll have him know they are the complete opposite. The Beach Boys can't think of anything besides surfer girls and bikinis, whereas the Association has that certain romantic touch to suit anyone's taste. For the first time in rock 'n' roll history, you can understand the messag they're trying to get across. Tr listeting to a Beach Boys' re cord and tell me what they'r saying. And the mikes couldn' have been better. Did he forge that the Tanglewood Shed noted for its acoustics?

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The concert was certainly an unforgettable one. I helped to clap them back on stage to sing another number. I'm sorry if it wasn't Mr. Pitt's cup of tea. May I suggest adding a spot of bitter lemon?

DEBRA A. LEATHER.
46 Brighton Ave.,
Pittsfield.

Displeased

To the Editor of THE EAGLE:—

Your review of The Association Aug. 1 stank. As the saying goes, "Give credit where credit is due." The Association concert was marvelous. Too bad you couldn't appreciate it.

Try again, Mr. Pitt.

CHERIE GAGNE
237 Second St.,
Pittsfield.

Teen Beat

Association Wins 'Em

By RUSS WINER

The Association came to Tanglewood Wednesday night and completely won over the more than 13,000 spectators in the shell and on the lawn. The six, consisting of Terry Kirkman, Larry Ramos, Jim Yester, Ted Bluechel, Russ Giguere, and Brian Cole, presented one of the finest balanced shows I've ever seen.

They sprinkled their show with comedy spots, and more than made up for any puns with their music. As always, the music was soft and pleasing, minus the "wall of sound" favored by many rock groups. The harmonies were perfect, with "Requiem for the Masses" deserving special credit.

The Association performed hits such as "Along Comes Mary," "Cherish," "Windy," and "Never My Love," along with some new tunes off their new LP "Birthday." It was enjoyable to sit back and appreciate the talents of one of America's premiere groups.

THE ASSOCIATION

UNION (m)
SPRINGFIELD, MASS.
CIRC. 77,424

AUG 3 1968 New England Newsclip

Association Scores Tanglewood Success

Lennox, Mass. — The Association drew a capacity crowd of 13,000 when they appeared at the Tanglewood Music Festival here Wednesday night. First pop group ever to appear at the festival, the Association grossed $37,000, according to their manager.

HOLLYWOOD REPORTER
HOLLYWOOD, CALIF.
D. 11,000

AUG 5 1968

ALBANY TIMES UNION
Wednesday, July 31, 1968

BACK TONIGHT—The Association, a group of six young performers who appear tonight at Tanglewood. The group offered a "unified, well-paced" performance Monday at Colonie.

Association Offers Tanglewood Preview At Colonie Theater

The Association returns to the area tonight with an appearance at the Tanglewood Music Festival and judging from a performance Monday night at the Colonie Summer Theater before a standing room audience, Berkshire fans are due for a rewarding evening.

This group of six performers is an ingratiating ensemble whose music and showmanship blend neatly into a unified, well-paced production.

At Colonie, there was immediate contact with the audience, helped by the arena staging. Still, there was recognition that an audience existed and almost immediately, the good humor of the group warmed the young fans to its songs.

And, musically, the group shuns the wild electronic sound for the modified rock beat that blends well with the upbeat ballads they sing. They can stand out individually as singers and as instrumentalists, an important factor in a full evening's entertainment.

The six blend music, some comedy, improvised dialogue and readings but never to the detriment of the performance. There is discipline even in their improvisations. The comedy, for the most part, is self-depreciating, not the bitter humor so familiar to many of their contemporaries.

Still, it is the music the young fans come to hear, and they are treated to performances that are completely entertaining. Led by Terry Kirkman who plays a flute, harmonica and trumpet, as well as singing, the group runs through a number of its hits, "Cherish," "Windy," "Never My Love" and "Along Comes Mary."

The songs have a lyrical quality that is backed by sound instrumental rhythm, providing the sound that is now invading Broadway, notably in "Your Own Thing" and "Hair." There is an emphasis on lyrics which create vignettes of emotion or sentiment, and not hysteria.

The Association shuns to falsely arouse the audience to fever pitches by accented rhythms or blue lyrics. Instead, the audience, obviously appreciative, was a well-controlled gathering at Colonie that listened and appreciated.

This is probably one of the few groups who gain from appearing in public where their individual personalities can strike an empathy with the audience.

The two local dates are part of a tour through the east and midwest. (KELLY

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UNION (m)
SPRINGFIELD, MASS.
CIRC. 77,404

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Pittsfield.

Displeased

To the Editor of THE EAGLE:—

Your review of The Association Aug. 1 stank. As the saying goes, "Give credit where credit is due." The Association concert was marvelous. Too bad you couldn't appreciate it.

Try again, Mr. Pitt.

CHERIE GAGNE
237 Second St.,
Pittsfield.

THE ASSOCIATION

Association Scores Tanglewood Success

Lennox, Mass. — The Association drew a capacity crowd of 13,000 when they appeared at the Tanglewood Music Festival here Wednesday night. First pop group ever to appear at the festival, the Association grossed $37,000, according to their manager.

HOLLYWOOD REPORTER
HOLLYWOOD, CALIF.
D. 11,000

AUG 5 1968

ALBANY TIMES UNION
Wednesday, July 31, 1968

BACK TONIGHT—The Association, a group of six young performers who appear tonight at Tanglewood. The group offered a "unified, well-paced" performance Monday at Colonie.

Association Offers Tanglewood Preview At Colonie Theater

The Association returns to the area tonight with an appearance at the Tanglewood Music Festival and judging from a performance Monday night at the Colonie Summer Theater before a standing room audience, Berkshire fans are due for a rewarding evening.

This group of six performers is an ingratiating ensemble whose music and showmanship blend neatly into a unified, well-paced production.

At Colonie, there was immediate contact with the audience, helped by the arena staging. Still, there was recognition that an audience existed and almost immediately, the good humor of the group warmed the young fans to its songs.

And, musically, the group shuns the wild electronic sound for the modified rock beat that blends well with the upbeat ballads they sing. They can stand out individually as singers and as instrumentalists, an important factor in a full evening's entertainment.

The six blend music, some comedy, improvised dialogue and readings but never to the detriment of the performance. There is discipline even in their improvisations. The comedy, for the most part, is self-depreciating, not the bitter humor so familiar to many of their contemporaries.

Still, it is the music the young fans come to hear, and they are treated to performances that are completely entertaining. Led by Terry Kirkman who plays a flute, harmonica and trumpet, as well as singing, the group runs through a number of its hits, "Cherish," "Windy," "Never My Love" and "Along Comes Mary."

The songs have a lyrical quality that is backed by sound instrumental rhythm, providing the sound that is now invading Broadway, notably in "Your Own Thing" and "Hair." There is an emphasis on lyrics which create vignettes of emotion or sentiment, and not hysteria.

The Association shuns to falsely arouse the audience to fever pitches by accented rhythms or blue lyrics. Instead, the audience, obviously appreciative, was a well-controlled gathering at Colonie that listened and appreciated.

This is probably one of the few groups who gain from appearing in public where their individual personalities can strike an empathy with the audience.

The two local dates are part of a tour through the east and midwest. (KELLY

124.

Association Ends Tour

NEW YORK—Bringing SRO crowds to seventeen of eighteen concerts the Association has just ended its four-week summer tour.

Highlighted by an appearance in the Tanglewood Music Festival, the concert string included dates at the Illinois State Fair and a sell-out at the Chicago Opera House. At Tanglewood, the Warners-7 Arts act drew the season's second largest audience.

Current plans feature a fall tour beginning this month (19) in Canada and the conclusion of a new album, their fifth.

CASH BOX
NEW YORK, N. Y.
W. 16,000

SEP 21 1968

Police Report Heavy Traffic After Tanglewood Concert

State and local police reported heavy traffic last night between the West Springfield and Lee exits to the Massachusetts Turnpike, but no major tieups resulted as some 13,000 persons gathered at Tanglewood to hear The Association in concert.

The audience, visibly averaging 15 to 18-year-olds, formed the third largest turnout at the Berkshire Festival so far this season.

The popular rock group offered the third in a series of three contemporary trends concerts. Previous programs featured jazz and folk artists Judy Collins, the Modern Jazz Quartet and the Don Ellis Orchestra, and music from India by Ravi Shankar and Ali Akbar Khan.

The Association's audience numbered twice the attendance figured recorded at the more popular of the two preceding contemporary concerts.

The group intermingled many of their hit tunes such as "Cherish" and "Along Comes Mary" with some new arrangements by lead vocalist Terry Kirkman. The total effect was reminiscent of the former Chad Mitchell Trio college concert, smooth and professional, with an air of control.

TRANSCRIPT-TELEGRAM (e)
HOLYOKE, MASS.
CIRC. 26,950

AUG 1 1968 New England Newsclip

Whitestone

13,079 CONCERT-GOERS descended on Tanglewood last night to hear the Association, a rock group whose music filled the bill in the third and last of the "Contemporary Trends" concert series. A battery of state troopers, assisted by local law enforcement officers, was on hand to ring the stage, prepared for any eventuality. They were not needed. A review of the event appears on Page 4.

Music

Hail to Heterogeneity

By JOAN SIMMONS
Times-Union Music Critic

Economic factors are bringing democracy and heterogeneity to the art centers.

While the cause is incidental, the effect is that the large music festivals are slowly and sometimes begrudgingly granting recognition to the pop arts.

The Saratoga Performing Arts Center was the first in this immediate area to take the step by introducing a pre-season folk festival over the July Fourth weekend in 1967.

Tanglewood was not far behind, presenting a Contemporary Trends series of concerts this year at the Berkshire Music Festival.

While the Saratoga innovation on some fronts was a scarcely concealed attempt at increasing box office receipts, Tanglewood took a more open approach. Pop concerts were not only added to the schedule but advances were made toward including these trends in the Berkshire Music Center curriculum.

Permanent Practice . . .

Whichever the approach the practice appears to be a permanent one despite the feeling of more classically minded patrons, particularly at Saratoga, that it will be nice "when we get on our feet financially and won't have to use this stuff."

The sure financial footing will never come and neither will artistic stability if this is the predominant attitude. While many of the new pop forms of music are distasteful to establishment music tastes they are nevertheless legitimate music art forms with large followings of their own.

In announcing the Contemporary Trends series at Tanglewood, composer Gunther Schuller, director of contemporary music activities at the Berkshire Center noted: "It is significant and necessary that the Berkshire Music Center show its awareness of these new developments in music by instituting a series of concerts delineating the new trends, and by introducing some aspects into the curriculum."

The program, as outlined by Schuller, included keeping the pop artists in residence for varying lengths of time to work with the students at the Center. This is the same use that is made of many of the visiting classical artists.

Participants in this initial series ranged from folk singer Judy Collins to the Indian music of Ravi Shankar and Ali Akbar Khan. Rounding out the pop areas were the Modern Jazz Quartet, the big band sound of the Don Ellis Orchestra and the folk-rock of The Association.

While the series offered merely a sampling of each area, the performers were all among

TIMES UNION
ALBANY, N. Y.

SEP 8 1968

'THE ASSOCIATION' WHO MADE THE TANGLEWOOD SCENE
It is the supporters who find it difficult to co-exist . . .

Music: Hail to Heterogeneity . . .

Continued from Page 1

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In recognizing the new program, Erich Leinsdorf, music director of the Berkshire Music Center and the Boston Symphony Orchestra, noted that the young students at the Center, though all aspiring professional musicians, had neverheless grown up with these popular forms of music and for them pop and classical co-exist amicably.

Herein lies the dilemma. The music forms can co-exist. They use the same music principals and there are good and bad examples of each.

It is the supporters of the various forms who find it difficult to co-exist.

Some individuals were incensed by the songs that Pete Seeger sang at the Saratoga Performing Arts Center last month. It is their privilege to disagree. But the Seeger fans find in him values, while Dinah Shore, who appeared earlier in the season, is equally difficult for them to swallow.

But primarily it is the hard core fans of the "Three B's" who resent the intrusion of pop music on what they consider their home ground. It was the establishment which built both centers. But they are also non-profit organizations and the Saratoga Performing Arts Center uses a state-owned and operated theater.

Because these music festivals are not private clubs there is a responsibility to all legitimate music forms. And the pop groups and their fans should not be admitted with an attitude of "aren't we nice to give you this opportunity, now act like ladies and gentleman or we won't invite you back," because the kids aren't going to be greatful for what appears to them to be no concession at all.

And sitting quietly with folded, white-gloved hands, has no place in the mores of pop music.

Musical Responsibility . . .

The idea of civic responsibility aside, there is also a musical responsibility involved. The concept of a music festival is a broad one and it nicludes, by implication, all forms of music.

Pop and modern music are interrelated and interacting and all have a place in a music festival that purports to be representative of its art if it is to be vital rather than a museum.

There have been problems with a few of the more radical pop artists at Saratoga. Last year there was a failure to control the volume of the Paul Butterfield Blues Band that management has vowed will never happen again. And just last weekend there was a hint of trouble brewing following a performance by The Doors.

But these incidents are in a minority and more incomprehensible to management rather than any active threat to peace and order. They are certainly nothing compared to the Paris opera riots of the 19th Century.

Because they are pop art forms, the hard line maintains that folk, jass, soul and folk-rock do not have a legitimate place in the music festival. This is an argument of intolerance rather than a maintenance of quality. This same camp argues against the inclusion of modern "serious" music also, only here the line of defense is that the festival should offer what the majority want to hear and the Rachmaninoff-Beethoven-Tchaikowsky line is a guaranteed box office.

If this argument can be so steadfastly maintained in the case of Beethoven versus Carter, why isn't it applicable in the case of Peter, Paul and Mary who outdrew any classical performance in the three year history of the Center?

The problem is more acute at Saratoga than it is at Tanglewood. The Berkshire Center is well established and its prestige and following indestructible.

The Saratoga Performing Arts Center is still a virtual newcomer. And while it possesses some enormous credits it has no longstanding reputation. While Tanglewood can gracefully make the magnanimous gesture of expanding its area of concentration there are people at Saratoga who feel threatened by the association of pop and classical art forms as though they fear it will cast shadows on their family tree.

Time will cure Saratoga's ills. Tanglewood has none.

Strange dress and behavior are somewhat commonplace for even classic music in the Berkshires. There is little apparent difference in audiences for Bach or rock.

There's a lesson there.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900

AUG 1 1968 New England Newsclip

124.

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TIMES UNION
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BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900

AUG 1 1968

New England Newsclip

Music: Hail to Heterogeneity . . .

Continued from Page 1

TANGLEWOOD – Its history

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Alb-T-U 8/6/26

NEWS (E)
FRAMINGHAM, MASS.
CIRC. 18,650

AUG 2 1968 New England Newsclip

Music Shed 30 Years Old

TANGLEWOOD, LENOX — Sunday, August 4, is the thirtieth anniversary of the opening of the 6000-seat Music Shed at Tanglewood which was dedicated on that date in 1938 at a concert of the Boston Symphony Orchestra conducted by Serge Koussevitzky, through whose efforts the Shed was built.

During the previous summer, when the Orchestra played in an enormous tent, a sudden and spectacular thunderstorm vividly demonstrated the need for a permanent structure. With plans originally sketched by Eliel Saarinen and modified by Joseph Frantz, who supervised construction, the acre-and-a-half shed was begun on New Year's eve, 1937, and completed in June, 1938. Shaped like a wedge of pie, with the Orchestra playing at the point, the Shed is so designed that every point on the outer edge is equidistant from the stage, assisting the sound of the music as it spreads out from under the open sides of the structure to reach the thousands who gather on the Tanglewood lawns to listen to the Berkshire Festival concerts.

BANNER (e)
BENNINGTON, VT.
CIRC. 5,750

AUG 2 1968 New England Newsclip

Music Shed at Tanglewood To Mark 30th Year

LENOX, Mass. — The fifth weekend of the 1968 Berkshire Festival, Aug. 2,3,4, opens tonight at 7 when pianist Jorge Bolet plays the four Chopin Ballades as the weekend prelude.

At 9 the Boston Symphony Orchestra will be conducted by Sixten Ehrling, conductor of the Detroit Symphony, in a program consisting of Berlioz' "Overture to 'Benvenuto Cellini,'" Ravel's "Pavane for a Dead Infanta" and "Rapsodie Espagnole," and Tschaikowsky's "Symphony No. 5."

On Saturday evening's program, Erich Leinsdorf, the orchestra's music director, conducts an unusually interesting performance of Robert Schumann's piano concerto with Malcolm Frager as soloist.

Also on the Saturday evening program is the "Scottish Symphony, No. 3," of Mendelssohn. The concert opens with the overture to Nicolai's "The Merry Wives of Windsor" and closes with a suite from Strauss's "Der Rosenkavalier."

On Sunday the orchestra will be conudcted by its future music director, William Steinberg in the only appearance he will make with the orchestra before assuming the music directorship in the fall of 1969.

Sunday will mark the 30th anniversary of the opening of the 6000-seat Music Shed, which was dedicated on that date in 1938 at a concert of the Boston Symphony Orchestra conducted by Serge Koussevitzky, through whose efforts the shed was built.

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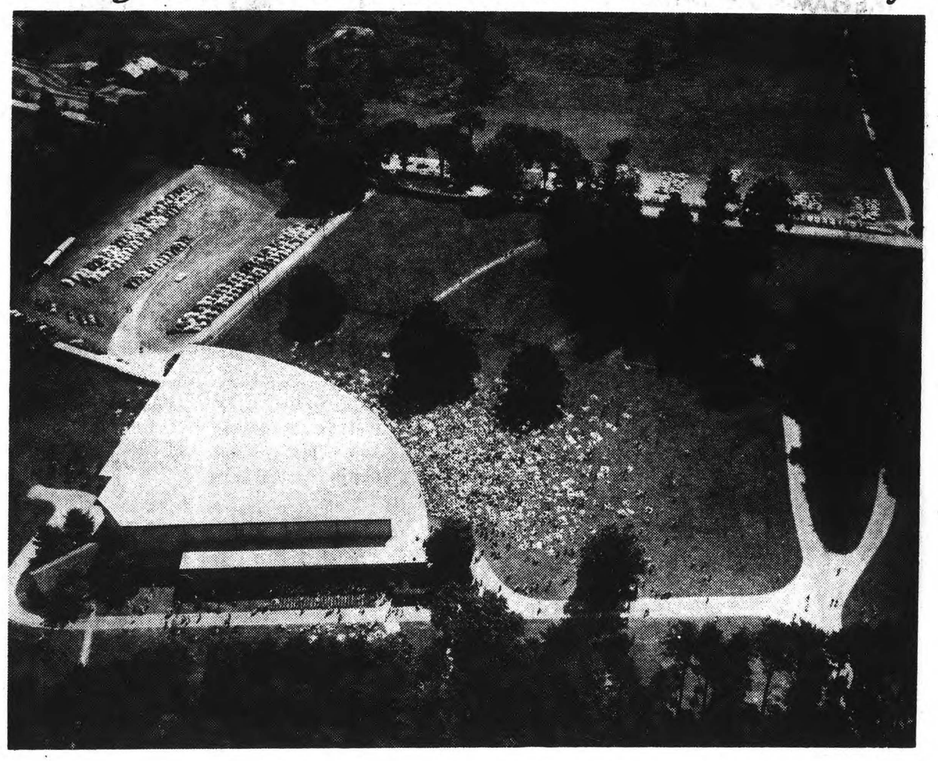
SUNDAY REPUBLICAN
SPRINGFIELD, MASS.
CIRC. 115,950

AUG 4 1968 New England Newsclip

Tanglewood Music Shed Is 30 Years Old Today



Aerial View of Music Shed and Grounds at Tanglewood

Today is the 30th anniversary of the opening of the 6000 - seat Music Shed at Tanglewood which was dedicated on that date in 1938 at a concert of the Boston Symphony Orchestra conducted by Serge Koussevitzky.

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AROUND THE TOWN

by Edgar S. Van Olinda

The Saga of Tanglewood

A newcomer's recent telephone request concerning the genesis of the music festival each summer at Tanglewood led me to believe that, perhaps, there are others in the Albany Area to whom Tanglewood is some kind of recreational center in Massachusetts, although, virtually, in our own back yard.

The great music festival grew from a local project for outdoor concerts in the Lenox, Mass. area.

It was launched in 1934 by the citizens of Berkshire County. At first, an orchestra recruited from The New York Philharmonic Symphony Society was engaged under the direction of the late Henry Hadley. The slogan was: "Music Under the Stars."

Two years later, the entire Boston Symphony Orchestra, under the direction of the late Serge Koussevitzky was brought from their home city, with a shell for the musicians under a canvas tent for the audience. I still remember one concert under that tent and the terrific lightening, thunder and rain which drowned out the orchestra being broadcast on a coast-to-coast network. This was Wagner with sound effects provided by Nature. After several unsuccessful attempts to continue the concert during the lulls in storm, the maestro threw up his hands in despair. He told the trustees that never again would he appear in a tent.

The next step was brought about by a gift to the Boston Symphony Orchestra of a 200-acre estate, known as "Tanglewood" by the family of William Tappen, a Boston banker and merchant. Nathaniel Hawthorne lived there from 1851 to 1853. It was here that the author planned his "Tanglewood Tales," wrote the "Wonder Book" and assembled material for "The House of the Seven Gables." The house in which he lived burned in 1890. A replica on the original site was built in 1948 and presented to the orchestra by the National Federation of Music Clubs for use as a studio by the Berkshire Music Center and its hundreds of students from most of the countries on the globe.

The late Gertrude Robinson Smith of New York City, a summer resident in Lenox, made an appeal following one of the concerts to finance the erection of a shed. She raised nearly $100,000 and the present auditorium, seating 6,000 became a reality. There is a smaller Theater-Concert hall for operatic performances by the students, and a still smaller building for chamber music concerts. Incidentally, Dr. Koussevitzky is buried in the small cemetery back of the white church on the hill in Lenox.

It is amazing to me how many Albany music lovers have never attended any Tanglewood concerts but will drive farther than the 30-odd miles from this city to enjoy a good dinner. Not to have taken advantage of one of the great music festivals of the world in the beautiful New England atmosphere, surrounded by the Berkshire mountains is akin to going to Buffalo without continuing on to Niagara Falls.

To use a baseball term, it will be "fielders choice" come August with the Philadelphia Orchestra at Saratoga and the Boston Symphony at Tanglewood, the oBstonians starting July 5th. In either case, it will be a great spiritual and recreational experience. Call Lenox 637-1600 for information or tickets.

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ALBANY TIMES UNION
Wednesday, July 10, 1968

AROUND THE TOWN

by Edgar S. Van Olinda

History was made at Tanglewood on the opening night of the second series of concerts of the Berkshire Symphonic Festival onthe evening of Aug. 12, 1937. The largest audience in the history of the festival had been tracted to the Berkshires of the all-Wagner program of the Boston Symphony Orchestra, under the direction of Dr. Serge Koussevitzky. When the orchestra started to play "The Ride of the Velkries" the heavens opened up, lihgtning streaked across the sky, thunder clapped overhead and torrential trains bombarded the canvas roof, of the tent. The roar of the lements completely drowned out the music being broadcast over a coastt-o-coast network. Ss one critic described the incident: "Even the French horns were shipping water. Wagner with sound effects contributed by Nature."

However, the sucience was in fine humor, even if those ditting near the main poles wer drenched and had to sit atop the backs of their chairs to keep their feet out of the many small lakes which sprang to life during the downpour. Just in front of me sat Miriam Hopkins, a Tanglewood paatron from Hollywood. Dr. Koussevitzky started a second time when the storm quieted for a mmoment, but before the trumptet reached his second call in the "Rienzi" overture, rain peilted the canvas roof again, sounding like the reports of funfire, compelling the cnductor to drop his arms in submit sion.

The orchestra started a third time, and Dr. Koussevitzky succeed ed in carrying the musicians through the first half of the program. George E. Judd, manager of the orchestra, mounted the platform to announce a few changes i the program due to rain damage to some of the insiruments. Just as the concert ended, the late Gertrude Robinson Smith, "the" heart of the Berjshire Festival "made her way to the podium and declared to the audience:" The storm has proved conclusively the need of a shed .We must raise the necessary $100,000 to build it." And they did!

That was 31 years ago, come August. I was talking with Jay Rosenfeld erudite music critic of the Berkshire Eagle, during the opening series of three concerts of the 1968 season. He recalled the incident and the complete drenching.

I was covering the concert for this paper and was very anzious to file the report of Dr. Koussevitzky's battle with the elements. There was no telephone on the frounds on in immediate use for the patrons to phone their families back home that they were all rifht ,if a trifle damp. On the way back to Albany, I stopped in to see my old friend, Bill Monahan, boniface of the "Pillars Hotel" in New Lebanon for permission to use his telephone.

I dicated my story to the Times-Union from the telephone booth, which took a matter of some 15 minutes. When I had finished, Ifound a lind of some 8 or 9 frantie persons, lined up in high dudgeon, waiting to use the phone, folks marooned in the hotel, who, also, wanted to let their fmilies know where they were and that they were safe and sound. But did I get 8 or 9 dirty looks from the digruntled hotel habitues! That was a $100,000 storm, because it did result in the establishment of the 6,000-seat shed.

Photographs by MICHAEL STRAUSS

VICTORIAN—Naumkeag, the rambling summer cottage built in Stockbridge by Joseph Choate, Ambassador to the Court of St. James, was a showplace back in 1895.

The Gilt-Edge 'Cottages' Of Berkshires' Gilded Age

By MICHAEL STRAUSS

LENOX, Mass.—A century ago, the seat of Berkshire County was shifted from this quiet, tree-shaded village to industrial Pittsfield, 10 miles upstate. The change was popular with many Lenoxians, who preferred a bucolic atmosphere to the bustle usually spawned by a county seat.

Much to the surprise of almost everyone, however, the transfer seemed to have a salutary effect on Lenox's economy. In place of some of the lost commercial business came a mushrooming resort trade that made this scenic countryside one of the most popular in the East for vacationists.

Millionaires came, too, and built huge mansions. Lenox had entered upon a gilded age.

Their 'Cottages'

By the early 1880's, a total of 35 mansions — they were referred to by their owners as cottages—had been built. At the turn of the century, the number had reached 75.

Land that had sold for just a few dollars an acre in post-Civil War days was going for as high as $9,000 an acre. Soon, Lenox and neighboring Stockbridge became known as the "Inland Newport."

The most pretentious of all the "cottages" was Shadowbrook, the 100-room structure built by the Stokes banking family. It was believed to be the largest private home in America. Almost as large was Bellefontaine, the $2.5-million mansion built by Girard Foster to resemble the Petit Trianon in France. Foster was a New York banker.

It was an era in which household help numbered from perhaps a dozen to 100. Berkshire "cottagers" spent their free time at horse shows, at the thoroughbred races in nearby Lee, at cricket matches at the Lenox Club and at lawn and ballroom dances at the Stockbridge Casino.

Arrived in June

Many of the wealthy families did not linger in Lenox throughout the summer. Most of them came here in June to join friends who had leased cottages or rented hotel rooms. In July, many left for Newport, R. I., Bar Harbor, Me., or perhaps Europe. Most of them returned to the Berkshires in September, when the weather was cooler and gay parties more plentiful.

The railroad station was two miles from the middle of the village, and the "cottagers" would not have wanted it closer. It was all uphill from the station, and the stagecoach ride from the depot to the village was considered one of the town's most attractive features. It gave arriving royalty, as well as ambassadors from many European countries, a fine opportunity to attune themselves to the quiet and rural atmosphere from the very start.

Occupying center stage in the town's social life was the Lenox Club. Men eligible for membership had to be owners of summer homes, lessees of the more important cottages or guests at the major hotels.

The clubhouse was a simple, two-story wooden building with wide lawns and ample grounds. It included a tennis court, a bowling alley and wide, cool piazzas. Once each summer, the club gave a reception for women. It usually took place at the end of the season, and was considered one of the leading social events of the summer.

The gilded age finally came to an end with the start of World War I. Institution of income taxes and the end of cheap domestic help were the chief factors. For years, many of the great houses remained empty and, in some cases, were put up for sale at prices much below their original costs. Some of them, however, are still serving useful purposes.

For example, Stockbridge's Casino was converted into the Berkshire Summer Playhouse, one of the East's best-known strawhat theaters. Bellefontaine is now occupied by a religious order.

School for Girls

The old George Westinghouse mansion was destroyed by fire, but the Alfred Gwynne Vanderbilt home, which replaced it in 1910, is now occupied by the Foxhollow School for Girls. Nearby is the 1890 home of Edith Wharton, the novelist; it is now part of the Foxhollow School campus.

Nearby, too, is the Cranwell School for Boys. It once was the castle-like summer home of John Sloane, a former Congressman.

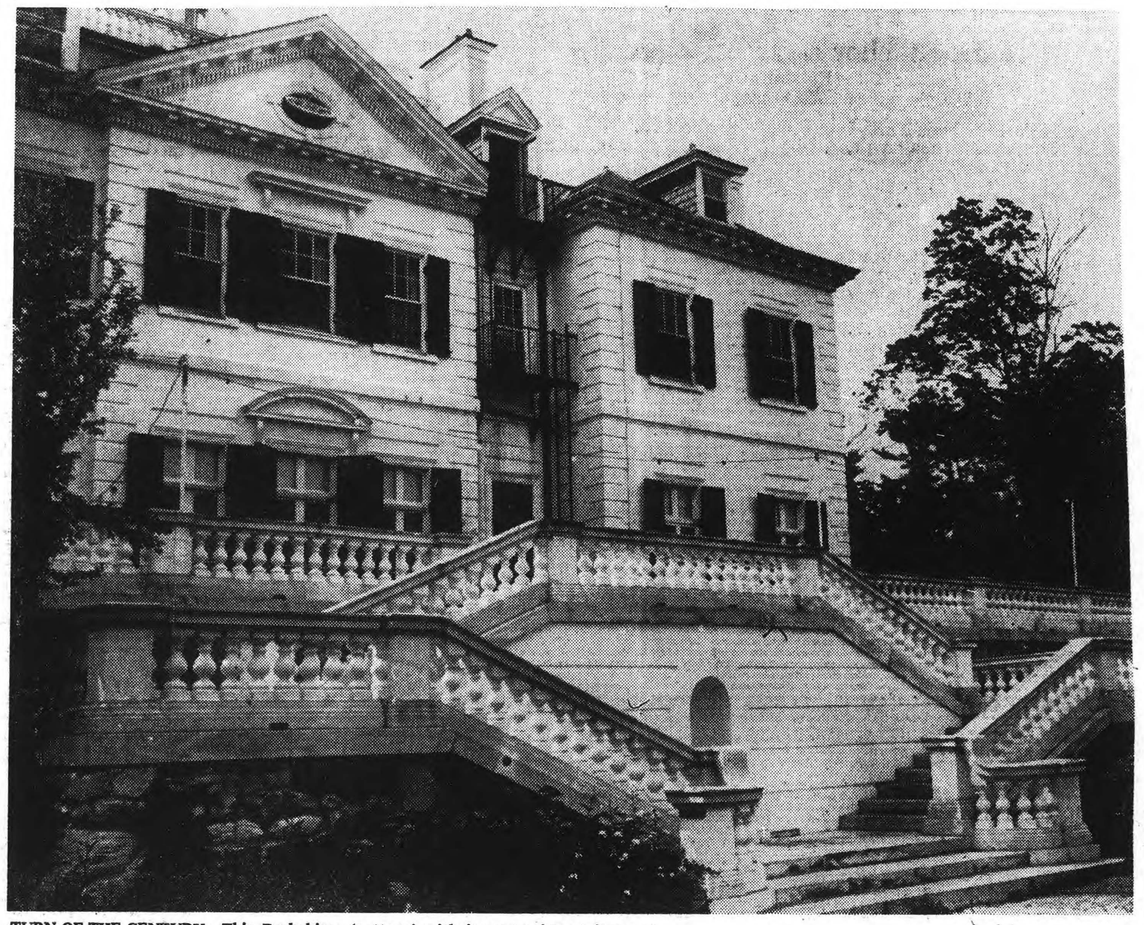
Lenox still continues to enjoy a prominent role as a social and cultural retreat. A big reason for its present prominence, of course, is the Berkshire Music Festival at Tanglewood, where visitors have enjoyed music under the skies for more than three decades.

Another factor is that this community —and the same is true of Stockbridge— has never lost its old New England charm. It still has the classic white church, the vintage hotel, leisurely shops and a sedate air.

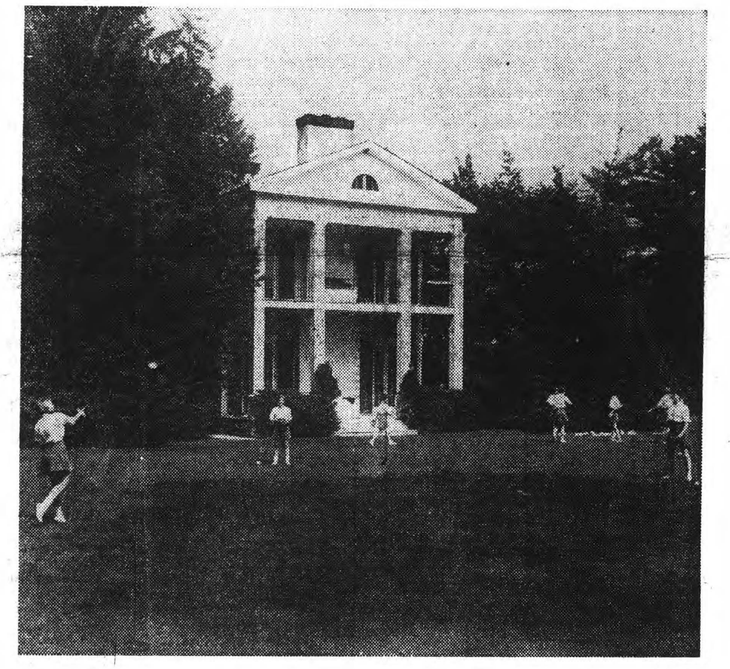
Surviving Hotels

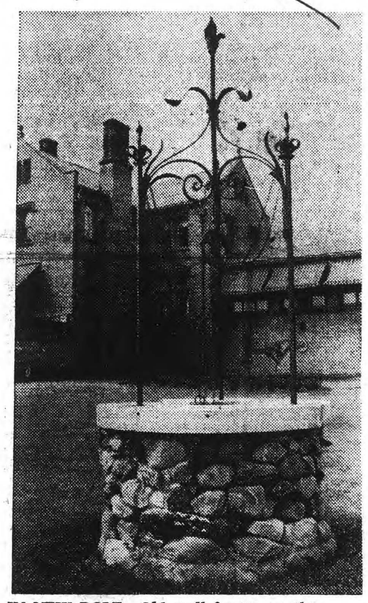
Two of the old summer hotels in this part of the Berkshires have managed to survive competition from more modern ones. This is because they, too, are now modern in most details, except for their American clapboard facades. They are the Red Lion Inn in Stockbridge, where rocking chairs still line front porches, and the Curtis Hotel here in Lenox.

In contrast, there are such complete resorts as Jug End in South Egremont, Oak 'n' Spruce in South Lee and the Eastover and Avaloch, both in Lenox. They offer everything from old-fashioned barbecues to golf, and from modern outdoor pools to wall-to-wall carpeted bedrooms.



TURN-OF-THE-CENTURY—This Berkshires 'cottage' with its sweeping staircase served as summer home of novelist Edith Wharton in the Berkshires' heyday.





IN NEW ROLE—Old well fronts on the Sloane mansion, now a boys' school.

STATELY—The Vanderbilt 'cottage' in Lenox houses Foxhollow School for Girls.

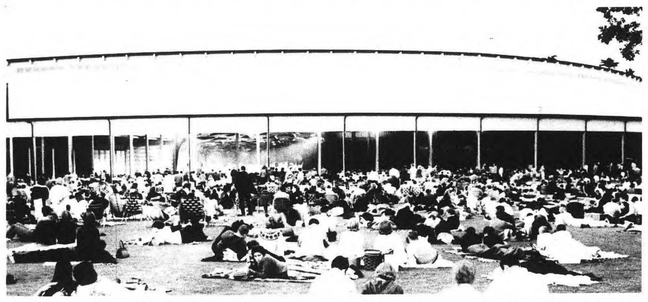
The New York Times
NEW YORK, N. Y.
D. 840,405 SUN. 1,494,704

JUL 7 1968

TANGLEWOOD TODAY

MUSICAL MIRACLE

The Tanglewood Tale Today



by CAROL L. ERON

SERGE KOUSSEVITZKY'S aspirations for an academy of the arts were not particularly new concepts when, in 1938, he described his plans for music in the Berkshires: "This great Music and Art Center [will become a place] where the greatest living composers will teach the art of composition; the greatest virtuosi, the art of perfect performance; the greatest conductors, the mystery of conducting orchestras and choruses. The most eminent thinkers and scholars will lecture there. A free cooperation of such an élite will certainly result in a creation of new and great values of art."

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Evidently the atmosphere of this first festival was less than formal, for as Mark DeWolfe Howe wrote in *The Tale of Tanglewood,* "A certain casual, friendly quality of it all is suggested by the record of an unexpected addition to the third and last concert, at which Mr. Hadley produced a new 'Scherzo Diabolique' of his own recent composition. In this, according to his reported words to the audience, he attempted to depict 'his impressions of a wild furious ride at an excessive speed from Stockbridge to New Haven to catch a train in the rain and darkness of night. He has employed every possible orchestral device to portray terror and violence in all its degrees.' "

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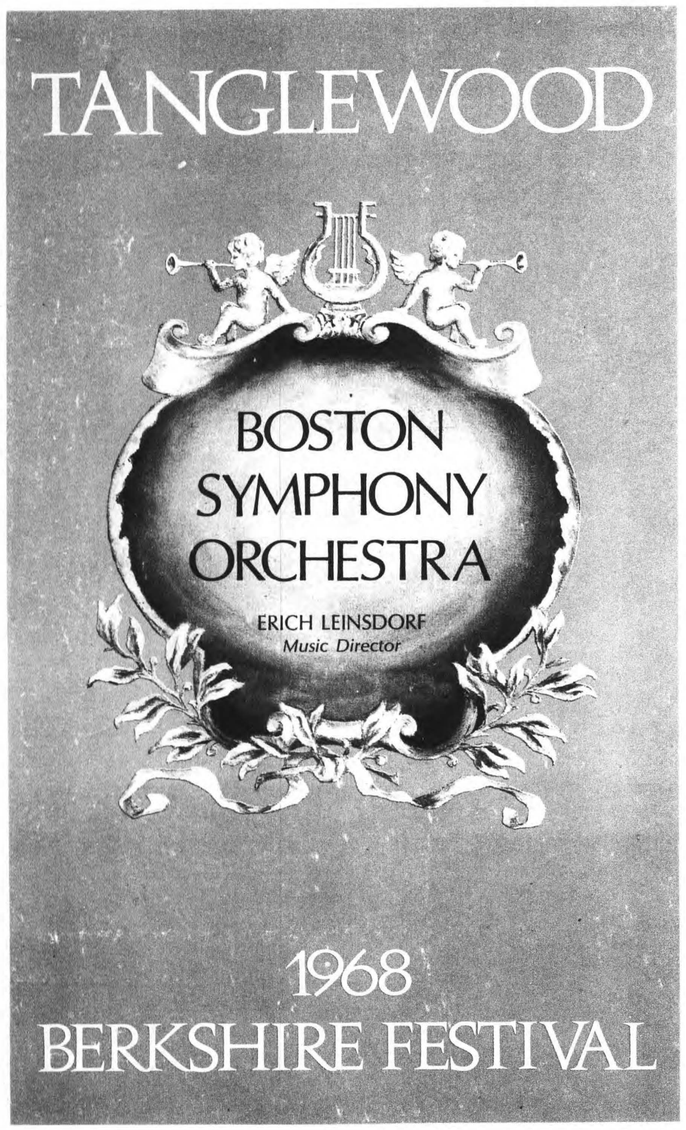
TANGLEWOOD TODAY



MUSICAL MIRACLE

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poles were drenched. Dr. Koussevitzky started a second time when the storm quieted for a moment, but before the trumpet reached its second call in the introduction of the "Rienzi" overture, rain pelted the canvas roof again, compelling the conductor to wave his arms in submission. The applause from the audience was a mixed expression of pity and happy sympathy.

The orchestra started a third time and Dr. Koussevitzky succeeded in carrying the musicians through the first half of the program. At intermission, the Boston Symphony Orchestra manager, Mr. Judd, mounted the platform to announce a few changes in the second half, made necessary because of the damage to some instruments by the storm.

Koussevitzky refused to return to the Festival for another season without proper facilities; and remarkably a Festival committee succeeded in raising $80,000 for the completion by August, 1938, of the 6,000-seat music shed based on designs by Eliel Saarinen. At the second season's end, the symphonic success of the Festival had become evident, and the Boston Symphony president was asking if the Tanglewood concerts were not portent of a great artistic and educational reality—an institute of music for the entire country.

The educational facilities of the Berkshire Music Center, opened in July, 1940, were a small but exciting entity. As outlined by Koussevitzky, the Center was to "offer special opportunities to all for the practice and contemplation of music in its noblest aspects. It will bring them into association with the leading artists and scholars of the day. Tanglewood will be a place for those who wish to refresh mind and personality by the experience of the best in music and the related arts, and who long for a creative rest in the summer."

The fulfillment of Koussevitzky's dream, basically unchanged (though much expanded), served two basic functions: to provide advanced students with essential technical skill an intensive training period, a chance to work intimately with professionals to acquire the finishing touches that are not learned at school or conservatory; and to offer musical education to a larger group of students, teachers, and amateurs who could profit by expert instruction.

The first class of 312, selected from about 600 applicants, was offered during a six-week term: ensemble work in orchestra and chorus, orchestral conducting with Koussevitzky himself coaching select students, classes in composition taught by Paul Hindemith and Aaron Copland, and opera by Herbert Graf of the Metropolitan Opera. In addition there were lectures on musical history, form and style, and vocal and instrumental instruction by Symphony members.

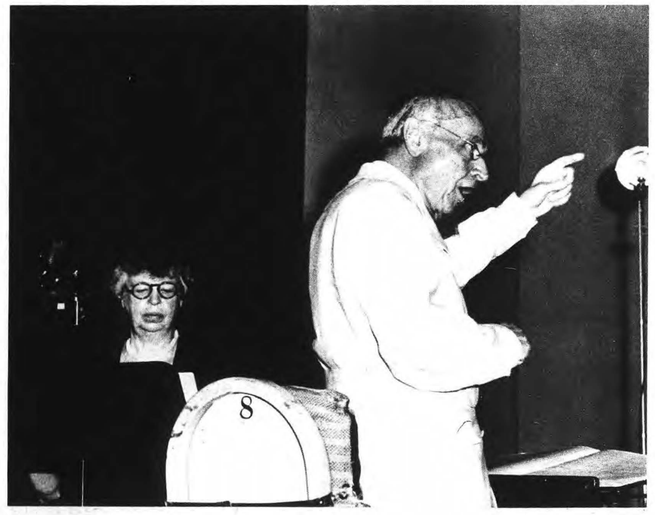
By 1942 five distinct departments had emerged: Conducting, orchestral and choral; Orchestral and Chamber Music, which included the Berkshire Music Center Orchestra and the important addition of a chamber music program, currently emphasized at the Center; Composition; Opera; and the Department of Music and Culture. The opera program for advanced singers combined the study of classical and modern roles with actual stage experience. Each year that opera remained part of the curriculum one complete production was mounted. In 1941 it was *Così fan tutte;* other productions ranged from Mozart's *Idomeneo* to *The Tender Land* by Copland, *The Princess on the Pea* by Toch, and several premieres, such as the American premiere of Benjamin Britten's *Peter Grimes,* commissioned by Koussevitzky. (The maestro had met the young composer, told him of opera activity at Tanglewood and wondered if he would write an opera. Skeptical, Britten wanted to know who would perform it and how he was to live while writing it. Koussevitzky answered, "We will perform it," and asked how much money he needed. Britten named a price and Koussevitzky immediately wrote out a check.) *Peter Grimes,* which established Britten as one of the major contemporary opera composers, was performed at Tanglewood in 1946.

The Department of Music and Culture, from which evolved the Tanglewood Institute, required for admission only choral singing experience, and members of this department formed the Festival Chorus, besides studying and performing choral and instrumental chamber music.

At this time the Center offered all members varied lectures, classes in solfège, and, anomalously, what the brochures described as Country Dancing ("Country, Morris, and American square dances will be taught. These activities are an important addition to the social and recreational life of the Berkshire Music Center."). For accommodation, students were provided dormitory rooms at nearby schools or the opportunity to camp at the lake front where Symphony musicians, including the entire Roger Voisin family, had roughed it in the Festival's earliest days. Camping is still available on a limited basis.

The 1941 Tanglewood season of nine concerts was the most successful yet; attendance reached 95,000 and reserved seats were sold out for every concert. But war conditions, especially the shortage of gasoline, and the termination of a two-year Rockefeller Foundation grant prohibited full-scale activities of the Festival and the Berkshire Center from then until 1946. However, Dr. Koussevitzky, through the Koussevitzky Foundation, sponsored a third Berkshire Center season in 1942, and in 1944 and 1945 conducted a small chamber ensemble of Boston Symphony members in the first chamber festivals of Tanglewood, a Mozart festival the first season, and Bach-Mozart, the second. They caused a prominent critic to remark that ". . . these modestly proportioned festivals, originally designed to keep the Tanglewood musical tradition alive in wartime, have won for themselves a unique place in our musical life. It is to be hoped that they will become an annual event, for they constitute a project which has great validity over and above their wartime expediency." They have since remained a valuable part of the Festival.

Koussevitzky leading *Peter and the Wolf;* Eleanor Roosevelt, narrator, 1950



After its formative years, the Festival and the Center remained unchanged through the reign of Charles Munch, 1951-1962, except for expansion of the orchestra season to the present eight weeks and, in 1957, the addition to the Center of the study of contemporary music. Under Munch, as *Time* expressed it, "Tanglewood wilted sadly . . . Munch was little interested in teaching, weary from his long winter, remote from Tanglewood's earnest youthfulness."

Erich Leinsdorf, arriving as director in 1963, announced aphoristically, "Tanglewood is a tree with many branches. You can't tell which will wither away and which will blossom." Shortly afterward the opera department was thrown out. Leinsdorf saw no sense in staging operas at Tanglewood since it could not be done there in the grand manner with students. In 1965 (in accord with Koussevitzky's goals), the Music Center was reorganized into the Performance Department and the Tanglewood Institute.

The Performance Department awarded young musicians, having completed formal training, a stipend to allow them exclusive devotion to music, with emphasis on performance. Now called the Fellowship Program, it is comprised of Fellows, over age 21, and Associate Fellows, over 18, whose fees are paid but who receive no stipend—in total, about 150 members this year. Annually, about $65,000 in scholarships is awarded. All fellows participate in the chamber program of contemporary and baroque music directed by Gunther Schuller and Boston Symphony members, and present 12 concerts during the season. The Music Center Orchestra, made up entirely of fellows, will rehearse under the highly professional guidance of Leinsdorf, Copland, Wilson, Silverstein, and Schuller for seven full-length concerts this summer. Vocalists in the program sing in a chamber chorus and the Berkshire Festival Chorus. For composers ready to work in more advanced forms there is a composition course of weekly sessions with Gunther Schuller or Ernst Krenek. To qualify, students submit letters of recommendation and, if approved, several scores. In general, admission to the program is based on auditions.

When in 1966 Leinsdorf invited Boston University and the New England Conservatory of Music to direct Tanglewood Institute programs, he was certainly following the dictum of Koussevitzky who wrote in 1945: "Little did I think that my own early dream of a Music and Art Center in Moscow, in the heart of Russia, would find its realization in the heart of New England a quarter of a century later . . . The story of Tanglewood, however, is by no means completed—its future chapters are yet to be told. In 1938 I attempted to describe its soaring theme in a statement in which I said that the Berkshire Music Festival was 'the first step' toward the ultimate goal: 'The establishment of a great Music and Art Center.' For the 'rapid growth of American culture dictates its necessity as a historical mission and as a perennial contribution of America to art and culture.'" He further hoped it would become a creative center where great composers, artists, thinkers and scholars would gather. Leinsdorf also believed that the well-rounded musician must be aware and appreciative of the related arts. The following year both programs were expanded, with Boston University offering dance and art in addition to music and theater.

This year the Boston University Tanglewood Institute directs courses of four to eight weeks carrying college credit in music, art, theater, and dance. In addition to a general music seminar for performers, teachers, students, and amateurs, piano and voice seminars, workshops in ensemble literature, composition and orchestration, there is a special opportunity for about 70 outstanding high school juniors, Young Artists at Tanglewood. For eight weeks they will study privately, each week with a different member of the Boston University faculty or the Boston Symphony, and play in their own orchestra and chamber ensembles, preparing eight or nine concerts. Also of note, on the theater program is the Symposium-workshop for Playwrights for four professional writers with promising scripts who by invitation will be in residence. With access to an experienced company of actors they will see portions of their scripts in laboratory productions and receive criticism from Robert Lewis, Elliot Norton, and William Gibson.

Two sounds new to Tanglewood this summer will be the plucking of the sitar and an African drumbeat, emanating from a seminar in non-Western music, jazz, recent innovations in the teaching of theory, and advanced instrumental techniques—one of two six-week courses of the New England Conservatory Institute at Tanglewood. Both are designed to give music educators and graduate students in music direct experience with several vital aspects of twentieth century music which are unfortunately absent from most college curricula. The seminar's one-week studies of African music directed by Ghanaian drummer Desmund Tay, and of Indian music with Ravi Shankar and his troupe, emphasize performance techniques and their theoretical implications. The theory and improvisation of jazz and the theory and practice of aleatoric and chance music follow, and the seminar concludes with two weeks of advanced instrumental techniques. The second course, Contemporary Composition, involves exploratory compositions for various instruments and sonorities, to be performed and evaluated by the class, and a survey of contemporary educational theories.

Besides the myriad activities of the Tanglewood Institute and the Boston Symphony, there are several other concert series indicative of increased emphasis on contemporary music. New this year, at student suggestion, are Contemporary Trends Concerts in July—performances and seminars by popular groups representing significant artistic trends in contemporary music other than "classical": musical satire, non-Western music, jazz, and folk-rock. For the five-year-old Festival of Contemporary Music early in August, Gunther Schuller will conduct a concert by the Berkshire Music Center Orchestra, and new works commissioned by four young composers will be heard.

Not much new music will be performed at the Boston Symphony summer concerts; except during the first week or two, for understandable reasons the programs are generally repeats of the previous season. (Notable exception this year is the first concert performance of the Frager version of the Schumann piano concerto scheduled for August 3.) But the tremendous value of the Berkshire Music Center—inspiring and educating young musicians and commissioning new works—is obvious with a glance at listings of artists who trained at Tanglewood with such teachers as Ibert, Babbitt, Dallapiccola, Isaac Stern, Stravinsky, Piatigorsky, Milhaud, Robert Shaw, and Messaien. The listing of their students includes such famous names as Leonard Bernstein, Robert Craft, Leontyne Price, Lukas Foss, Leonard Pennario, Thomas Schippers, Zubin Mehta, Seiji Ozawa, Frederick Fennell, Seymour Lipkin, and Lorin Maazel.

It is certainly hoped that Mr. Leinsdorf's successor will continue to develop Tanglewood as Serge Koussevitzky envisioned—a palace of the arts where young talent and great artistry commingle. □

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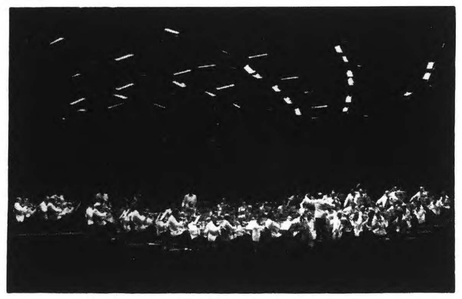

The Boston Symphony Orchestra performs in Tanglewood Shed

"TANGLEWOOD, U.S.A.," The Home of the Berkshire Music Center

SESAC MUSIC

THE COLISEUM TOWER
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NEW YORK, N.Y. 10019

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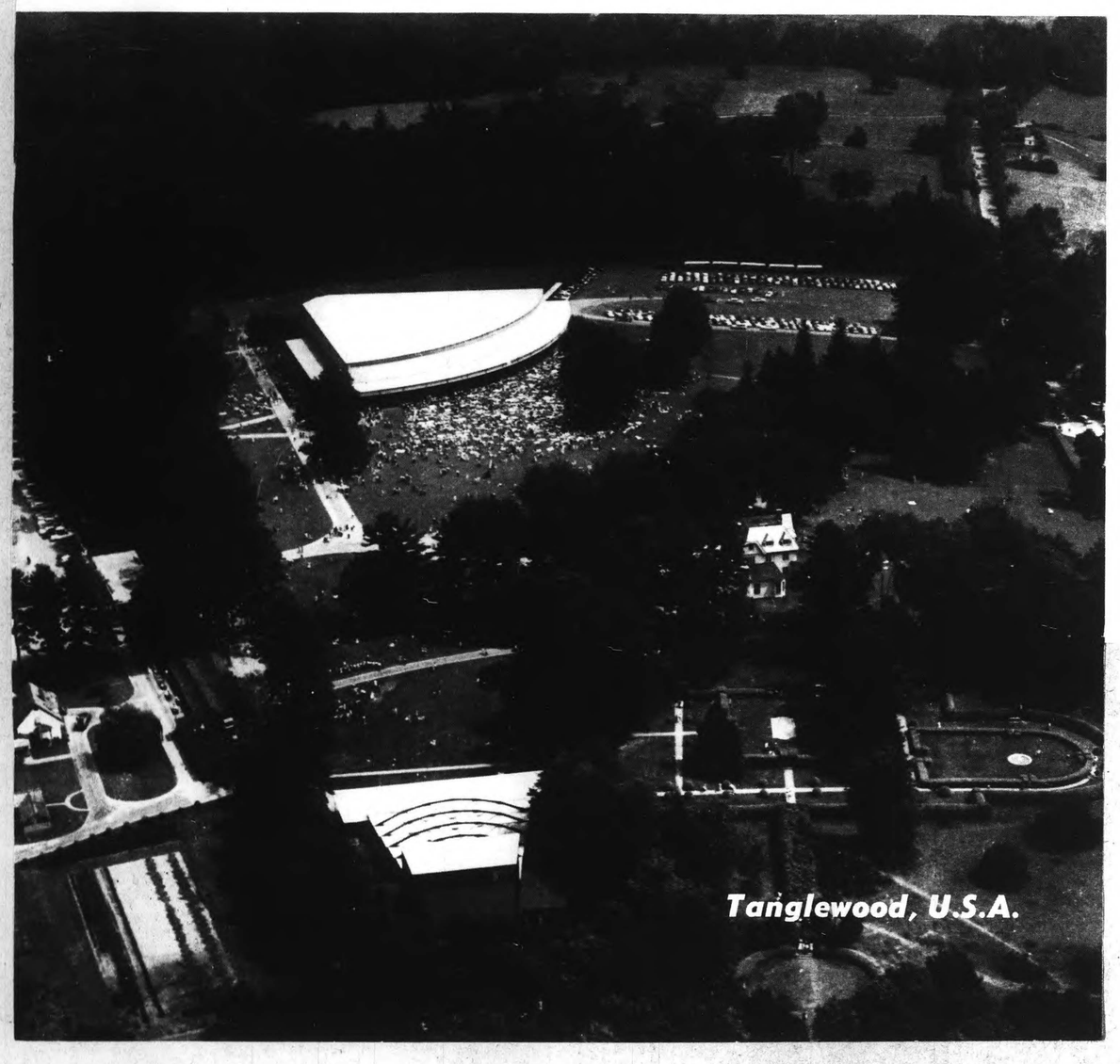


Each Summer, thousands upon thousands of music lovers from all over the world join some 400 students and journey to Lenox, Massachusetts, to attend the Berkshire Music Festival and to enjoy the luxury of outdoor concerts at Tanglewood.

The Berkshire Music Center was founded in 1940 by Serge Koussevitzky as "a place for the contemplation and practice of music in its noblest aspects." The finest talents of the music world have contributed to each Summer's activities, teaching, performing, talking with the students and passing on their experience in the art of music. Thirteen of the conductors of the major orchestras in America today are alumni of the Center as are nearly ten percent of their orchestra members.

Located in a picturesque setting in the beautiful Berkshire Mountains of New England, Tanglewood affords the music lover an opportunity to devote his every moment to music, surrounded by the tranquility of nature. On June 30th of this year, in remarks delivered to the 1968 class, Erich Leinsdorf, director of the center, stated: "Dr. Koussevitzky said that Tanglewood is a place for those who long for a creative rest in the Summer." He advised the students, "Whatever you may get here, you may not think there's very much 'rest' involved. It is going to be a busy eight weeks. But there is a saying: of those to whom much is given, much is demanded. We ask much of music: in times of grief, we ask that it comfort us; in times of elation, we ask that it tell our joy; in times of doubt, we ask that it inspire us . . . and it does. But, in return, it asks much of us, too: discipline, dedication, faith and work."

The 1968 season is busy and SESAC is proud to be a part of this year's "Festival." Witold Lutoslawski's *"Concerto For Orchestra"* was performed by the Boston Symphony Orchestra under the direction of Stanislaw Skrowaczewski on July 19th.

Composed in 1954 and published by PWP, the Association of Polish Publishers, this work is internationally acclaimed as one of the composer's outstanding achievements, representing the sum total of his knowledge, invention and originality. The *"Concerto"* is a stirring work, inspired by folk motifs both genuine and imaginary.

Mr. Lutoslawski's *"Concerto"* is no stranger to the New England scene. The composer, himself, conducted the work at Dartmouth College in New Hampshire last Summer and the college's director, Mario de Bonaventura, directed some three other Lutoslawski works during the same program.

Other notable performances of the *"Concerto"* have been presented by the San Francisco Symphony Orchestra, the Detroit Symphony Orchestra and the Los Angeles Philharmonic. The *"Concerto"* is available on the Philips label, performed by the Warsaw Philharmonic Symphony Orchestra.

The Berkshire Music Festivals are known throughout the world. Its students each year consistently mold music opinions. As Dr. Leinsdorf said to this year's group: "Our alumni teach, perform, compose and write. They pursue the experiments that will some day, with good fortune, lead to entire new areas of music we have not yet experienced and now are understood by only an initiate few. They talk to the mass audience through television and introduce children to their musical heritage. Some, who no longer pursue professional careers in music, are active in other areas, from management to criticism to the not-lightly-to-be-dismissed chores of fund-raising. Some are the backbone of the increasingly demanding and knowledgeable audiences we need in our concert halls. In short, there is probably not a moment that passes now, when music is not made somewhere by one of our alumni, nor a community in which the Berkshire Music Center's influence is not felt. Its work is built splendidly and pervasively into the fabric of American musical life."

Concerts are contemporary, but Tanglewood's the same

By MARJORIE SHERMAN
Globe Society Editor

Pale fog wreathed up from the lake and drifted across Tanglewood. Buildings and bustle disappeared into its grey anonymity, and the thin decisive rain washed out the picnickers with their bare legs, bottles and blankets, until the great green lawns swept uncluttered to the clipped curve of the hedges.

Only the violins sounded somewhere, and the swift skim of the swallows, and it was like that unforgettable day when Serge Koussevitsky's dream took shape at last and there was a place for musicians to spend the Summer months learning and playing, a center for both the young and the experienced to share their talent, a gathering of the faithful friends of music, some of whom had made Tanglewood come true.

Rain pelted those early listeners, too, and the members of the Boston Symphony had moved, and played, and moved again, and still were rained on. So the Shed was built, and there was another memorable opening with the world of music there.

Serge Koussevitsky would have rejoiced in this week's lustrous visitors from India, including Ravi Shankar, Director of his country's fabulous Festival and holder of its highest music honors, the "Padma Bhusan" for "bringing the music of India to the world—and back to his own people."

Son of India's foremost living musician, Ustah Khan, Ali Akbar Khan plays the sarod and this year founded the Ali Akbar College in Sausalito, Calif.

These men and their Festival players brought the essence as well as the sound of their country to the misty silences of Tanglewood on Wednesday night. Mrs. Koussevitsky, her lustrous face glowing in tribute, listened, swathed in veilings as beautiful as any Indian Begum. She entertained the brilliant young company after their fascinating performance.

Boston Symphony's Joseph Silverstein, chairman of the Berkshire Music Center faculty, is another prime welcomer for the visitors in Tanglewood's first series of Contemporary-Trends Concerts. "A chance to talk as well as teach is vital to the future of everyone in music today."

All visitors, including next week's Rock pros, "The Association," are invited to "stay as long as you can" and their hosts are the men of magnitude like the BSO's Erich Leinsdorf ("There can be no barriers in music—and especially here where Serge

MRS. SERGE KOUSSEVITSKY

Koussevitsky founded the future of so many talented young musicians.")

The New England Conservatory's youngest president in its century of "firsts," vibrant composer-teacher Gunther Schuller, sparks the music activities of the Berkshire Music Center, feels that the "momentum in the media today, through recordings, TV, radio, as well as concerts, involves us all in a new awareness.

"The Center is offering the new aspects in both curriculum and concert programming."

And the audience of all ages matches the enthusiasm; dowagers with a rug tucked over their arthritic knees against the rain, a family of six from Michigan, even their five-year-old youngest mesmerized by the strange and beautiful sounds and people on stage. Rows of students of every race and creed listened intently, and went off afterwards arguing happily. The welcome mat is out for "The Association."

MORNING GLOBE
BOSTON, MASS.
CIRC. 234,100

JUL 26 1969 New England Newsclip

CONCERT SUB CLAR DE LUNA

Tanglewood - Salzburgul american

SEDIUL DE VARĂ AL ORCHESTREI SIMFONICE DIN BOSTON

ROBERT COPELMAN
CORESPONDENTUL NOSTRU DIN NEW-YORK NE SCRIE :

Să stai întins pe iarbă... să privești cerul înstelat... siluetele mărețe ale pădurii de coniferi să capete forme fantastice... gîndurile să zboare... să te „relaxezi", în timp ce una din cele mai celebre orchestre din lume execută o simfonie de Mozart sub bagheta lui Erich Leinsdorf sau a altui ilustru dirijor, toate acestea îți dau desigur o senzație nouă, neobișnuită.

La numai trei ore distanță de New York, și la și mai mică distanță de Boston, în munții Berckshire se află o mică localitate, TANGLEWOOD, devenită celebră în lumea întreagă de cînd orchestra simfonică din Boston și-a stabilit aici reședința de vară.

Pe drept cuvînt această localitate se numește „Salzburgul american", căci festivalurile muzicale ce se desfășoară aici ating prin frumusețea naturii și calitatea muzicii ce se execută, nivelul celor din Salzburg.

Ideia „muzicii sub clar de lună" a luat amploare în 1936 cînd după doi ani de activitate „Comitetul Festivalului Simfonic Berckshire" a invitat orchestra simfonică din Boston să dea 3 concerte sub un cort clădit în mod temporar la Holmwood, pe domeniul Vanderbilt în munții Berckshire. Sub conducerea lui Serge Koussevitzky au fost executate trei concerte simfonice, la care au asistat 15.000 de spectatori.

Succesul acestor concerte a făcut ca descendenții familiei Tappan să ofere în dar doctorului S. Koussevitzky și orchestrei din Boston un teren de 210 hectare, situat pe o superbă pajiște între munții Berckshire, ca sediu permanent al concertelor festivale ale orchestrei.

În luna august 1937, sub un cort construit cam... de mîntuială, orchestra a început seria concertelor. Dar la 12 august, pe cînd se desfășura cel de al doilea concert și orchestra executa „Cavalcada Walkiriilor" de Wagner, cerul s-a deschis, fulgerele au început să răzbată printre norii grei, tunetele să concureze cu tobele orchestrei și ploaia să cadă deasupra cortului, să inunde totul și — bineînțeles — să întrerupă concertul.

Această furtună a rămas cunoscută în istoria festivalului sub numele de „Furtuna celor $ 100.000", căci imediat după ce s-a terminat furtuna a început o campanie de colectare de fonduri pentru construirea unei clădiri adecvate desfășurării în bune condițiuni a festivalului.

Banii au fost colectați cu ușurință, astfel că la 4 august 1938 s-a inaugurat construcția ce există și azi, cu o capacitate de peste 6000 de locuri, clădită pe superba pajiște înconjurată de pădurile mărețe de coniferi ale munților Berckshire. Construcția este în formă triunghiulară, acoperișul este susținut de 78 stîlpi de oțel, iar între acești stîlpi sînt spații libere care lasă ca sunetele orchestrei să răzbată, afară, departe, peste toată întinderea pajiștei, avînd o acustică perfectă pînă în cel mai extrem punct.

Pentru cele peste 6000 de locuri de sub partea acoperită se vînd — începînd încă din iarnă — locuri numerotate. Dar alte cîteva mii de amatori de muzică ocupă din vreme pajiștea. Ei vin aici cu pături, perne, scaune sau fotolii pliante. Iau masa pe iarbă, se odihnesc, discută, admiră natura... se relaxează în adevăratul sens al cuvîntului. Țin să menționez că tineretul este în special atras de acest festival, un tineret dornic de cultură, de muzică excepțional de bine interpretată.

•

„Festivalul Berckshire" a căpătat cu timpul un renume internațional, venind aici peste 250.000 de spectatori anual. Timp de 8 săptămîni ei pot asculta 24 concerte simfonice care se desfășoară vineri și sîmbătă seara și duminică în matineu — iar în restul săptămînii opt repetiții generale cu public, opt concerte de muzică de cameră și peste 50 concerte oferite de cei 300 studenți ai cursurilor de vară ce se țin în Centrul Muzical Berckshire.

Succesul extraordinar al festivalului nu rezidă numai în frumusețea peisajului ci și în calitatea excepțională a orchestrei din Boston (106 executanți) și mai ales a faimoșilor dirijori pe care i-a avut orchestra — enumerăm pe Pierre Monteux, Serge Koussevitzky, Charles Munch (actualmente bolnav, astfel că a trebuit să anuleze un concert ce fusese anunțat că va fi dirijat de dînsul), iar în 1962 Erich Leinsdorf. Această orhestră este renumită în lumea întreagă prin turneele pe care le-a făcut, prin cele peste 31 milioane de discuri imprimate și vîndute precum si prin retransmisia concertelor de către 65 de stații de radio din Statele Unite și Canada și prin emisiunile de la televiziunea americană, canadiană și din alte 20 țări.

•

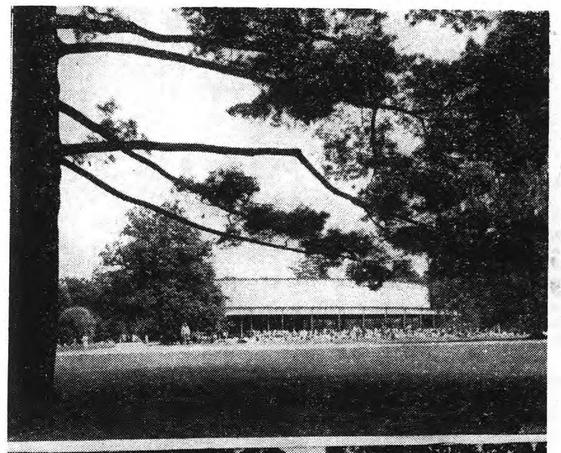
Conducerea muzicală a orchestrei din Boston va fi preluată începînd cu stagiunea muzicală 1969/1970 de către dl. WILLIAM STEINBERG.

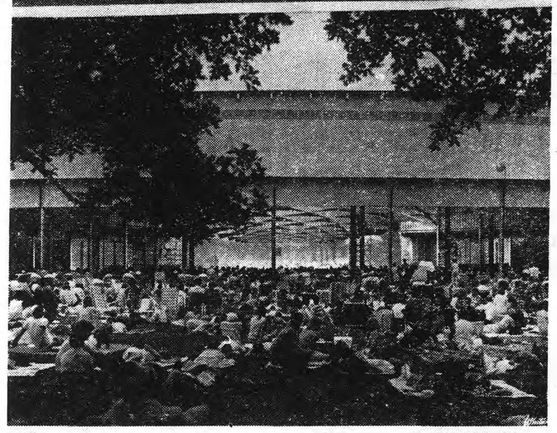
În pauza concertului la care am asistat, am avut ocazia de a discuta cu dl. William Steinberg — care dirija acest concert. D-sa a venit în Statele Unite în anul 1938 la invitația personală a lui Arturo Toscanini, ca dirijor asociat al orchestrei NBC din New York. Apoi a preluat conducerea muzicală a orchestrei simfonice din Pittsburgh si în 1958 si pe aceia a orchestrei London Philarmonic (timp de doi ani a avut conducerea muzicală a ambelor orchestre).

Amintim că în cadrul Festivalului se execută muzică clasică, modernă și contemporană.

Bucuria muzicii, împletită cu încîntarea naturii, iată ce oferă un week-end la Tanglewood.

ROBERT COPELMAN





SUS: Vedere generală a sălii de concert
MIJLOC: Publicul care nu are locuri în sală, ascultă concertele așezat pe pajiște
JOS: Aspect din timpul unui concert

Dirijorul WILLIAM STEINBERG

REVISTA FAMILIEI

132

the lively world

by Milton R. Bass

THERE HAS ALWAYS been a great deal of controversy about how important the conductor of a symphony orchestra is to the quality of the music being performed. There are some who maintain you could give a monkey a stick, place him on the podium and the result would be no different than if you had any of the major conductors up there. A good, well-trained orchestra, they say, can play well no matter what kind of booby is up in front of them. Who trained the orchestra in the first place is a subject that never comes up with these people.

* * *

IT IS INTERESTING each summer to inspect the guest conductors at Tanglewood as they take the Boston Symphony Orchestra, one of the world's finest, through its paces. Every little movement has a meaning all its own, and the reaction of the orchestra as a whole to the guest conductor is a phenomenon all by itself.

One concert had a 32-year-old conductor who so blended his body movements and facial expressions into the music that he created a physical tension of his own as he literally swung his way through Boccherini, Bach, Handel and Haydn. The orchestra responded with verve and the result was a happy combination of music and dance with the conductor and the orchestra moving their bodies in happy harmony. The music snapped out of the instruments with such joyous control that there was visual as well as aural reaction. You blended into the being of the orchestra and the conductor and the music they were making.

* * *

A WEEK LATER the guest conductor was a stern-looking, erect individual in his middle years who confronted the music and the musicians in a most formal manner. The orchestra sat there impassively during the performance of Berlioz and Dvorak, playing as correctly as always but without any of the romantic lyricism that was demanded. They made music, they made excellent music, but they were one part of the making, the conductor was another part, the music was a third part and the audience was another part. There was no enfolding of the parts as there had been the week before, there was no spontaneous physical activity by the orchestra, no extra swinging of shoulders or heads or hearts or souls.

* * *

IN A SITUATION like this the attention wanders. You can close your eyes and listen to the music as music, but this is something you can do with a recording and a good stereo system. The liveness, the humanness were missing.

And then as my gaze wandered over the rows in front of me, I caught sight of a middle-aged woman who was not having my problem, who was so lost in Dvorak's Symphony No. 7 in D Minor that her whole being was being poured out with the music. She swayed and bobbed her head and smiled and nodded and beamed as each familiar strain hit her ears. She knew the symphony as well as the conductor did and moved her eyes to each instrumental section just before it was due to come in, anticipating every little nuance of the composer and his creation.

And through her I was given an added dimension of pleasure in the music I was hearing. I glued my eyes to her rather than to the conductor and the orchestra, enjoyed her enjoyment and followed her leads to what was to come.

And since all good columns should have a moral, here is a parable. When a man asked me who that conductor was who was with me last night, I told him that that was no conductor, that was a lady.

Erich Leinsdorf conducts Boston Symphony Orchestra in Tanglewood Fest Shed.

L. 2. Press - Staton 2. Advance + Newark Star Ledger 7-21-'68

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900

JUL 25 1968

New England Newsclip

William Carney

Legs and arms on Tanglewood lawn are jumbled around face hidden by new BSO program.

Critic-at-Large

Tanglewood Is Tops As Cultural Facility

By BYRON BELT

Tanglewood, the summer home of the Boston Symphony Orchestra and the Berkshire Music Center, is probably one of the most influential cultural facilities in the world. In 1938, Miss Mary Aspinwall and Mrs. Gorham Brooks gave 210 acres and a handsome frame estate house to the Boston Symphony. Coming to summers after initial experimental concerts by the orchestra and its famed conductor, Serge Koussevitsky, the gift assured Lenox, Mass. of culturally active summers for time to come.

Byron Belt

The huge music shed was erected at Tanglewood for the 1938 season, and its 6,000 seat capacity has been one key to the Berkshire festival success through the years. Unlike Saratoga, where the New York City Ballet is in residence in July and the Philadelphia Orchestra in August, Tanglewood is completely dominated by the magnificent Boston Symphony.

Erich Leinsdorf, the present music director, will relinquish his post at the conclusion of the Berkshire season in 1969. Meanwhile, his tremendous energy and talents are everywhere felt, from the fact that he conducts a majority of the concerts, to his influence as head of the school, which is run in cooperation with New England Conservatory and Boston University.

* * *

THE ORCHESTRA performs each Friday and Saturday evenings and Sunday afternoons through Aug. 25th.

General admission ticket on Fridays provides a particularly excellent Tanglewood buy. For $2.50, visitors may attend a "weekend prelude" featuring music and artists appearing during the orchestral concerts, in performances for small ensemble.

On the Friday of the festival opening (July 5) the 7 p.m. prelude featured two sonatas for violin and piano of Mozart, performed by pianist Lillian Kallir and violinist James Oliver Buswell IV. The 9 p.m. orchestral program was also all-Mozart, with young Buswell as soloist in the first concerto for violin and orchestra, and with Leinsdorf directing the marriage of Figaro overture and the "Posthorn" serenade.

Lillian Kallir is an outstanding pianist, and her strength, taste and forward thrust lent great vitality to the two sonatas. For his part, James Oliver Buswell IV is a technically sure but extremely bland performer. Perhaps playing comes too easily for him, and certainly he has been vastly overpromoted by his commerical management. In recent performances in recital, and the Boston Symphony, he has failed to strike a sympathetic chord with his listener., and does not seem to communicate overly well to audiences as a whole.

* * *

ON AUG. 19 and 20 Lillian Kallir, with her pianist husband, Claude Frank, will be a welcome guest at Philharmonic Hall as part of the "Midsummer Serenades" devoted to Mozart and Haydn. I would urge readers not to miss them.

Leinsdorf has many detracters and he is not always a warm and communicative musician himself. But for the Tanglewood opening, he and his orchestra were in fine fettle. Both the Figaro overture and the serenade bubbled along with a lithe buoyancy to be marveled at. This was Mozart at once aristocratic and human, totally delightful. The solo performers and ensemble were impeccable.

While the accoustics of the shed are outstanding, and hearing on the lawn is remarkably clear and strong, the building itself and the hard folding chairs are real horrors. Eero Saarinen designed two handsome smaller theaters for the school and it is a tragedy that he could not have lived to provide a new concert hall.

Great music and performances blend into a setting of such pastoral beauty as to inspire poets. Nathaniel Hawthorne lived on the grounds for a year in 1850 and wrote the "House of Seven Gables" and planned his "Tanglewood Tales" while in Lenox. A replica of his house may be seen on the grounds. The view overlooking Lake Mahkeenac is simply great, and wandering the grounds and eating one of the traditional box suppers are part of the special delights of any visit to Tanglewood.

* * *

WEEKEND visitors to the Tanglewood area will find such a wealth of things to see and do that they will promise, as I have been doing for years, to go up for an entire summer one year. From the many riches, I would say three things are absolute musts: The Saratoga and Berkshire festivals and Williamstown.

Williamstown is named for a revolutionary colonel, Ephraim Williams Jr., who set up a trust in his will for the establishment of a free school in West Hoosuck, provided the town change its name to Williamston. The school was opened in 1791 and Williams College is one of the oldest and finest of America's smaller universities.

The town of Williamstown is exceptionally lovely, with tree-lined streets and almost movie-set old houses of great character and charm. Williamstown is fortunate enough to have become the home of possibly the finest small art museum in the country, the Sterling and Francine Clark Art Institute.

* * *

IMAGINE, if you can, a snow-white marble neo-classic anachronism of a building nestled snugly into the rolling hills of a small Massachusetts village. Surround this pure marble mausoleum with splint-rail fencing and have cows grazing within a hundred feet of the front door. Then move from this unique exterior inside into one of the most beautifully arranged and lit exhibits of fine art imaginable.

The clarks built their bomb-proof museum in Williamstown because they feared the dangers of nuclear war for their home, New York City. The museum was opened in 1955 and fully lives up to its donors' dedication "not for the noisy applause of today, but for the quite approbation of enternity."

The Clark Museum is almost exactly the right size. Each room has a number of treasures, each of which is ideally displayed for relaxed contemplation and enjoyment. No typical museum exhaustion will result from a visit but the quite atmosphere and unusually well-preserved art provide a true balm for city visitors.

* * *

RENOIR does not happen to be my favorite artist, but there are 30 of his works on display, as well as a large number of other romantic and impressionist painters. The collection ranges from the 15th to the 20th Century, but the emphasis is clearly upon the 19th Century in its various guises.

Among the highlights for us were a "Virgin and Child With Four Angels" by Piero Della Francesca, Rubens' oft-reproduced "Holy Family Under an Apple Tree" and a really outstanding Turner seascape. The Silver collection is one of the finest anywhere, with particularly notable pieces by Paul Revere and Paul de Lamerie.

The Williamstown Theater provides quality drama all summer and along with the Berkshire Playhouse in Stockbridge and Ted Shawn's dance festival at Jacob's Pillow provides additional quaity entertainment for those not exhausted by the endless possibilities of the area.

Every kind of artistic taste may be satisfied in the Berkshires and I can think of no area that is working harder to maintain the quality of its environment and yet offer a comfortable and lively spot for people to have a complete change less than four hours from New York.

Massachusetts Arts Council Announces Programs

The Council on the Arts and Humanities of the Commonwealth of Massachusetts has been voted $130,000 by the Legislature. Its projects to date in 1968 involved a total cost of $107,300.

John R. Watts, Chairman of the Council, announced at the State House that the Council's support of these programs has amounted to $60,000 with the balance being matched by local arts organizations, business and civic groups.

These programs included eight symphony orchestra concerts for children from New Bedford to North Adams. 80 chamber music concerts in elementary schools for more than 30,000 pupils, a regional arts festival for Berkshire County, and reduced ticket prices for professional theatre productions for members of social agencies and educational institutions.

In addition, the Council is currently providing partial support for professional workshops in the visual arts and theatre for high school students, a traveling summer "jazz wagon," a concert of Haydn's "The Creation," a project in grassroots theatre, and 12 neighborhood arts councils for the Boston Summer Neighborhood Arts Festival.

The funds voted by the Legislature include $30,000 in the Governor's deficiency budget and $100,000 for the next fiscal year.

In addition to these funds for state sources, Mr. Watts said that the Council has applied for a $50,000 Federal matching grant for the fiscal year beginning July 1. If Congress approves the appropriation for the National Endowment for the Arts, the Massachusetts Council plans to use these funds in the following areas:

The Springfield Theatre Company, Stage/West, will provide a program of high school matinees to schools in Western Massachusetts, particularly in the Springfield, Holyoke, and Chicopee areas. It is estimated that 18,000 high school students will be served.

The Council also plans to make these Federal funds available, on a matching basis, to regional and community arts festivals that wish to improve the quality and variety of their programs with professional attractions formerly unavailable because of prohibitive costs to the community.

In addition, the Council will work with the Boston Symphony Orchestra to bring children from culturally and economically disadvantaged areas to the Berkshire Music Center for a day of experience with the arts at Tanglewood. One of the loveliest sites in Massachusetts and the center of a world-famous music festival, Tanglewood has been literally and figuratively out of reach to many children who might benefit greatly by exposure to the music and the setting.

The orchestra assistance project begun this spring resulted from a study the Council made last year of symphony orchestras in Massachusetts. This study reported that "the citizens of the Commonwealth are relatively well served with . . . symphony orchestra concerts . . . The areas of great weakness . . . are those involved with young people." There has been an appalling lack of children's concerts by all of the orchestras in the Commonwealth. In 1967, a total of only 32 such concerts was provided by all the orchestras in the state.

The orchestra assistance project encourages civic and regional orchestras to provide additional services, primarily in the form of concerts for children, and to expand their programs for their communities. Council funds for these concerts were matched, on a dollar-for-dollar basis, by the orchestras, schools, or civic associations.

More than 15,000 children attended the concerts this spring. The participating orchestras were the Berkshire Symphony Orchestra, the Boston Symphony Orchestra, the Brockton Symphony Orchestra, the New Bedford Symphony Orchestra, the Pioneer Valley Symphony, the Springfield Symphony Orchestra, and the Worcester Symphony Orchestra.

Mr. Watts went on to say that the recent appropriation of the Legislature will make it possible to expand the work of the Council into new areas serving the artist and the citizens of the Commonwealth, who are the audience for the arts.

JAMAICA PLAIN CITIZEN
BOSTON, MASS.
WEEKLY CIRC. 2,350
JUL 18 1968 New England Newsclip

MESSENGER
AVON, MASS.
[illegible] 400
AUG 15 1968 New England Newsclip

HERALD
RANDOLPH, MASS.
WEEKLY CIRC. 3,200
AUG 15 1968 New England Newsclip

Mass. Arts Council Receives State Grant

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SUNDAY CAPE COD
HYANNIS, MASS.
CIRC. 13,800
JUN 30 1968 New England Newsclip

Legislature Votes Arts Council $130,000

The Council on the Arts and Humanities of the Commonwealth of Massachusetts has been voted $130,000 by the legislature, it was announced today. Its projects to date in 1968 involved a total cost of $107,300.

John R. Watts, council chairman, announced at the State House that the council's support of these programs has amounted to $60,000 with the balance being matched by local arts organizations, business and civic groups.

Area Interest

The council's activities have included two programs of interest to northern Berkshire.

In the first, the council worked with the Mt. Greylock Regional Arts Festival earlier this year in a three-day program of concerts, art lectures, dance recitals, band workshops, and film showings for students, teachers, and a general audience. A total of 3,600 people participated in the festival.

And in the second, the Berkshire Symphony Orchestra participated, with other regional orchestras in a council supported program to give children's concerts. These concerts were attended by more than 15,000 preschool, elementary and high school age young people throughout the state.

In another program, the council made possible reduced ticket prices for professional theater production for members of social agencies and educational institutions.

In addition, the council is currently providing partial support for professional workshops in the visual arts and theater for high school students, a traveling summer "jazz wagon," a concert of Haydn's "The Creation," a project in grassroots theater, and 12 neighborhood arts councils for the Boston Summer Neighborhood Arts Festival.

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U.S. Aid Sought

In addition to these funds for state sources, Mr. Watts said that the council has applied for a $50,000 Federal matching grant for the fiscal year beginning July 1. If Congress approves the appropriation for the National Endowment for the Arts, the Massachusetts Council plans to use these funds in the following areas:

The Springfield Theatre Company, Stage-West, will provide a program of high school matinees to schools in Western Massachusetts, particularly in the Springfield, Holyoke, and Chicopee areas. It is estimated that 18,000 high school students will be served.

The council also plans to make these Federal funds available, on a matching basis, to regional and community arts festivals that wish to improve the quality and variety of their programs with professional attractions formerly unavailable because of prohibitive costs to the community.

In addition, the council will work with the Boston Symphony Orchestra to bring children from culturally and economically disadvantaged areas to the Berkshire Music Center for a day of experience with the arts at Tanglewood.

The orchestra assistance project begun this spring resulted from a study the council made last year of symphony orchestras in Massachusetts. This study reported that "the citizens of the Commonwealth are relatively well served with . . . symphony orchestra concerts . . . The areas of great weakness . . . are those involved with young people." There has been an "appalling" lack of children's concerts by all of the orchestras in the Commonwealth the study found. In 1967, a total of only 32 such concerts was provided by all the orchestras in the state.

Children's Concerts

The orchestra assistance project encourages civic and regional orchestras to provide additional services, primarily in the form of concerts for children, and to expand their programs for their communities. Council funds for these concerts were matched, on a dollar-for-dollar basis, by the orchestras, schools, or civic associations. More than 15,000 children attended the concerts this spring.

The participating orchestras were the Berkshire Symphony Orchestra, the Boston Symphony Orchestra, the Brockton Symphony Orchestra, the New Bedford Syymphony Orchestra, the Pioneer Valley Symphony, the Springfield Symphony Orchestra, and the Worcester Symphony Orchestra.

TRANSCRIPT (e)
NORTH ADAMS, MASS.
CIRC. 13,350
JUN 26 1968 New England Newsclip

State Legislature Votes Art Council $130,000

The Council on the Arts and Humanities of the Commonwealth of Massachusetts has been voted $130,000 by the Legislature. Its projects to date in 1968 involved a total cost of $107,300.

John R. Watts, chairman of the council, announced at the State House that the council's support of these programs has amounted to $60,000 with the balance being matched by local arts organizations, business and civic groups.

These programs included eight symphony orchestra concerts for children from New Bedford to North Adams, 80 chamber music concerts in elementary schools for more than 30,000 pupils, a regional arts festival for Berkshire County, and reducted ticket prices for professional theater production for members of social agencies and educational institutions.

In addition, the council is currently providing partial support for professional workshops in the visual arts and theater for high school students, a traveling summer "jazz wagon," a concert of Haydn's "The Creation," a project in grassroots theater and 12 neighborhood arts councils for the Boston Summer Neighborhood Arts Festival.

The funds voted by the Legislature include $30,000 in the Governor's deficiency budget and $100,000 for the next fiscal year.

In addition to these funds for state sources, Mr. Watts said that the council has applied for a $50,000 federal matching grant for the fiscal year beginning July 1. If Congress approves the appropriation for the National Endowment for the Arts, the Massachusetts Council plans to use these funds in the following areas:—

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The council also plans to make these federal funds available, on a matching basis, to regional and community arts festivals that wish to improve the quality and variety of their programs with professional attractions formerly unavailable because of prohibitive costs to the community.

In addition, the council will work with the Boston Symphony Orchestra to bring children from culturally and economically disadvantaged areas to the Berkshire Music Center for a day of experience with the arts at Tanglewood. One of the loveliest sites in Massachusetts and the center of a world - famous music festival, Tanglewood has been literally and figuratively out of reach to many children who might benefit greatly by exposure to the music and the setting.

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The participating orchestras were the Berkshire Symphony Orchestra, the Boston Symphony Orchestra, the Brockton Symphony Orchestra, the New Bedford Symphony Orchestra, the Pioneer Valley Symphony, the Springfield Symphony Orchestra, and the Worcester Symphony Orchestra.

NEWS (e)
SPRINGFIELD, MASS.
CIRC. 98,600
JUN 25 1968 New England Newsclip

134.

Trips Planned For Residents

The United Neighborhood Council will take a trip to Rocky Point on Wednesday, July 10. It is the second of a series of trips made possible by a $10,000 grant to the council by the Episcopal Diocese of Massachusetts.

Fourteen buses will be available to transport 700 adults and children. The buses will leave from seven neighborhood centers including Harbor Terrace, Hillside Manor, Sunset Hill, Columbia, Bedford, Flint and Rodman-Tecumseh areas.

The buses will arrive at each center at 8 a.m. and depart at 9 a.m. At the park, following lunch, an unlimited rides policy will exist on the majority of amusements in the afternoon. Buses will leave for Fall River at 4 p.m.

On the first of the series of trips, some 38 children will bus to Tanglewood, where they will be guests of Massachusetts to hear the Boston Symphony Orchestra.

A trip to the Museum of Science in Boston is scheduled for Wednesday, Aug. 7, for 700 children. Tentative plans include a trip to Fenway Park in August for some 700 children.

The neighborhood council is sponsored by Citizens for Citizens, Inc.

HERALD NEWS (e)
FALL RIVER, MASS.
CIRC. 40,200

JUL 5 1968 New England Newsclip

First Federal Is Offering Bus Trips To Three Cultural Events

Three bus trips to points of cultural interest are in the planning stage at the First Federal Savings of East Hartford. The trips are planned for different days of the week and at different times of day, in order to make at least one of them possible for everyone. With outdoor eating facilities available in all three places, it is planned to use picnic meals, with each person responsible for his own, either individually or in group planning.

The tentative plans are as follows:

Thursday, July 11: An evening performance of "As You Like It" at the Shakespeare Theatre in Stratford, leaving East Hartford at 5. The cost of the trip, including transportation and admission to the theatre, will be $7

Sunday, July 21: An after noon performance by the famed Boston Symphony Orchestra at Tanglewood. Erich Leinsdorf is the conductor and Grant Johannesen the piano soloist. The group will leave East Hartford at 10. The cost of the trip will be $9.

Wednesday, July 31: A matinee performance of "Allegro" by Rodgers and Hammerstein at the Goodspeed Opera House in Haddam. This will be prededed by a visit to the picturesque Gillette Castle which is nearby. The bus will leave East Hartford at 10. The cost is $7.

Further information about these trips and reservation blanks may be obtained at the First Federal Savings of East Hartford or at any of its branches. Since reserved seat tickets for the performances must be ordered well in advance, it is essential that reservations be made promptly. Applications will be accepted in the order of their receipt when accompanied by payment. Checks should be made payable to community services - First Federal Savings. They may be mailed to Miss Doris Rayner at the bank, located at 1137 Main St., or left with the receptionist at the bank or its branch offices.

THE INQUIRER
SO. WINDSOR, CONN.
WEEKLY CIRC. 2,700

JUN 27 1968 New England Newsclip

Some Trip Spots Open

A few places are still available for the trip to the Berkshire Festival at Tanglewood, scheduled for Sunday, July 21. This is one of the popular trips sponsored by the First Federal Savings of East Hartford as part of its Community Services activities.

The cost of the trip, including admission to the afternoon performance by Boston Symphony Orchestra, is $9.00. Further information and details may be obtained by calling the bank - Tel: 289-6401. It is important that reservations be made promptly.

GAZETTE
EAST HARTFORD, CONN.
WEEKLY CIRC. 6,350

JUL 11 1968 New England Newsclip

Tanglewood trip

The annual trip to Tanglewood, summer home of the Boston Symphony Orchestra, has been set for Sunday, Aug. 18 by the YWCA of greater Rhode Island. A chartered air-conditioned bus will leave the Providence building, 54 Jackson St. at 9 a.m.

Tanglewood is located in the Berkshires at Lenox, Mass. The group will have luncheon on the festival grounds, picnic if they wish to bring their own, and will stop in Lee for dinner following the concert. The Beethoven program, to be conducted by Erich Leinsdorf, is scheduled for 2:30 p.m.

Mrs. Dorothy Lunney is the YWCA director of trips and tours and may be reached at the Providence building, 861-2910. A brochure will be mailed upon request.

ITEM (e)
CLINTON, MASS.
CIRC. 3,666

AUG 20 1968 New England Newsclip

VISITOR
PROVIDENCE, R. I.
WEEKLY CIRC. 60,300

JUL 26 1968 New England Newsclip

YWCA Slates Tanglewood Trip

Sunday, Aug. 18, has been set for the annual trip to Tanglewood, summer home of the Boston Symphony Orchestra. The air-conditioned, chartered bus will leave the Providence building of the YWCA of Greater Rhode Island, 54 Jackson Street, at 9 a.m.

The Beethoven program, scheduled for 2:30 p.m., will be conducted by Erich Leinsdorf.

Tanglewood is located in the Berkshires at Lenox, Massachusetts. The group will have luncheon on the festival grounds (picnic if they wish to bring their own) and will stop in Lee for dinner following the concert.

Mrs. Dorothy Lunney is the YWCA director of trips and tours and may be reached at the YWCA, 861-2910. A brochure will be mailed upon request.

'Trips And Tours' Plan To Attend Music Festival

The Trips and Tours Club of the YWCA will sponsor a trip to the Berkshire Music Festival at Tanglewood in Lenox, Mass. August 18 to hear the Boston Symphony under the direction of Eerich Leinsdorf.

The bus chartered for the trip will leave the YWCA parking lot at 9:30 a.m. and should arrive at Tanglewood in time for a snack at the Cafeteria, or one may bring a box lunch to be enjoyed on the spacious grounds.

A tour of the grounds may be made before the performance at 2:30 p.m. After the performance the group will stop for dinner on the way home.

Tanglewood, summer home of the Boston Symphony Orchestra, is on a beautiful 200-acre estate. Hawthorne Cottage is on the Tanglewood grounds. Here Hawthorne wrote and collected material for Tanglewood Tales. It was destroyed by fire in 1891 and rebuilt in 1948.

Miss Marguerite W. Bedigie, advisor, announces that payments for reservations must be made by July 15, 1968.

At the present time the capacity of the bus is complete. However, inasmuch as there usually are cancellations for emergencies, names of those interested will be placed on a waiting list for future reference. YW membership is required.

For further information, please call the YWCA office or he advisor.

JOURNAL (e)
MERIDEN, CONN.
CIRC. 9,450

JUL 15 1968 New England Newsclip

RECORD (M)
MERIDEN, CONN.
CIRC. 20,400

JUL 13 1968 New England Newsclip

Tanglewood Treat For Rotary Ladies

A treat is in store for the honored guests in the observance of the annual Clinton Rotary Club "Ladies Night" when the ladies will be treated to an evening at the Pops Concert at Tanglewood in the Berkshires.

At 4:30 this afternoon, 40 Rotarians, their wives and friends, left Clinton for Tanglewood where they wil enjoy Arthur Fiedler and his Pops Orchestra from front row seats. Peter Nero, renowned pianist, will be the featured solo artist.

A "picnic on wheels" was another event planned for the ladies while enroute to Tanglewood.

TIMES (M)
NEW YORK, N. Y.
CIRC. 767,250

JUN 23 1968 New England Newsclip

SUNDAY JOURNAL
PROVIDENCE, R. I.
CIRC. 204,800

JUL 21 1968 New England Newsclip

Summer Roundup Of Rail Excursions

By ROBERT MEYER Jr.

WHATEVER else is happening in the realm of railroad passenger service, the annual revival of summertime excursions renews hope among some rail enthusiasts that at least a few carriers will continue to provide room on their tracks for something other than freight.

Some notable examples of excursion trips are offered by the New Haven Railroad, the Penn Central Railroad and the Long Island Rail Road, all of which operate out of New York.

The New Haven is promoting one-, two- and three-day tours of southern New England. Among these is a one-day trip to Old Sturbridge Village, Mass., for $9.50 for adults and $6.50 for children. The package covers transportation and admission to the grounds of the re-created Colonial settlement.

Four Sundays

Trips to Old Sturbridge Village are scheduled on four Sundays—July 14, Aug. 18, Sept. 15 and Oct. 13—but a minimum of 25 persons is required. Upon special request, the New Haven will operate the tour on any other Sunday for 25 or more persons.

From now through Sept. 8, the New Haven will offer daily rail-steamer cruises from New York to Block Island, R.I., charging $8.65 for adults and $4.35 for children. The schedule allows two hours for sightseeing on Block Island and a two-and-one-quarter-hour ride by steamer each way between New London, Conn., and the island.

Since the American Shakespeare Theater in Stratford, Conn., is on the route of the New Haven, the carrier is offering reduced coach fares good any day from now through Sept. 15. One- or two-day round-trip tickets cost $3.67.

Tanglewood Festival

Eight Sunday trips to the Berkshire Music Festival between July 7 and Aug. 25 are also offered by the New Haven. The $8.95 package covers rail and bus transportation from New York to Tanglewood in Lenox, Mass., and general admission to the afternoon concert. The price for children between 5 and 12 is $6.50.

Transportation is free for children under 5, but a general admission ticket is required. The carrier insists that tour tickets be purchased in advance.

The Penn Central is offering one-third off its regular fares for one- or two-day, round-trip tickets to Philadelphia, Wilmington, Del., Baltimore and Washington. These weekend excursion fares from New York are $5.75 to Philadelphia, $7.25 to Wilmington, $11.70 to Baltimore and $14.20 to Washington. Children between 5 and 11 travel at half fare.

On the Labor Day weekend, the excursion tickets will be valid for an extra day, with return permitted on Sept. 2.

Mystic Seaport

The preserved New England seafaring community of Mystic Seaport in Mystic, Conn., is the destination of excursions offered by both the New Haven and the Long Island Rail Road. The New Haven has scheduled one-day round trips every Saturday and Sunday between now and Oct. 13 at $4.65 for adults and half fare for children.

Reduced admission to Mystic Seaport — $2 for adults and 75 cents for children — can be obtained by presenting the return portion of the New Haven excursion ticket.

The Long Island's Mystic Seaport tour uses a train, a bus and a boat. The train leaves Pennsylvania Station at 8:44 A.M. and arrives in Greenport, L.I., two hours and 50 minutes later. The bus takes passengers to Orient Point, L.I., to connect with regular ferry service to New London. From there, another bus completes the trip to Mystic. Arrival back at Pennsylvania Station is scheduled for 11:05 P.M.

Admission Included

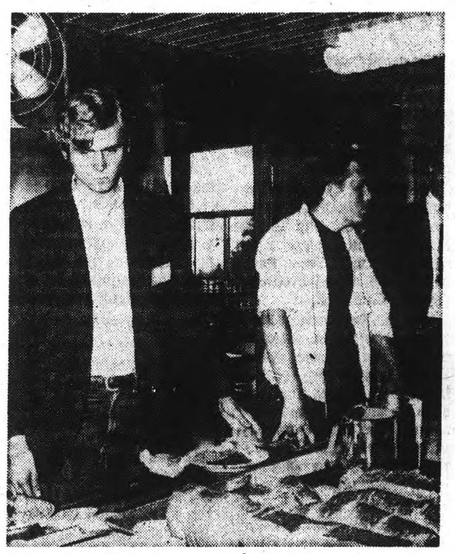
The cost of the 350-mile excursion is $10.50 for adults and $6 for children 5 to 11. Admission to Mystic Seaport is included in the tour price. Trips are scheduled for next Sunday, July 7, 21, 28, Aug. 11, 18 and Sept. 1.

Additional information on these and other excursions offered by the New Haven and Long Island can be obtained by calling the Tour Departments of the railroads at Grand Central Terminal and Jamaica (Queens), respectively. The numbers are MU 6-5960 for the New Haven and JA 6-0900 (Ext. 498) for the Long Island.

135

"A DAY IN THE ARTS"

40 Boston Youngsters Guests of Symphony at Tanglewood



Forty city boys and girls from Shawmut Neighborhood Center spent a day in the country recently, as guests of the Boston Symphony Orchestra on its estate of Tanglewood at Lenox, in the Berkshire Hills.

After a ride by chartered bus, furnished by the Massachusetts Commission on Arts and Humanities they attended a rehearsal in the Theater-Music Hall, by the crack student orchestra, conducted by Charles Wilson, assistant conductor of the Boston Symphony.

Box lunches were served in the open-air restaurant.

Then, in tow of Tanglewood guides, the youngsters had a chance to have students at the Berkshire Music Center show them the operating principles of several instruments. Later they enjoyed an hour's swimming session in Lake Makheenac.

Boston Globe Sunday 8/4/68

Hub Children Tour Tanglewood

HOW TO HOLD a flute is demonstrated to Steven Alvarez by Kathy Bauer of B.U. Youth Orchestra.

By VIOLA OSGOOD

A big bus rolled up in front of the Shawmut Neighborhood Center one night last week and 43 dirty, tired, happy youngsters poured out.

The children had spent the day touring Tanglewood, Summer home of the Boston Symphony Orchestra.

The "Day in the Arts" tour was one of 23 trips sponsored by a grant from the Massachusetts Council on the Arts and Humanities.

The bus left South End Settlement House early in the morning, arrived at Tanglewood in Lenox, Mass. three hours later.

The children, in four groups, were placed under the care of Tanglewood guides. Supervisors, who had come with them from Boston, tagged along.

The name-tagged children were shown into the Theater Concert Hall to hear the Berkshire Music Center Orchestra rehearse.

Afterwards they tromped off across the carpet-thick lawns of the 210-acre estate to the West Barn, to hear the Boston University Youth Symphony Orchestra rehearsing.

Listening to music, while surrounded by nature may help give music more meaning than listening to a concert in Symphony Hall.

Steven Alvarez, a little boy from Shawmut av., South End, said: "I came to learn and to see them blow instruments. I went to a concert in Boston, but I like it better here. I like the woods."

During the rehearsals, they were as quiet as could be expected of a group of children aged 8-14.

They had been instructed by John Immerwahr, one of the Tanglewood guides, to be very, very quiet.

"Remember," he told the children, "if you can hear them, that means they can hear you."

After box lunches, the children relaxed on the lawn, where they heard demonstrations on how to play the tuba, the violin, and the trumpet. In the Music Shed, Dan Hathaway, a staff member, gave an organ demonstration. The children then piled into the bus and were driven to Lake Mahkeenac for swimming.

After supper at one of the schools the Berkshire Music Center rents for the Summer, the children made the trip back to Boston.

135.

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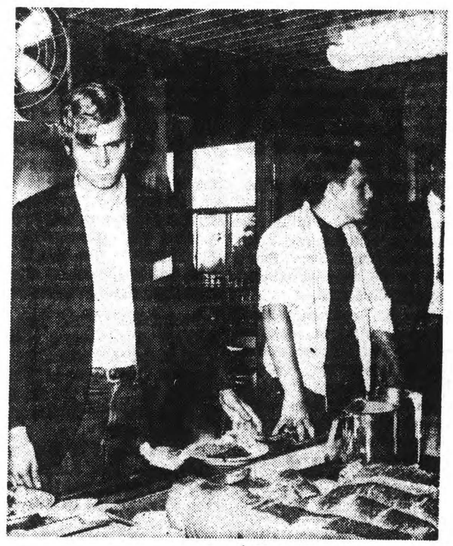

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136.

BERK. WK.
AUG 3-11

At top of page, visitors are shown at a Tanglewood rehearsal, after which (center photo) concertmaster Joseph Silverstein took time out to explain the violin. Later, on the lawn, a Berkshire Music Center voice student gave an impromptu concert.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900

JUL 3 1968 New England Newsclip

20 Town Children Visit Tanglewood

ADAMS — Twenty Adams children visited Tanglewood today as part of the Northern Berkshire Community Action summer program.

Also on the day-long trip were about 20 youngsters from North Adams. They left about 9:15 this morning and will return this evening about 7:30.

During the tour of the music center in Lenox, they heard an informal concert. One group of children made a side trip to nearby Shaker Village in Hancock. The children also visited Stockbridge Bowl.

A chance to try it themselves made quite a hit with some of Tanglewood's visitors.

Photos by Joel Librizzi

One girl took a turn at conducting, while her colleagues observed.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,239

AUG 14 1968 New England Newsclip

Notes and Footnotes

TOP BILLING: Ted Shawn, founder-director of Jacob's Pillow Dance Festival, announces turnpike toll booth and her Dad forked over the money, she piped up, "I'll have a hot dog and a Coke." . . . Interim reports at the Tanglewood press office have it that the new program this year of bringing culturally deprived children Tuesdays through Fridays for a tour of the Music Festival setup is pretty successful. The youngsters age 6 to 12 come by bus from as far as Boston, divide into small groups and are conducted all around. They sit in with music students and with orchestra members, eat a free cafeterial lunch, and swim at the orchestra's beach. The youngsters love it. One busload of about 40 comes daily, the kids being picked by boys' clubs, camps, neighborhood councils, and similar organizations in their home towns . . . If you hear crickets chirping, which we did the other day, doesn't it mean six weeks to the first frost? . . . Mr. Lawrence Grizey Sr. wants [illegible] thank the Pittsfield police [illegible] and Civil Defen[illegible]

Youngsters gather around Berkshire Music Center bass player to see how it's done.

a special day

A chartered bus pulls into Tanglewood most weekday mornings this summer and pills out 40 lively youngsters from urban reas of Massachusetts. For that day, ur Tanglewood guides, various students m the Berkshire Music Center, musicians from the Boston Symphony and the facilities of Tanglewood are theirs.

The "Day in the Arts" program, new at Tanglewood this year, is a project supported by a grant from the Massachusetts Council on the Arts and Humanities and administered by the BSO staff. It is designed to expose children to the arts in a natural setting, children who would otherwise be unlikely to have the opportunity.

The relationship of music to the listener is emphasized, and Music Center students frequently volunteer to let the visitors try out a bassoon, oboe or bass. Members of the BSO are also participating on a volunteer basis.

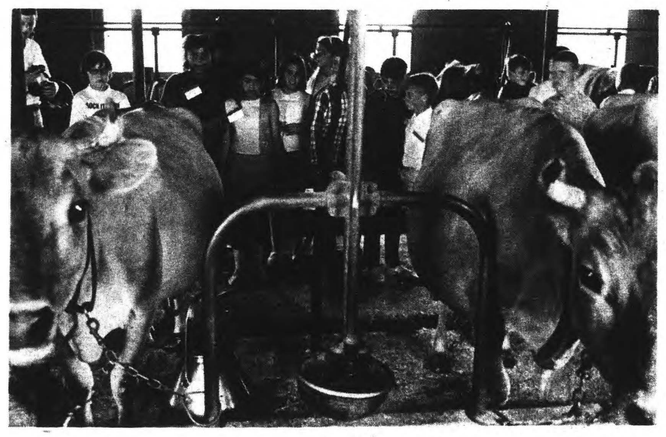
Swimming at Stockbridge Bowl breaks up the schedule of rehearsals and musical demonstrations. A side trip to High Lawn Farm, the Berkshire Garden Center, Pleasant Valley Sanctuary or Hancock Shaker Village, dinner and a bus ride home round out the day.

So far, more than 500 youngsters have made the excursion to Lenox from a dozen cities, including Fall River, Worcester, Lowell, New Bedford, Pittsfield, North Adams and Springfield. By the end of the summer, the total will pass the 1,200 mark and include a half dozen busloads from Boston.

The program costs $15 a child, and the children range in age from 8 to 18, with the majority in the 8 to 12-year-old bracket.

Sometimes the group begins to squirm when it reaches its second rehearsal of the day. Sometimes classical music threatens to be too much for the youngsters. Then Tanglewood demonstrates its increasing flexibility by bringing on a violinist who also plays guitar.

Both Tanglewood and its new visitors seem to be enjoying the program.



Swim at Stockbridge Bowl and visit to High Lawn Farm were highlights of the Springfield group's day.

137.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900

JUL 6 1968 New England Newsclip

North Berkshire Weekly

Counting the Smiles

By Richard N. LeGrand

ADAMS.

TANGLEWOOD is only about 30 miles away from Adams, but until this past Wednesday it might just as well have been 300 miles away as far as a lot of youngsters here were concerned.

They had never had a way to get there, and no one to introduce them to the delights of classical and semi-classical music if they did. Now things have changed.

The Tanglewood trip was one of the first offerings of the Berkshire County Community Action Council's summer program. It was handled by the North Adams unit, the same group that has rented an apartment at 173 Columbia St. and with the help of the Adams Council for Action has transformed it into a neighborhood center—a center that is proving to be quite a help to the people in the Renfrew section.

* * *

WHO'S DOING the helping? It's people like Mrs. Joy Anne Dewey of Williamstown, a professional dance teacher who comes here every afternoon to give about 35 children in the Renfrew neighborhood a chance to look at their own world and express it in a new way. Helping her are Deborah Schneer, Marta Renzi and Linda Talarico.

And there is Prof. and Mrs. Lawrence Frank of Williams College. Both give individual tutoring lessons. So does Mrs. William Iacuessa of 14 Crandall St.

Mrs. Charles Louison and Mrs. Jean Lepine, who both live on Columbia Street, are the Commonwealth Service Corps workers who help out in numberless ways, especially in running the neighborhood center.

Mrs. Helen Johnson, employed by the Berkshire County Extension Service, gives sewing classes for about eight women every Monday. Beginning next week she is going to start another class for girls.

As close to the children as anyone are the VISTA volunteers who work at the center. There are 10 in North Berkshire, with Margaret Dickinson of North Adams and Nancy Charron and Barbara Bassett, both of Adams, usually serving in Adams. Ann Pytko, also of Adams, teaches arts and crafts both here and in North Adams.

* * *

THERE ARE several others who have done a lot to help, but more volunteers are needed. The efforts they put in are transforming the Renfrew neighborhood into a place where fewer kids are growing up with chips on their shoulders.

It almost always clicks when a kid feels someone cares. And if he knows someone cares enough to give him an even break it's going to change his attitude toward Adams. He won't grow up feeling he is locked into a town that ignores its troubles. Hopefully he won't want to desert it the first chance he gets. The kids that get help now may stick around to help other people, to help clean things up and make things better.

And the people who are working toward that goal are starting at the beginning. They are starting to teach opportunity rather than frustration, and they are beginning with the children.

* * *

BUT HOW do you measure that kind of progress? You can't do it with numbers. Hope doesn't have any ceiling and there isn't any bottom to frustration and despair. There's no scale to measure pain and happiness, nor is there any limit to the number of things a child can learn.

On second thought, maybe you can do it with numbers. You have to count smiles and tears. When you find a lot more smiles around Adams than you did a few years ago, and a lot fewer tears, that's progress.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900

JUL 3 1968 New England Newsclip

BCAC Sponsors Free Bus Trip To Tanglewood

The Berkshire Community Action Council today sponsored the first of three bus trips to Tanglewood in Lenox for children from low-income families.

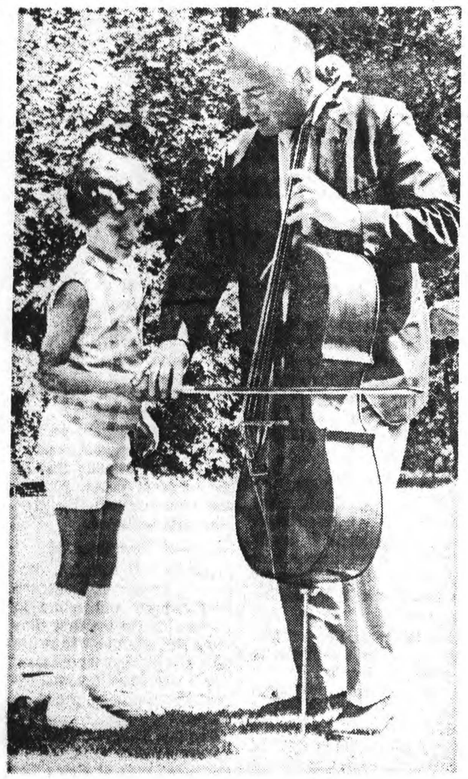
Making the trip today were children from the Adams-North Adams area, under the direction of Northern Berkshire Community Action. Similar trips are scheduled July 26 for youth from Pittsfield and Aug. 1 from South Berkshire.

Participants range from 8 to 18 years old. Today's group attended a rehearsal at Tanglewood. They were scheduled to have a hot lunch at the Tanglewood grounds and a picnic later.

Time permitting, side trips were planned to the Pleasant Valley Bird Sanctuary in Lenox or the Shaker Museum in Hancock.

138.

SUNDAY TELEGRAM
WORCESTER, MASS.
CIRC. 107,550
AUG 25 1968
New England Newsclip



Telegram Photos by RICHARD R. THIBODEAU

"A Day in the Arts" included Diane Legere's chat with cellist Martin Hoherman during the Boston Symphony Orchestra's coffee break and two hours of swimming and games at the Tanglewood waterfront.

City Youngsters Visit Tanglewood

Watching Aaron Copland at work in his shirt sleeves seemed to increase the speed at which gum was chewed for at least one of the 32 Main South youngsters who spent "A Day in the Arts" at Tanglewood last week.

Promptly at 8:30 a.m. Thursday driver Tom O'Connor pulled out of the Maywood Street yard of Clark University with 3 girls, 29 boys, and five adults aboard his bus headed for Tanglewood, the internationally famous music center in the Berkshires.

The Worcester younsters, who signed up for the trip through the Main South Neighborhood Center, were the next to the last group of city children taken to Tanglewood for "A Day in the Arts" under the sponsorship of the Massachusetts Council for the Arts and Humanities. The program closed Friday and the Tanglewood season ends today.

On their arrival in Lenox, home of Tanglewood, the Worcester boys and girls, mostly 9 or 10 years old, were met by guides, who escorted them through a variety of activities and sightseeing.

Dianne Wimberly of Cochran, Ga. took one group of eight youngsters (the three girls on the trip decided to stick together), accompanied by Edna Campaniello of the Main South Neighborhood Center staff.

The group set off across the Tanlewood grounds for the West Barn where the Young Artists orchestra (Boston University students) was rehearsing. After listening to the conductor give instructions and hearing the results, one of the visiting youngsters asked: "Can't they even make one little mistake?"

When the group began to show signs of restlessness Miss Wimberly took them to the lawn outside the Tanglewood music shed where musicians from the Boston Symphony Orchestra were having their coffee break.

Explains Cello

Symphony cellist Martin Hoherman took time from his break to explain the cello — "it's made of spruce and the wood must be at least 40 years old"—and its music.

When the musicians were recalled to the stage to resume rehearsing under Copland's baton, Miss Wimberly guided her group into front row seats in the huge shed. (That's where the sound made by the drums and brass startled the gum chewer to a furious pace.)

At noontime, the four groups of Worcester boys and girls were reunited for a picnic under the trees, after which the other guides took the visitors to the Tanglewood beach on the Stockbridge Bowl. The lifeguard who has charge of the boats and paddleboards became more of a hero that Aaron Copland had seemed to be.

Visist Wildlife Sanctuary

After more than two hours in the sun, sand, and water the boys and girls regrouped for another look at orchestra rehearsals. The next activity was a visit to the Berkshire Wildlife Sancturary, where curators allowed the youngsters to touch some of the animals, including snakes for the braver boys.

Then it was a stop at a nearby school, the summer residence for Tanglewood students, where a hot supper was served, and home again.

MARILYN W. SPEAR

David Turney wonders, "Does an olive sing or does an olive dance?"

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY CIRC. 26,000
JUL 4 1968
New England Newsclip

Cultural Life in the Bay State

A civic leader quoted in the recent first annual report of the Commonwealth of Massachusetts Council on the Arts and Humanities states that "What is most needed is overcoming the ethnic and sociological barriers which create the feeling that the arts are for the elite".

His point is unassailable and one this newspaper has made before in commenting editorially on the bitter irony in the fact that most of Boston's "underclass" lives within a stone's throw of its most renowned cultural institutions — Symphony Hall and the Museum of Fine Arts — but that through a devilish conspiracy of economic deprivation, miseducation and social snobbery — the two are rarely brought together.

We have also commented that Boston's reputation as the Athens of America is at present largely a public relations man's dream and that many other cities and states have, with less artistic talent perhaps, but with much more imagination and commitment, done wonders in bringing the arts and the people together.

Last year's budget for the new state Council on the Arts and Humanities, although miniscule, did fund a statewide census of cultural resources. The budget for next year's Council operation, much larger but still too small, was recently approved by the legislature and will be used in part to provide more children's concerts, to bring poor children to Tanglewood for Boston Symphony summer concerts and will be tied in with the City of Boston's "Summerthing" satellite programs in the neighborhoods.

Bringing the attractions to the neighborhoods is a welcome new departure, tailored as the programs are to local interests and ethnic cultures, in themselves a precious resource in the city and state which could use a lot of help. The Black community of Boston, under the inspired and imaginative leadership of Miss Elma Lewis, didn't wait for City Hall or the state and is about to begin its second season in Franklin Park, which will include a concert conducted by Arthur Fiedler, Duke Ellington's Orchestra, Olatunji's African music, ballet, theatre, etc., illustrating the range of interests and talents in just this one area of the city.

Our cultural development must, however, be centrifugal and centripetal. Museums, orchestras, theatre groups and ethnic cultural activity must be encouraged all over the state. Some areas are genuine cultural deserts, like Southeastern Massachusetts. Yet, why should this be so with a potential center in the burgeoning Southeastern Mass. Technological Institute in Dartmouth, with its striking architecture already internationally renowned? And, lastly, now is the time to seriously rethink the Boston Arts Festival, programmatically and financially. Neighborhood and regional programs are fine, but Boston is the "Hub" and deserves to be the magnet drawing all of us together, with all our disparate regional and ethnic involvements, to enjoy the great artistic achievements of our time.

FIDELITY
SICAL AMERICA
REAT BARRINGTON, MASS.
ONTHLY 130,000
JUL 1968

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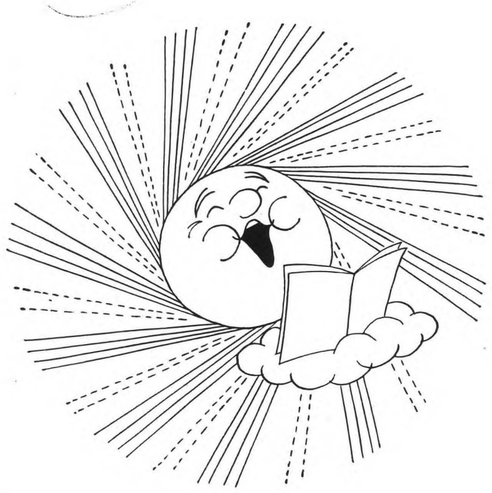
BMI
NEW YORK, N. Y.
MONTHLY 16,000
OCT 1968



By Herbert Russcol

Music festivals may have been around for thousands of years—but never before have so many traveled so far to hear so much so similar to what they have at home

HERE WE GO AGAIN . . . summertime, and the livin' is easy. For performers the new three Bs of music are here once more—Bed, Board, and Bookings—and for the customers, Benches and Backache. (A colleague of mine, after suffering the hazards of folding seats in Vermont and stone slabs in Greece, has now overcome with a safari-type inflatable cushion from Abercrombie and Fitch; he straps it to his luggage May through September.) Apparently, festivalgoers never give up hope that music will sound better elsewhere.

Danes have deserted their priceless Royal Ballet and Opera—and all that food—to sit with sweat pouring down their faces on a sticky Roman evening as they listen al fresco to the sputtering roar of Vespas and vile Verdi. New Yorkers, who during the winter enjoy music played with excellence on every instrument and electronic machine as yet devised by man, wait for hours at air terminals and meekly accept partitioned rooms and hostile service for the unspeakable bliss of being able to hear, in the atrium of the Rector's Palace in Dubrovnik, the Tchaikovsky Violin Concerto.

Here at home, the festival idea has revolutionized musical life. It's getting hard to remember that a scant twenty years ago the "concert music season" closed down in April, to wake up again only in October. Of course some big cities had summer concert series (mostly pops programs intended to provide another few weeks' employment for their symphony orchestras), and there was the Bach Festival in Bethlehem, Pennsylvania, and Koussevitzky's Berkshire Festival in Massachusetts—already a beacon shining from the hills. But the idea of giving symphonic concerts in the middle of nowhere and expecting large crowds to get a road map and follow you out there

A former member of the Pittsburgh Symphony, the Boston Pops, and other orchestras, Mr. Russcol has attended music festivals here and abroad as both French horn player and tourist. He first appeared in these pages last April with Liszt as Lover.

The Festival Fad

Festivals

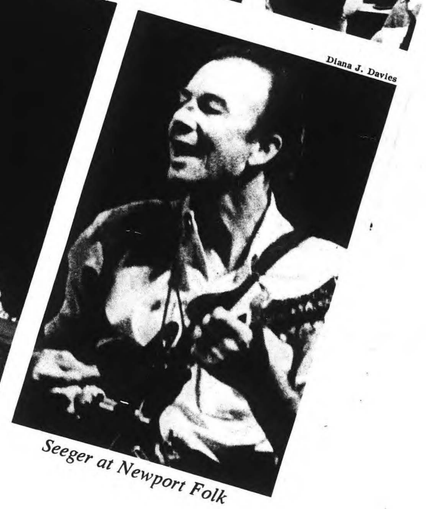
Don Schlitten

wport

The Washington Post

Jazzmobile in New York

Krenek at Dartmouth


Diana J. Davies

Seeger at Newport Folk

...tler at Tanglewood

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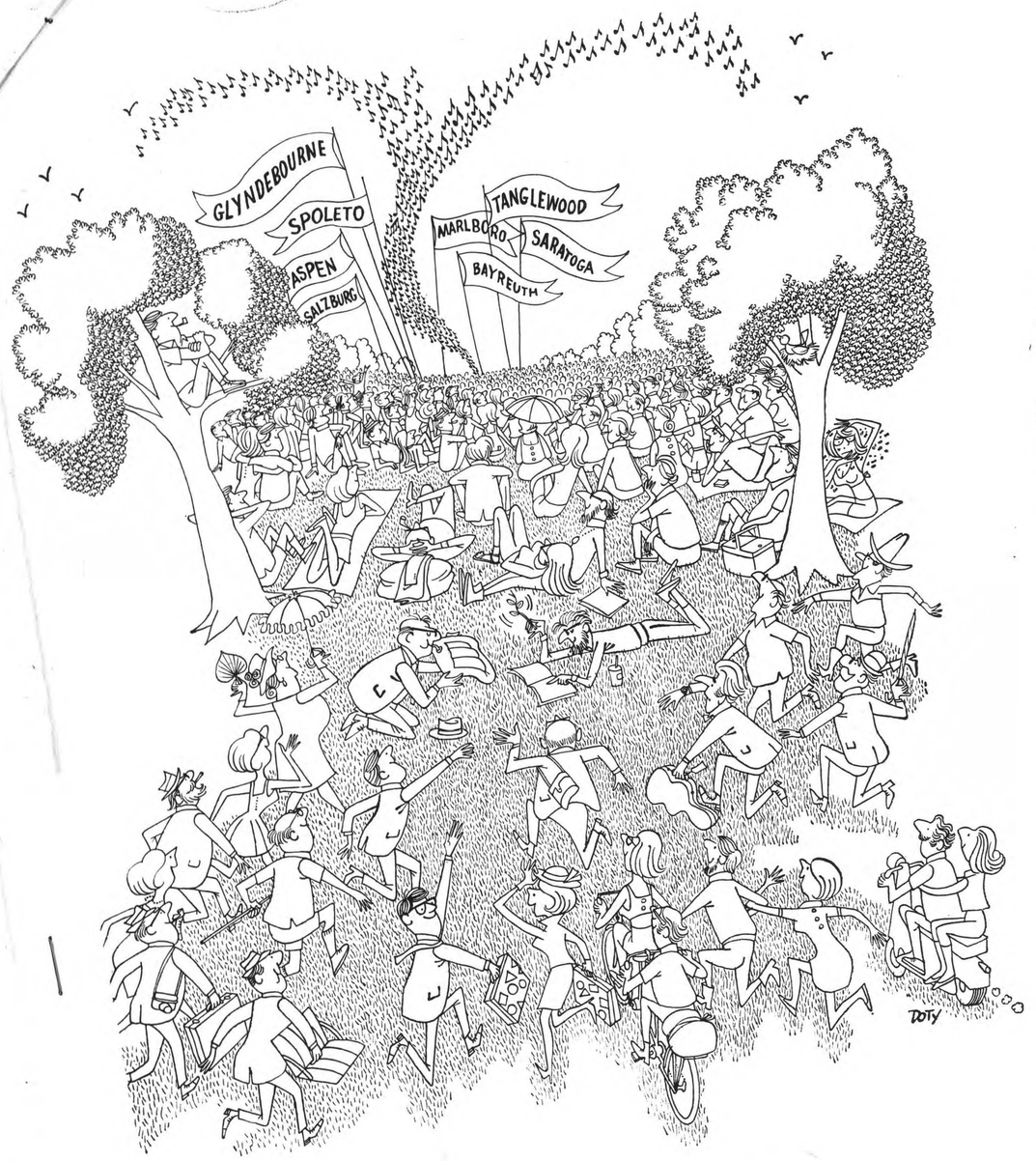
NEW YORK, N. Y.
MONTHLY 16,000
OCT 1968



Washington Post

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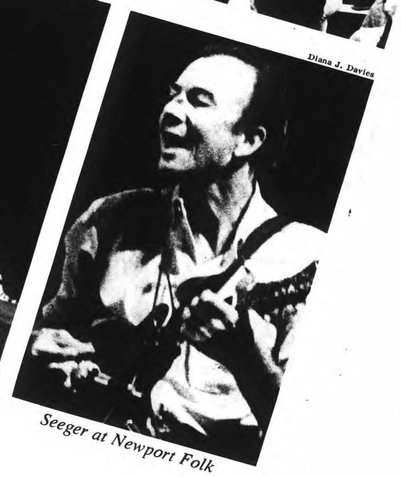
Diana J. Davies

Seeger at Newport Folk

was hardly conceived some thirty years back. Today it seems that nary a promising barn has been left unconverted to a rehearsal shed.

This season more than a hundred American festivals have been scheduled, and more than twice that number have been announced in Europe. For the professional musician the benefits of all this summer activity are obvious: the orchestral player need no longer start scrounging off his in-laws every April; a middle-rank soloist—if he has the stamina of a bull and is willing to jet continuously from Ann Arbor to Gstaad and back to Jackson Hole, Wyoming—can eat regularly until October. And an unflinching music lover, provided he too has a healthy stomach as well as a large supply of traveler's checks, can hear musical goings-on in a different place every day for a good three months.

The big boom in festivals began with the end of World War II. In this country more money, longer vacations, increased mobility (especially the proliferation of air travel) all intensified the eagerness of people to go places. At the same time the old countries were broke and hungry for tourist dollars as never before. The long-playing record also helped the festival business enormously, spawning a new generation of musically knowledgeable, culturally sophisticated young listeners who wanted to hear at first hand the baroque and Lieder and modern music they knew from records, and to see the Fischer-Dieskaus, and Oistrakhs, and Karajans who performed it. These New Romans invaded the Continent armed with ex-GI boots and *Europe on Five Dollars a Day*, their dream of heaven a walk-up *pensione* in Florence, near the Ponte Vecchio, where they could prowl the Uffizi Gallery and later hear Monteverdi madrigals in the Boboli Gardens. A short bus ride and they were in Venice, the jewel of them all, and shaken by the beauty of the bijou Teatro La Fenice or by *Otello* in the courtyard of the Doge's Palace.

Both at home and abroad, there is an informal camaraderie in summer music making which does not obtain at sober winter concerts. At Daytona Beach that young fellow sunning himself near you might be Vladimir Ashkenazy—or is it André Previn? At the Holland Festival, Richter sits down next to you at the hotel bar and gloomily orders a beer in German. At Edinburgh, Fischer-Dieskau is seen eating yogurt at the Lyons Corner House, with a sport shirt hanging out over his slacks; you wave at him and he waves back. We're all music-loving pals. You order a yogurt too.

For some, the *Gemütlichkeit* has its drawbacks. The famous virtuoso is in a continuous state of being interviewed, and is besieged at close quarters by amateur photographers and autograph hounds. Sir Thomas Beecham, for one, loathed festivals; the old curmudgeon complained that the hotels were overcrowded, that he kept meeting colleagues he preferred to avoid, and that when he finally fell asleep at eight in the morning, after tossing for hours on a lumpy mattress, the local *Singverein* started rehearsing that night's program in the courtyard below.

But for the festivalgoer this is all part of the fun, and so is getting there. It's one thing to take the IRT up to Lincoln Center, another to rent an Austin in London and drive for five hours in an English thunderstorm looking for a stately home called Ingestre Hall where a Purcell festival is taking place; and then, shivering and wretched, to be ushered into a tiny, dreamlike wood-paneled music room where Henry Purcell himself staged masques with the Duke's family. Or going to London's Moss Brothers' at nine in the morning to rent full-dress evening wear for a concert at Glyndebourne. They won't let you onto the grounds without it, and you catch the afternoon train dressed in your finery and feeling like a perfect fool, until you see that the whole car is in tails. Or arriving at Aix, the ancient capital of Provence, when the sun bakes the town the color of bread crust, and in the evening you can hear a superb torchlit *Don Giovanni* in the courtyard of the Archbishop's Palace.

ACTUALLY, MUSIC FESTIVALS have had a long, and mainly honorable, history since the day when King Solomon's Temple was raised to the bleating of rams' horns and the sounding of cymbals. In Wales the Celtic Bards held yearly Eisteddfods as early as the seventh century. When King Wenzel II of Bohemia dedicated the great church at Eger, in 1285, all the *Minnesänger* who were not working other dates showed up. In the Middle Ages the *Sängerkriege* on the Wartburg were famous events, and provided Wagner with material for *Tannhäuser*.

To go back only to fairly recent times—1724, for instance, was a great year for music festivals. The Emperor Charles VI was crowned King of Bohemia and he threw a celebration in the city of Prague. The gala programs—including a festival opera, *Constanza e Fortezza* by Fux, as well as oratorios, symphonies, and chamber music—attracted artists from all over Europe; and one rich noble, carried away with it all, decided then and there to found a permanent opera house for Prague. The same year saw the first Three Choirs Festival in England (Gloucester, Hereford, and Worcester), which thrives to this day and is the granddaddy of them all though the festival movement really took off after Felix Mendelssohn conducted his *St. Paul* Oratorio in Birmingham in 1837 and his *Elijah* in 1846.

In America the festival fad also took hold early. As far back as 1829 a two-day Music Convention was held in Concord, New Hampshire. For many years Boston was the hub of festival concerts, and purists who deplore some of today's musical threering extravaganzas might consider the Peace Jubilee held in that city in 1869. This was organized by a fascinating operator, Patrick Gilmore (the band leader celebrated in *The Music Man's* hit number, *Seventy-Six Trombones*), together with Carl Zerrahn, conductor of the Handel and Haydn Society (founded in 1815, the offspring of another *ad hoc* music festival organized to celebrate the end of the War of 1812). A building large enough to seat 30,000 people was erected, the orchestra numbered 1,000, and the chorus 10,000. John Knowles Paine and Dudley Buck conducted works of their own, and Ole Bull and Carl Rosa played in the orchestra. The Jubilee cost $283,000, but managed to show a profit of $10,000 even after Gilmore's fees. Two years later Boston engaged Gilmore for another Jubilee. This time that impresario really thought big. His hall seated 50,000; the chorus, presumably [illegible]

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Since Wagner's grandsons Wieland [illegible]

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NEW YORK, N. Y.
MONTHLY 16,000
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Dollars a Day: their dream of heaven a walk-up *pensione* in Florence, near the Ponte Vecchio, where they could prowl the Uffizi Gallery and later hear Monteverdi madrigals in the Boboli Gardens. A short bus ride and they were in Venice, the jewel of them all, and shaken by the beauty of the bijou Teatro La Fenice or by *Otello* in the courtyard of the Doge's Palace.

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New York, of course, was not to be outdone by Boston. In 1870 it too had held a Gilmore-organized celebration, in the form of a "Great Beethoven Centennial Jubilee." This affair was originally planned as a massive choral jamboree, but the first rehearsal was enough to make disastrously clear that Beethoven's choral music was far too much for the singers. The programs were quickly revamped, the five-day Beethovenian fling climaxing in Verdi's *Anvil* Chorus with an "electric battery of artillery." New York's second (1873) music festival, it should be said, was a much more dignified circumstance, organized by Theodore Thomas and including as soloists Anton Rubinstein and Henri Wieniawski.

By most music lovers today Bayreuth is considered the doyen of modern festivals. When the youthful Richard Wagner first saw this old Bavarian town, in 1835, he is reported to have exclaimed, "Ten horses couldn't pull me away from here." Thirty-five years later he returned, to establish his Wagner Festspielhaus. Among the celebrities attending the opening of the first Bayreuth Festival, in 1876, was Tchaikovsky, who wrote home a vivid description of the proceedings: "I watched the arrival of Kaiser Wilhelm from a window of a neighboring house. Then came into view a number of brilliant uniforms, then the instrumentalists from the Wagner Theatre, with the conductor Hans Richter at their head, and then the tall figure and well-known features of the Abbé Liszt, and finally, in a fashionable carriage, a little man with an aquiline nose and thin derisive lips—Richard Wagner." On that same night the "little man" said to his wife Cosima, "Every stone is red with your blood and mine."

For nearly a century now, except when the Nibelungen were carrying out their wars in other theatres, Bayreuth has continued to function. The town reeks with tradition and lore; the huge sardonic spirit of Wagner seems to hover everywhere. Silent reverence is the prescribed mood, and until recently applause was forbidden in *Parsifal*. Motor cars are frowned upon on the road that leads from the Villa Wahnfried, the master's old home, onto the Bayreuth streets. The whole place was designed by Richard Wagner, architect. Though the chairs with armless seats meet no known contour of the human form, some experts are convinced that the Festspielhaus has better acoustics than any other opera house in the world—despite the fact that the hall is said to defy every technical law of construction. Its ceiling is canvas, much of the walls are wooden, and the pillars mounted on the side walls are hollow.

Since Wagner's grandsons Wieland and Wolfgang took over, in 1951, Bayreuth has flourished as never before. Briefly, they revolutionized the productions; they threw out the helmeted Wotans and swimming Rhinemaidens and brought in new techniques in keeping with modern theatrical developments—and it works. The startling changes seem to be permanent (despite the death of Wieland in 1966), and Old Wagnerians have resigned themselves to the New Order.

Salzburg offers a far more cheerful scene, and traveling from the intense, cultist atmosphere of the Wagner Festival to the birthplace of Mozart is like being handed a box of one's favorite bonbons after a strict diet of heavy roughage. The patron saint here, of course, is Wolfgang Amadeus, who cordially detested the place. One feels his presence everywhere, or rather it is grimly forced on one by the commercialized music caterers: the Viennese summer house in which he composed *The Magic Flute* has been transported to the garden of Salzburg's Mozart Museum; the Prince Archbishop's Residenz, from which Mozart was literally booted out, is now the pious locale of Mozart Serenades; and the famous Glockenspiel

Jazzmobile in New York

Schuller at Tanglewood

Krenek at Dartmouth

Seeger at Newport Folk

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Center awards no degrees or diplomas, but its influence, through its gifted alumni all over America, cannot be overestimated.

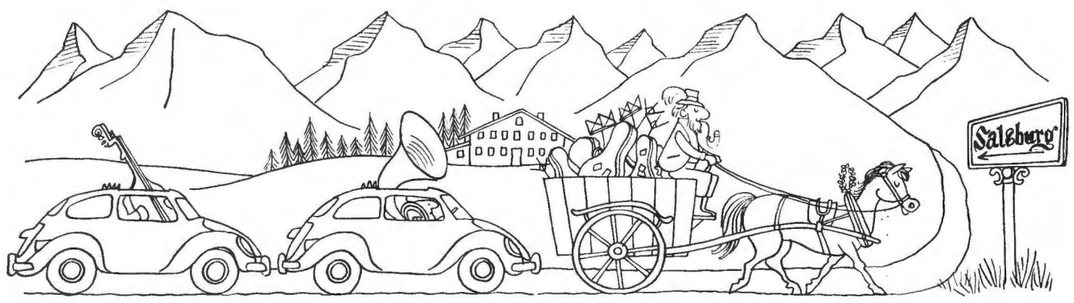
To the north and west, over in New York State, where nineteenth-century plutocrats gathered to drink the mineral waters in genteel style and where followers of the Sport of Kings still make and lose fortunes on horseflesh and jockeys, the relatively rural simplicities of Tanglewood are now being challenged by New York's state-subsidized Saratoga Festival. Unlike other festivals, which just grew, this annual double-barreled attraction of the New York City Ballet and the Philadelphia Orchestra was carefully planned. Its spacious air-conditioned rehearsal rooms, its depth of stage and proscenium possibilities, would be the envy of the best theatres or opera houses. For the audience, things are no less auspicious: if you arrive early enough, you can dine elegantly at the celebrated Gideon Putnam nearby or informally at outdoor bistros; there's a small museum you can visit, and the potable attractions of Saratoga of course include more than the celebrated mineral waters. Hefty pots of money went into creating this place and the aura of well-heeled society hangs over it, but the ordinary festivalgoer will be mainly conscious that the seats are really comfortable and there's no visual or acoustic obstacle to enjoying the performance.

Over at Marlboro, Vermont, you'll find what some people consider music making in its noblest and purest state. Here we have the European ideal of chamber music for the pleasure and self-reward of its performers, and listeners are accommodated as an afterthought. At the Festival's gate there is a sign reading: Danger, Musicians at Play. And the first Saturday night square-dance party is as much a tradition as is Beethoven's *Choral Fantasy* on the last program. On weekends you can sit in a 500-seat concert hall and intrude on the repeat performances of what the players have been working at the previous five days. The renditions are exhilarating and, as those who have heard the records of "Music from Marlboro" are aware, one catches a sense of [illegible]

natural amphitheatre surrounded by ta
serve as a sounding board for a footl
woodpeckers, while the occasional pere
adjacent railroad trains supply an addit
of chance to aleatoric compositions.
surely the only music festival that holds
rummage sale to augment its income
and the modest contributions it solicits
residents and businessmen. Somehow, a
adds to Ojai's charm.

But for atmospheric charm *and* cultur
probably no festival in America can eq
Aspen, Colorado. Where else can one fi
valley, the flat floor of which is 7,800 fee
forests, superb mountains, trout streams
Victorian hotel—and such music makers
Milhaud, Piatigorsky, and the Juilliard St
tet? Nobody gives a damn about money, a
is picked up by the Institute for Humanist
It's just as well, with programs featuring
by such composers as Olivier Messiaen a
Stravinsky's operas performed within ten da
same theatre by the same company—somet
New York itself would be hard-pressed t
Of late years Aspen has become someth
celebrity stop-over and glamour seekers are
known, but for the most part its public is
of writers, musicians, artists, professors. Th
tone of the place is civilized—one could e
America's intellectual life at its best.

All in all, festivals are flowering in a pr
that would have amazed anyone two decad
In Cincinnati, Opera at the Zoo is the city's
but thoroughly enjoyable specialty; you dine
zoo gardens, then pass on to the big cage, a
lions roar their approval as the tenor goes t
his paces. Or you can travel to Alaska and vi
festival at Anchorage, where the programs
from Haydn oratorios to Eskimo music. Or
taste runs to the guided and slightly preci
might take in the Caramoor Festival, in the
hills, a bare forty fi



Tower, with its thirty-five bells, noodles tunes from you-know-whom three times a day.

The genesis was 1920, when the great Max Reinhardt first produced the morality play *Everyman* in Cathedral Square. In 1928 the stables of Salzburg's former archbishops were converted into a festival hall, and by then half the musical world from each continent seemed to be turning up on the narrow streets every August (in 1960 a gleaming $9,000,000 festival hall opened its plate-glass doors). Toscanini and Bruno Walter were in charge of the podium here for several years, from 1934 on, and a light comes into the eyes of anyone you speak to who was present. Tales of a *Fidelio* to end all *Fidelios* under the crackling baton of Toscanini, with the cast and orchestra frightened out of their wits by the Maestro—except for the indomitable Lotte Lehmann; of an unforgettable *Don Pasquale* with Richard Mayr as the Don, and Walter's loving direction; of *Rosenkavaliers* with Lehmann, the Marschallin of Marschallins, and Mayr (still preserved on LP, praise God); of a Baron Puthon in charge of the festival, an Austrian aristocrat reputed to be the only man able to browbeat Toscanini, and certainly the only one who could write a letter to Toscanini and get a reply by return mail.

The vintage year of years at Salzburg was 1935. Conductors? Weingartner, Kleiber, Walter, Toscanini. (They don't make 'em like that any more. . . .) The opera programs included *Falstaff, Fidelio,* and *Così. . . Dons and Figaros.* At eleven in the morning, for openers, one could hear Lieder recitals by Lotte Lehmann with Bruno Walter at the piano.

Today, one of the most exciting music festivals in Europe is Spoleto's "Festival of Two Worlds." Spoleto, until lately a drowsy hill town some sixty miles from Rome along the Via Flaminia, joined the twentieth century when the Italian-American composer Gian-Carlo Menotti decided that this was the ideal spot for a summer musicale on an international scale. Menotti had a vision and artistic purpose: to present exciting new art and artists, to let Europeans hear what the Americans were up to, and to give Americans the benefit of exposure to European culture and audiences. The plan seemed lunatic to the Spoletini. The town was off the beaten track; an occasional busload of tourists wandered in to see the Fra Filippo Lippi frescoes in the cathedral, then fled to Perugia. There were only a handful of inns, and they were primitive, to put it kindly. The locals christened Menotti *Del Matto*—"The Madman"—and sat back to watch the fun.

Menotti bought up a crumbling hotel and put in an American bar and plumbing. He cajoled the *ristorante* owners into giving their establishments their first coat of whitewash since Garibaldi's army passed through. The first season in 1958 was a smash hit, and the locals now call Menotti "The Duke of Spoleto."

HERE AT HOME, Tanglewood is our most distinguished full-scale festival. It all began in 1936, when the handsome grounds of Tanglewood, the two-hundred-acre Tappan estate in the Berkshire Hills, was presented to the Boston Symphony Orchestra. A year later the orchestra gave a disastrous concert in a leaky tent on the grounds—it was raining so heavily that the French horns gushed water. At the end of the concert the late Gertrude Robinson Smith climbed onto the stage and calmly announced that $100,000 must be raised at once to provide a permanent shelter. A year later the famous Shed was opened. Since then, up to six thousand listeners at a time have sat under its roof (a second roof now—the original collapsed under a Berkshire snowfall a few winters ago) and thousands more have gathered on the spacious lawns. The acoustics are so good that only in a rare instance are amplifiers needed.

But the heart of Tanglewood is its student Music Center, for which Koussevitzky fought tooth and nail, despite urgings by advisers to call it off and concentrate on the crowd-drawing BSO concerts. ("No school, no Koussevitzky," he replied.) Back in 1940 it was a daring venture to take on the training of four hundred young musicians, although today we are apt to take such things for granted. The

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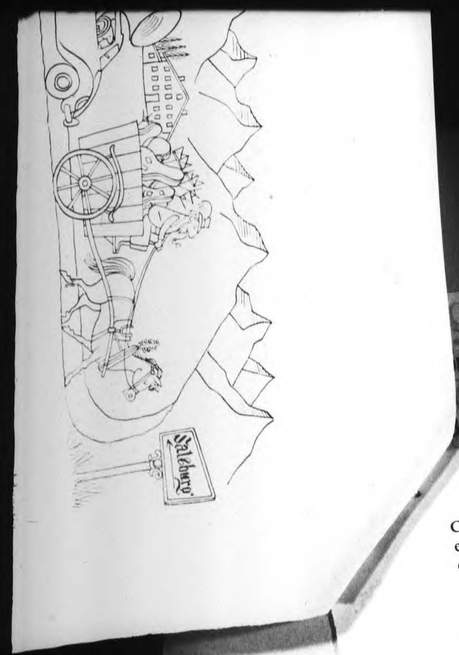

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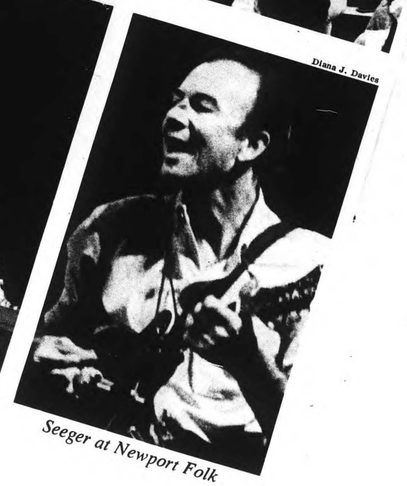
Krenek at Dartmouth



Seeger at Newport Folk

BMI
NEW YORK, N. Y.
MONTHLY 16,000
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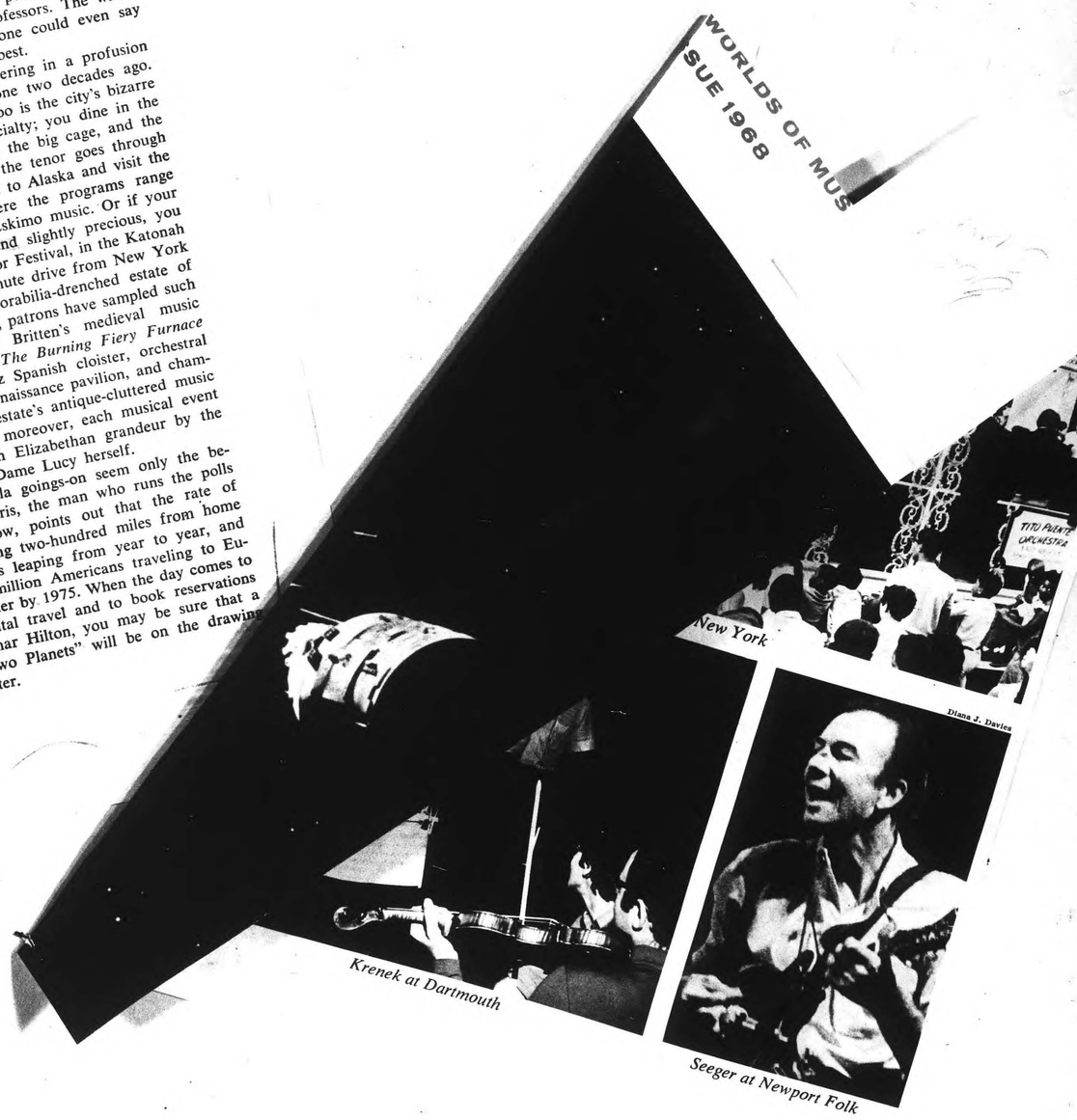

New York

Krenek at Dartmouth

Seeger at Newport Folk

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NEWSWEEK
NEW YORK, N. Y.
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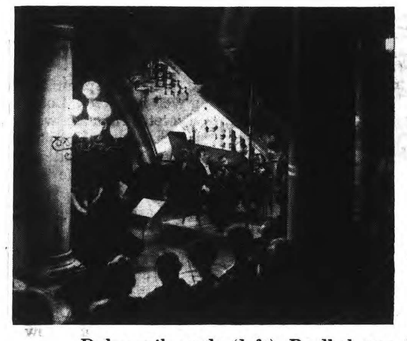
JUL 15 1968

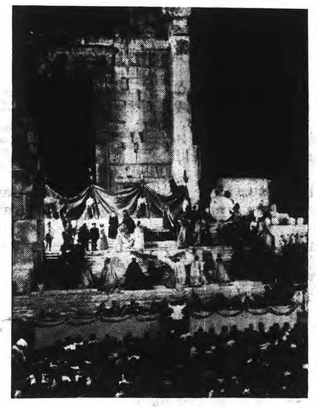
Clemens Kalischer

Berko from Rapho Guillumette

Tanglewood (left), Aspen's Rosina Lhevinne teaching (center) and Marlboro informality: 'We are all students'

Clemens Kalischer





Dubrovnik castle (left), Baalbek temple: Ancient Rome and Canaan too

Festival Time for Eye and Ear

"Sound loves to revel in a summer night," wrote Edgar Allan Poe, and these summer nights are filled with the sound of musical revelry at home and abroad. Because festivals are generally scenically situated, travelers can combine the delights of eye as well as ear. Here's a selected list.

■ TANGLEWOOD (July 5-Aug. 25). This 34-year-old granddaddy of summer festivals is at Lenox, Mass., in the Berkshire Hills. Tanglewood, where Hawthorne lived, mixes uncurtailed nature with formal gardens, and the music of the Boston Symphony Orchestra and such soloists as coloratura Beverly Sills and pianist Van Cliburn with lovers blanketed on the soft grass under the stars.

■ MARLBORO (July 6-Aug. 18). This Vermont banquet of chamber works is directed by pianist Rudolf Serkin, ornamented by some 80 brilliant musicians, including violinist Alexander Schneider and pianist Mieczyslaw Horszowski, and infused by the unique spirit of its resident guardian angel, 91-year-old Pablo Casals. No one is paid. "We are all students," says Serkin. They all play for the love of it and the music is ample proof. No need to ask for programs. In that informal setting, the programs are generally decided the night before.

■ ADIRONDACK-CHAMPLAIN (July 7-Sept. 30). While events in this informal but highly sophisticated regional festival take place at Saranac and Blue Mountain lakes and at Plattsburgh, the heart is in a charming century-old boathouse on beautiful mountain-ringed Schroon Lake in New York's Adirondack State Park. Brahms is a featured composer, and performers include such master musicians as pianists Gary Graffman and Julius Katchen, cellist Janos Starker, guitarist Rey de la Torre and the Hungarian, Beaux-Arts and Yale quartets. South of Schroon at Glens Falls, the LAKE GEORGE OPERA (July 13-Aug. 25) is devoting itself to Shakespearean opera, including Rossini's "Otello," Britten's "Midsummer Night's Dream," and the world première of David Amram's "Twelfth Night." A few miles further south is SARATOGA (July 4-Aug. 25), whose Performing Arts Center is home in July for George Balanchine's New York City Ballet and in August to the Philadelphia Orchestra. Monday-night pop concerts include Diana Ross and the Supremes, Peter, Paul and Mary, and Simon and Garfunkel.

■ DAYTONA BEACH (July 18-Aug. 11). Beethoven's "Missa Solemnis" on the Florida sands? Tchaikovsky in the jai alai frontón? Bach in bikinis? It's an unlikely scene, and more unlikely still is the presence of the great London Symphony Orchestra under its new conductor, André Previn. Pianist Vladimir Ashkenazy heads the list of soloists and the rehearsals are delightfully open to the public.

■ BLOSSOM MUSIC CENTER (July 19-Sept. 1). When maestro George Szell opens the first Blossom festival by leading the Cleveland Orchestra in Beethoven's overture "The Consecration of the House," it will detonate a cultural explosion that Szell hopefully foresees as a Midwestern Tanglewood to come. Located on a high bluff of the upper Cuyahoga Valley between Akron and Cleveland, the $6,605,000 center's pavilion seats 4,600, and its sloping lawns accommodate another 10,000. Elisabeth Schwarzkopf, Aaron Copland, conductors Robert Shaw and William Steinberg, the New York City Ballet, Louis Armstrong and Judy Collins are among the guests invited to help consecrate the house. At RAVINIA (June 27-Aug. 17), 38 miles north of Chicago, performances of the Chicago Symphony under conductor Seiji Ozawa, chamber music and dance are spiced with such pop and jazz performers as Lou Rawls, Oscar Peterson, the Ramsey Lewis Trio and Harpers Bizarre.

■ SANTA FE (July 2-Aug. 24). The finest summer opera company in America occupies its new 1,500-seat theater this summer, after the old one burned down in the middle of last summer's season. Director John Crosby, always ingenious, comes up this summer with two American premières: Hans Werner Henze's "The Bassarids" with a W.H. Auden and Chester Kallman libretto, on Aug. 7 and 9, and Arnold Schoenberg's "Die Jakobsleiter" on Aug. 14 and 16, with Vera Zorina in an acting role.

■ ASPEN (June 28-Aug. 25). The Wednesday and weekend concerts are really up, up and away at an altitude of 7,900 feet in the spectacular Rockies of Colorado. It's wonderful that the musicians of the Festival Orchestra, the Chamber Symphony, the Juilliard Quartet and the marvelous teaching faculty that includes Jennie Tourel and Rosina Lhevinne can breathe, let alone play and sing. At CENTRAL CITY (June 22-July 27), the historic 1878 opera house, where once John L. Sullivan acted, has been turned over to the Savoyards of the D'Oyly Carte Opera Company, doing five Gilbert and Sullivan operas.

■ EDINBURGH (Aug. 18-Sept. 7). This three-ring circus, 391 miles north of London, is the most comprehensive festival in the world. This year there are three opera companies, including the Hamburg State; seven symphony orchestras, among them the London Symphony (zipping back in time from Daytona Beach) and the U.S.S.R. State Orchestra; chamber music by the Stern-Rose-Istomin Trio and the Amadeus String Quartet, and such individuals as Yehudi Menuhin and his sister Hephzibah; Mstislav Rostropovich and his wife, soprano Galina Vishnevskaya, Daniel Barenboim and his wife, cellist Jacqueline Du Pré, and Benjamin Britten.

■ DROTTNINGHOLM-STOCKHOLM (May 21-Sept. 29). This is probably the world's second longest festival. The chief delight is the classic opera productions in the eighteenth-century jewel-box Drottningholm Palace Theatre, where the orchestra wears brocaded coats and powdered wigs to underscore the settings of Mozart, Paisiello, Pergolesi and Scarlatti operas. The longest festival is FLANDERS (April 29-Sept. 13), centering in midsummer in Ghent, Brussels and Bruges, which has survived intact the sleep of 600 years and whose tranquillity is perfect for the August Bach performances.

■ GLYNDEBOURNE (May 23-Aug. 4). Nearly everyone journeys to this arcadian retreat in the Sussex downs, 50 miles south of London, by train from Victoria Station, dressed in evening clothes (*de rigueur*) and lugging elaborate picnic baskets. The operas in the 800-seat theater this summer include Cavalli's "L'Ormindo" and Donizetti's "Anna Bolena." Don't forget to pack the champagne.

■ AIX-EN-PROVENCE (July 7-31). It seems only fitting that the financial risk of this sun-swept festival, including this year Debussy's "Pelléas et Mélisande" and the Orchestra of Paris, conducted by Charles Münch and Lorin Maazel, should be borne by the gambling casino. PRADES (July 27-Aug. 5), in the French Pyrenees, will not be blessed this summer with Don Pablo Casals but he will be there, reflected in the homage of a dedicated band of musicians.

■ SALZBURG (July 26-Aug. 30). In "Mozart's city," his music is the chief attraction. This year's festival opens with Nicolai Ghiaurov as "Don Giovanni" conducted by Herbert von Karajan, and includes the infrequently heard "Zaïde." But in this bustling music-making, Beethoven's "Fidelio" is included, along with the usual full round of distinguished solo, chamber and orchestral concerts. At BAYREUTH (July 25-Aug. 28), anyone who can sing Wagner, led by Birgit Nilsson in "Tristan und Isolde," will be on hand for the mythical marathon. Opera lovers should not forget that in Italy outdoors at VERONA (July 20-Aug. 18) and in Rome at the BATHS OF CARACALLA (July 14-Aug. 25), Italian opera is presented on the grand scale; at Caracalla this summer's "Aida" is likely to comprise a cast of thousands, including horses, camels and elephants onstage.

■ LUCERNE (Aug. 14-Sept. 8). In the heart of the Alps, on the shore of the lake, the twenty-year-old festival has cornered the late-summer market in musicians, with such orchestras as the Berlin Philharmonic under von Karajan and Sir John Barbirolli, London's New Philharmonia under Otto Klemperer and Claudio Abbado, and a line-up of soloists that includes Sviatoslav Richter, Artur Rubinstein and Isaac Stern. One of the features at MONTREUX (Aug. 30-Oct. 2), along with Leopold Stokowski conducting the Orchestre de la Suisse Romande, is the concerts played in the Byron-famed castle of Chillon. At GSTAAD (Aug. 8-31), high up in the mountains among the very rich in their dotted Swiss chalets, Yehudi Menuhin and his family and friends play chamber music in a 600-year-old Lutheran church. Says Menuhin: "The charm lies in the intimacy of the simple mountain village church where all distinctions of class or wealth disappear on the hard wooden pews."

■ DUBROVNIK (July 10-Aug. 25). This is a round robin of music and dance (often by amazing folk groups) which takes place on 26 open-air stages in this charming old Adriatic port. Among the highlights are appearances by the Alvin Ailey dance company, the Moscow Philharmonic, the U.S.A.'s Bach Aria Group and London's Amadeus Quartet.

■ BAALBEK (July 12-Sept. 4). History since the Canaanites has left the evidence of this Lebanese market town's ancient importance, most spectacularly in the massive Roman ruins of the temple of Jupiter. There, along with such international attractions as John Cranko's Stuttgart Opera Ballet, the festival will be opened by the fiery lamentations of Om Kalthum, the beloved voice of the Arab world. The ISRAEL FESTIVAL (July 20-Aug. 31), ignoring the exhortations of Madame Kalthum, opens with a special concert celebrating the recent unification of Jerusalem. The chief musical charms are to be heard in Herod the Great's theater in Caesarea, the ancient Roman seaport, where Carmen de Lavallade and her dancers and the New York Philharmonic under Leonard Bernstein will perform, and where Gian Carlo Menotti will stage a new production of his opera "The Consul."

THE CHRISTIAN SCIENCE MONITOR Thursday, August 29, 1968

MONITOR (e)
BOSTON, MASS.
CIRC. 202,150
AUG 29 1968
New England Newsclip

FAMILY FEATURES

Photos courtesy Boston University

Just so

Student at Tanglewood Institute, Susan Walp of Allentown, Pa., adjusts her canvas on her easel. She is one of 41 artists who polished their talent in the Berkshires of western Massachusetts this summer.

Method mime

Meli Davis (back to the camera) puts her dance classes through instruction in mime. The dance is one of the many arts which students may study at Tanglewood's summer sessions.

More than music at Tanglewood

Silent solo

The Berkshire Music Center sessions in music are the most well-known instruction offered at Tanglewood each summer. Here a cellist practices.

By Craig Stinson

Lenox, Mass.

At Tanglewood, the Boston Symphony Orchestra's 210-acre estate overlooking Lake Maakeenas, there's more going on than meets the public ear. The weekend concerts, which make up the Berkshire Music Festival proper, and which keep Boston Symphony players solvent through the summer, are, in fact, only one aspect of the Tanglewood scene.

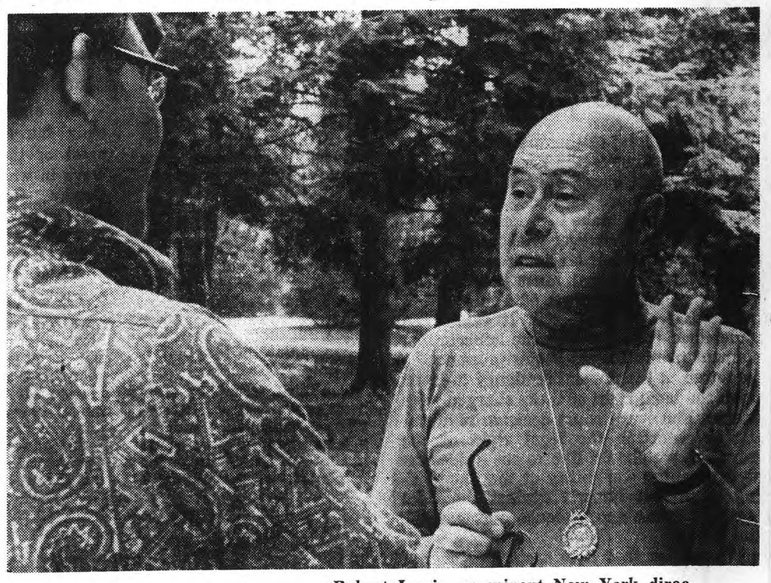
These grounds, where Emerson, Holmes, and Melville used to meet, and where Hawthorne wrote his "House of the Seven Gables," are still a center of artistic vitality. Only now the confrontations are more varied. In addition to the stimulus of nature, the young musician here can benefit from the tutelage of Ravi Shankar and Ali Akhbar Khan; and the young writer can study some of the less obvious aspects of playwriting in an institute directed by Robert Lewis.

There are now three separate educational programs in operation at Tanglewood. In addition to the Berkshire Music Center, which has a long and distinguished record of service to advanced music education, there are the more recently established institutes of Boston University and the New England Conservatory.

BU's program this summer has served some 215 students, ranging in age from 16 to 72 and representing 31 different states, plus Canada and Lebanon. Fifty-seven high-school students have been participating in a special program between their junior and senior years.

The course has included piano seminars, painting, dance, and the theater. The last of these has recently attracted the attention of the National Endowment for the Arts, which donated $17,000 for a program to train playwrights.

The Conservatory Institute offered a course in contemporary composition, directed by Herbert Alper, and a seminar in non-Western music. Subjects for the latter this summer have been jazz, Indian music, African music, theoretical studies, and advanced instrumental techniques; and the faculty has included such celebrities as Messrs. Shankar and Khan, for Indian music; Desmund Tay, for African; and Jerry Coker and David Baker, for jazz.



Playwright

Robert Lewis, prominent New York director and teacher, chats with a member of his play-writing symposium.

142.

Byron Belt on the arts

2 summer festivals combine fine talent, great scenery

By BYRON BELT

In the Adirondacks and the Berkshires, four hours from Staten Island, two of America's outstanding summer festivals were launched last weekend.

Considering the extravagant beauty of setting for both the infant Saratoga Performing Arts Center and the Tanglewood Festival, it is almost idyllic to find the quality of performance standards extraordinarily high.

While summer events burst on the scene with frightening frequency, and disappear almost at birth, the success of these two nearby projects may offer clues for future ventures in this vein.

Both the New York and Massachusetts festivals are based on two unbeatable combinations: Outdoor settings of unique natural beauty, pastoral charm and freedom from interfering noises of any kinds, coupled with performing ensembles of the very highest quality.

Saratoga is the summer home of two of America's greatest artistic organizations. In July, George Balanchine's glorious New York City Ballet is in residence in the handsome Performing Arts Center Amphitheater, and in August the sumptuous sounds of Eugene Ormandy's Philadelphia Orchestra may be heard. And during both July and August at nearby Tanglewood Erich Leinsdorf leads his aristocratic Boston Symphony.

Anyway you look at it, these three organizations spell the kind of quality which assures success over the years. The lure of scenic splendor and recreation facilities for the entire family and the chance to see and hear three internationally acclaimed performing groups provide attractions only a Salzburg or Edinburgh can challenge.

Saratoga itself is loaded with history. The Battle of Saratoga resulted in General Burgoyne's surrender on Oct. 17, 1777. Monuments to the battle may be found in Schulyerville and in the National Historical Park, both just a few miles from Saratoga Springs.

Gideon Putnam selected one of the area's famed springs near which to build the first hotel.

The casino in Congress Park reflects Saratoga's century - long fascination with all phases of gambling. John Morrissey built the first Saratoga Race Course in 1863, and "the Queen Dowager of American Tracks" has been busy ever since.

Indoor sport was practiced in the elegant Casino presided over by the "Prince of Gamblers," Richard Canfield. Today, on Monday evenings, the room where John (Bet-a-Million) Gates won $200,000 in one night, houses chamber music recitals as a part of the summer festival.

If one can tear oneself away from the wonders of nature and the history of man, today's life is reflected at its best in the Saratoga Performing Arts Center.

Vollmer - Ostrower, Associates, architects, created the superb Saratoga Amphitheater. Arnold H. Vollmer, engineer and landscape architect, and architect Robert L. Rotner were partners in charge of design, and Paul Veneklasen was the knowing acoustical consultant. Although he is given no credit, from experience I can state that Maestro Ormandy also had a great deal to say about the creation of the excellent facility sound-wise.

The New York City Ballet performs Tuesdays through Sundays until July 28, and the Philadelphia Orchestra performs Thursdays through Sundays from Aug. 1 through 25. There are various pops attractions and a few special events, but nothing matches the standards of the two resident ensembles.

In place of July 4th fireworks, Balanchine unveiled his popular special full-length ballet, "The Nutcracker". Snowflakes and children by the hundreds filled the spacious stage in fine fashion, and large audiences for both evening and matinee performances were treated to beautiful staging, and superb musical and dance performances.

Although the Saratoga management seems fairly lax and poorly directed (three management shifts in three brief seasons should confirm the need for board changes of some sort) the two resident organizations work sufficiently hard to assure temporary success. But when the state and private individuals have put up millions of dollars to provide a significant undertaking, local managerial incompetence must be considered a long-range threat to the integrity and viability of the project.

The mighty thoroughbreds of the New York City Ballet showed no signs of the strain of performing away from the conveniences of the city.

With a stage that can easily handle the most lavish productions, and with Robert Irving in supreme control of the excellent orchestra, the dancers had the room and challenge to dance up a storm. From the stars to the last girl in the corps, this summer's "Nutcracker" provided some of the most beautiful and exciting dancing I have ever experienced.

On opening night the principles were Melissa Hayden and Jacques D'Ambroise as the Sugar Plum Fairy and her Cavalier, and Suzanne Farrell as Dew Drop.

Miss Farrell and the ladies of the corps provided a Waltz of the Flowers of shimmering beauty. Even in Karinska's fading gowns the girls moved beautifully, and if someone hasn't named a luscious rose for Miss Farrell as yet, it is high time the deed be done to match her long-stemmed beauty.

In the grand pas de deux which climaxes Balanchine's affectionate memories of a magical Russian Christmas, Melissa Hayden, securely but a bit nonchalantly supported by Jacques D'Amboise, danced with brilliance and radiance of a kind to bring tears to the eyes, a lump in the throat, a smile to the face and roar of cheers at the end. Miss Hayden is one of the world's greatest dancers—she takes over any stage she ventures onto. As the Sugar Plum Fairy she is, quite simply, sublime.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIR. 25,900
JUL 26 1968
New England Newsclip

Staten Island Advance
STATEN ISLAND, N. Y.
D. 62,892 SUN. 56,019
JUL 14 1968

A Concordance Of Tanglewoods

When the Saratoga Performing Arts Center opened its gates two years ago, there was worried speculation hereabouts as to the effect on the Berkshire Festival box office. Pessimists predicted there would not be enough music lovers to go around.

They were wrong, of course. The near-record 13,290 who enjoyed the Van Cliburn concert at Tanglewood Saturday attested to that. The Berkshire and Saratoga festivals are thriving as symbiotically as anyone could expect of two major summer music attractions within an hour's drive of each other.

Nor are these festivals the only ones of their genre, though surely they are two of the best. A recent *New York Times* summary listed no less than 113 — count 'em, 113 — musical events in the Northeast and Midwest this summer, including the Marlboro (Vermont) Music Festival with the Serkins; the Caramoor festival in Katonah, New York; the Yale Concerts in Norwich, Connecticut; the Lincoln Center Festival '68; the Ravinia Festival with the Chicago Symphony Orchestra; the New York Philharmonic's Promenades '68; the Provincetown Music Festival; and many, many others. Even Daytona Beach has latched onto the London Symphony Orchestra for a midsummer "international music festival." Then there is the celebrated Blossom Music Center festival, put on by the Cleveland Symphony Orchestra under the direction of George Szell in a $7 million, 800-acre site 30 miles south of Cleveland.

Of all the up-and-coming musical enterprises, this one is most akin to Tanglewood. The Blossom Music Center, named after a prominent Cleveland family, has a huge pavilion in a natural amphitheater with space for 4,632 inside and more than 15,000 outside. It will encompass a summer music school much like the pioneering Berkshire Music Center in Lenox.

But no one at Tanglewood seems to be fretting unduly about the competition today. These summer festivals make economic sense for big orchestras seeking full-time employment for their members. And they meet a demand for fine, live music which evidently keeps growing year after year.

New York City Ballet star Melissa Hayden is a lovely, if unexpected, addition to a workout session at Saratoga's harness racing track.

Susan Farrell and Peter Martins are the Sugar Plum Fairy and her Cavalier in the New York City Ballet's production of "The Nutcracker."

143.

Garden State Fast Matching Beauty of Tanglewood On Hill

By Carl Richards

TANGLEWOOD — If you are from New Jersey, enjoying the pleasant and melodic surroundings of Tanglewood, comfortably, you think, "This is beautiful, but we're matching it in New Jersey." Thanks to the persistancy and vision of Louis Tonti, Garden State's Executive Director, the Garden State Cultural Center is a reality. While the Berskshires are beautiful, the view from Telegraph Hill rivals it's scenic beauty.

Both point to historical backgrounds. Tanglewood was the home of Nathaniel Hawthorne, and Telegraph Hill was the site of the laboratory where Marconi worked.

Tanglewood and the Boston Symphony Orchestra are synominmous. It is owned by, and serves as the summer home for the Orchestra. It was the gift, in 1937, of two sisters, Mrs. Gorham Brooks and Miss Mary Aspinwall to Dr. Koussevitxky, the then permanent conductor of the Orchestra. He turned it directly over to the Trustees.

Basically the programs at Tanglewood are built around the Boston Symphony Orchestra, the Choir, Music Center Orchestra and groups of students studying at the Music Center. It's background is purely classical. Contemporary trends feature such concerts as, jazz and folk music, music from India, and The Association as examples of current forms of music expression. The Boston Symphony ranks as one of the leading orchestras in the world with none surpassing it.

Contrasting this, the Garden State Arts Center, because of its public sponsorship, must cater to all tastes. Hence a sell-out for an "Andy Williams concert" and open seats for the New Jersey Symphony.

The New Jersey Symphony, even though it has made remarkable strides in the short years of it's existence, has not matured. It must share the Center with a well known and more seasoned orchestra in order to attract the sophisticated Symphony goer.

Because of it's maturity, some thirty years at this point, Tanglewood has their traffic patterns, ushers, food and drink distribution, and sales outlet for books, music and musical items, down to a science. Smoking, late comers, restless audiences have been subtly controlled by lighting arrangements and discreet attendants. Timing and promptness of performances especially for week nights are gauged to get the audience home early.

Both have suffered "deluges" on their opening nights. So bad that each had to curtail the performance. They differ in accoustical arrangements. The obtrusive Talbot Memorial Stage Canopy, which was built at the cost of $40,000 in 1959, seems to carry sound better than the unobtrusive baffleting of the Arts Center Stage.

Tanglewood concerts highlight the weekend performances of the Boston Symphony Orchestra. Guest artists and conductors are brought in as exponents of various composers or orchestra pieces. They are carefully designed so as to be not only sparkling and brilliant, but cover a wide range of musical appetites. During the week one may hear a concerto or a small group of musicians. On a Sunday evening a concert may be devoted to electronic music.

Garden State, because of It's wide entertainment range, has the symphony concerts interspersed with the more popular fare. It will be a while before they will be able to restudy their programing.

The drive and vision of it's impressario, Louis Tonti, bodes well for it's ultimate success and cultural growth. Tanglewood, as a focal point has drawn many visitors seeking entertainment and cultural relaxation and other attractions to the Berkshire area. The Garden State Arts Center can certainly do the same for Monmouth County and the surrounding area.

HIGHLANDS, N. J.
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SEP 5 1968

Casals at Marlboro

Music From a Musicians' Festival

By JAKE SHERMAN

The opening concerts of the Marlboro Music Festival last weekend gave fresh evidence of the truly great music that can be produced when musicians live and work together in an informal atmosphere and, for a few months at least, can forget about the general public.

A unique spirit pervades the 100 or so musicians who each summer make the pilgrimage to this southern Vermont retreat. They have come for at least three reasons: an overriding love of music, a chance to work under Pablo Casals and conditions which free them to pursue experiemental programs and approaches.

Not for Money . . .

At the same time, there are at least two reasons which they have not come for, the first being money. The musicians who participate in the festival, many of whom could command thousands of dollars for a single New York concert, don't receive a nickel for what, in other circumstances, would be an arduous summer of concerts and rehearsals.

More than 75 works selected by the musicians themselves are rehearsed each week, not to mention the informal concerts given among each other. This is not exactly a regimen for the dilletante, nor for the performer for whom cash remains the primary consideration.

The second reason for which no musician ever came to Marlboro is star billing. A pianist of the stature of Rudolf Serkin could almost instantaneously produce a sellout at Tanglewood were he to appear as a soloist there, but at Marlboro the program lists his name alphabetically among professionals of lesser note and even students.

Unlike Others . . .

Serkin, the festival's artistic director, has further discouraged the star system by refusing to publish progress or list performers very far in advance, and by choosing the festival orchestra in such a way that the amateur violinist can easily find himself seated next to the most seasoned virtuoso. In the former policy, he is like George Balanchine who has perhaps had lesser success in discouraging the star system in his New York City Ballet.

All of these aspects of the Marlboro experience make it markedly unlike Tanglewood, Saratoga or any of the other summer music festivals in the area. In the first place, since the musicians at Marlboro go without salary, the management of the festival does not have to worry about turning a profit or, at any rate, breaking even. Hence, there is no need to schedule so-called "balanced" programs, which generally are not so much balanced as they are given over to heavy doses of Beethoven, Tchaikowsky, Rachmaninoff, Dvorak and other mass-consumption composers.

And there is no need to bring in celebrities like Van Cliburn or Seiji Ozawa as a hedge against sagging box-office. Not that such musicians don't have a lot to offer for they certainly do, but they are nevertheless indicative of the "safe" approach which too often has led to mediocrity at Saratoga and Tanglewood.

The Marlboro approach to programming can literally afford to be a little more innovative. Perhaps its best feature is the scheduling of chamber works and symphonies on the same program, an idea which might profitably be explored by professional orchestras. A second promising idea is the evening-long study of a single composer, Bach or Mozart, for example, or of a group of composers, such as the lesser lights of the Baroque period. Contemporary composers, too often given short shrift by major orchestras, are also helathily represented.

But Marlboro differs from Saratoga and Tanglewood in at least two other respects: its general festivals where musicians play before thousands in what is essentially the open air, the Marlboro orchestra plays in a closed wooden barn that can accommodate perhaps 500. The audience, therefore, is in closer contact with the musicians in a sense, almost participating.

As for the audience itself, it is a dedicated one often coming from hundreds of miles away and capable of staging some unseemly battles for tickets at the cancellation window. Certainly, there are those among Tanglewood audiences no less dedicated, but the Tanglewood phenomenon of young couples slipping into the bushes during the New World Symphony is the kind of thing which rarely, if ever, happens at Marlboro.

Not Holier — Than Thou . . .

One does not want to give the impression that the Marlboro audience is any kind of holier-than-thou or super-discerning bunch. Obviously, many have come out of reverence for the aged maestro and how many out of a morbid curiousity as to whether his uncanny powers are still holding up.

If any of the opening night audience at the festival suspected that at 92 Casals had lost any of his strength, they were in for rude awakening. For, in conducting his own highly distinctive version of Mozart's Symphony No. 40, he showed that no living musician of whatever age knew more precisely what he wanted or could awaken in both the musicians playing under him and the audience almost a religious fervor.

Already Standing . . .

The audience is already standing when Casals emerges from the wings at the beginning of the second half of the program. Then, there is applause as several members of the orchestra assist him in mounting the podium where he sits in the chair placed there for him and perfunctorily scans the music.

The flourish with which he sets the orchestra into motion is so vigorous and abrupt as to be positively startling. He may have started conducting in the chair but before long he will jump to his feet, perhaps, to point to a horn from which he wants a fuller sound. And suddenly that horn is coming in loud and clear. On other occasions Casals voice will be audible as far back as the 15th row, as he "sh-h-h-s" the horns, telling them to quiet down. They do that too. And throughout, most members of the orchestra are casting quick glances at Casals, looking to his bony hands to tell them what to do.

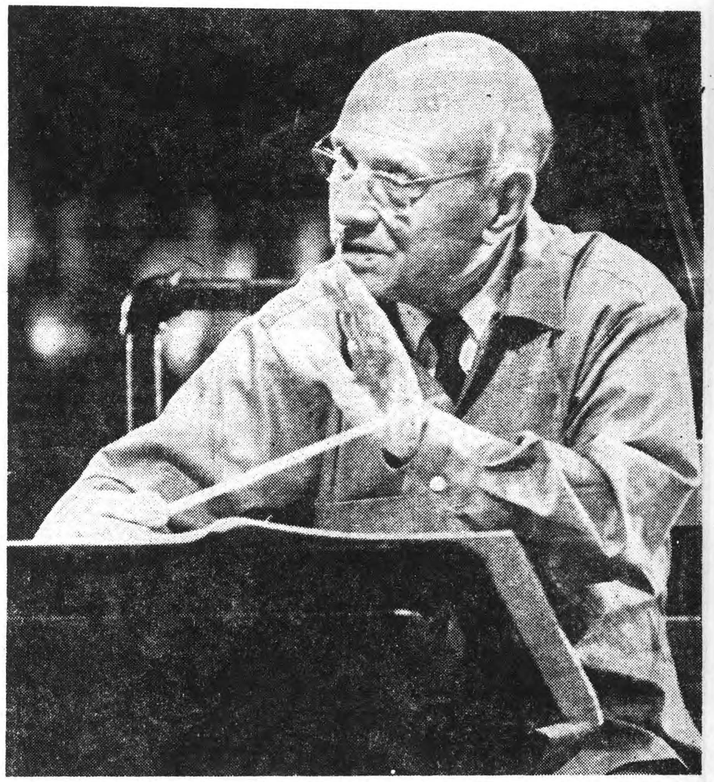
Casals' Mozart is scarcely the cut-and-dried affair of the mathematicians and scholars: here is an unabashedly emotional interpretation, rich violins singing along at breakneck tempo all but obscuring the horns and winds. The musicians seem to be attacking their instruments with almost gustatorial relish, and so we discover drama, poetry and color in a place we usually don't look to find it.

The symphony is a fitting climax to a program whose earlier excellence had seemed difficult to top or even duplicate. For before the intermission, there had been an almost perfect rendering of the Mozart Quintet in A Major, the violinist Alexander Schneider bowing triumphantly, a kind of gray-haired lion of the concert stage, while opposite him played the young violist, Samuel Rhodes. This was Mozart in the way Mozartophiles expected to hear their man played.

The evening opened with the Mozart B-Flat trio featuring Sarkin on piano, Jaime Laredo on violin, and Madeline Foley on celloist. Here, Miss Foley was somewhat obscured amid the strongly-defined styles of Serkin and Laredo, most of whose careers have been spent as soloists. There was to be sure the inevitable clash of styles, Serkin the classicist, Laredo the romantic, trying to rein himself in. And yet out of this competition the work emerged with a distinctive new flavor.

It musn't be inferred from all this that the Marlboro Music Festival is entirely a Thoreau-like escape into the woods. The musical treasures which emanate from these idyllic surroundings are too rich for the recording industry to ignore, for one thing, with the result that the festival over the years has produced a long line of LP's with a guaranteed-to-sell label: "Recorded Live at Marlboro."

In spite of this creeping commercialism, though, it's not at all likely that the festival will ever become audience-oriented as opposed to musician-oriented. After all, when it can sell out 13 of 16 concerts this year without even printing an advance program, why should it?



PABLO CASALS AT THE MARLBORO PODIUM
A unique spirit pervades . . . (Photo by Kahn)

TIMES UNION
ALBANY, N. Y.
D. 68,013 SUN. 129,006

JUL 14 1968

144.

LONG ISLAND DAILY PRESS
Sunday, July 14, 1968

Critic-at-Large

Nature Adds Dimension to City Ballet

By BYRON BELT

In the Adirondacks and the Berkshires, less than four hours from Long Island, two of America's outstanding summer festivals were launched last weekend.

BYRON BELT

Considering the extravagant beauty of setting for both the infant Saratoga Performing Arts Center and the Tanglewood Festival, it is almost idyllic to find the quality of performance standards extraordinarily high.

While summer events burst on the scene with frightening frequency, and disappear almost at birth, the success of these two nearby projects may offer clues for future ventures in this vein.

Both the New York and Massachusetts festivals are based on two unbeatable combinations: outdoor settings of unique natural beauty, pastoral charm and freedom from interfering noises of any kinds, coupled with performing ensembles of the very highest quality.

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* * *

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Saratoga itself is loaded with history. Monuments to General Burgoyne's surrender may be found in Schulyerville and in the national historical park, both just a [illegible] miles from Saratoga Springs. Gideon Putnam [illegible] one of the area's famed springs to build [illegible] near. The casino in Congress P[illegible] century-long fascination wi[illegible] toga race course we[illegible] Dowager of A[illegible]

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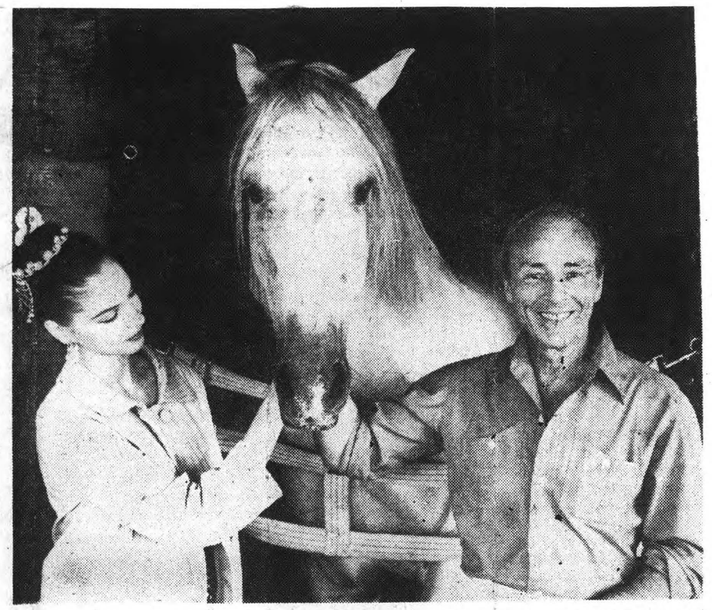
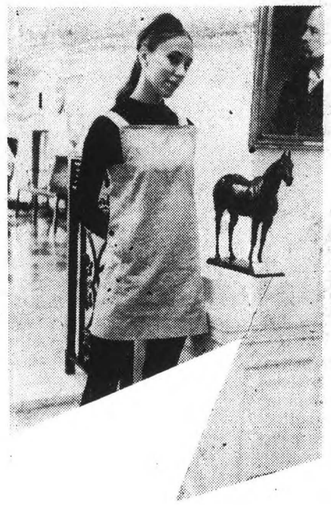
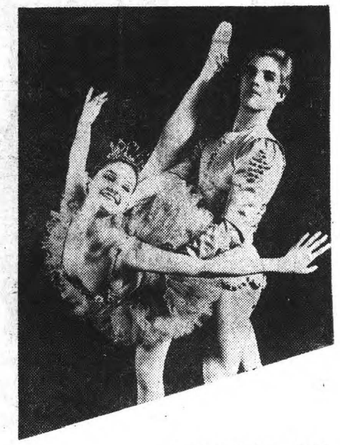


Ballerina Suzanne Farrell and George Balanchine, artistic director of the New York City Ballet, fondle horse at Saratoga Racetrack.





NEW YORK MAGAZINE
NEW YORK, N. Y.
MONTHLY - CIRC. N. AVAIL.

JUL 15 1968

OUT OF TOWN—NORTH AND EAST

The two biggest bigtime music festivals in the East are, of course, the goings-on at the Philadelphia Orchestra's home in Saratoga Springs and the Boston Symphony's domain at Tanglewood. Both events are sort of Establishment bastions; the programs are good, solid, nourishing symphonic fare, most of it in the masterwork-of-the-week category, but the settings are pleasant and the performances, naturally, of high caliber. In and around the basic symphonic fare is threaded a network of other events that music-lovers looking for adventure may find even more worth their while. At Tanglewood, especially, there's almost always something interesting happening: baroque programs in the Theatre-Concert Hall on Sunday mornings, impromptu programs by student composers, formal programs of new music sponsored by the Fromm Foundation, and rehearsals. One especially interesting feature that nobody ever seems to find out about until he arrives at Tanglewood: the public Boston Symphony rehearsals on Saturday morning. They're a little stagey, but interesting.

Saratoga's "other events" this summer are something else: a pop-celebrity series running all the way to an Indian Festival with Ravi Shankar (August 6 and 7) to a Rowan and Martin "Saratoga Laff-In" over Labor Day weekend.

Just beyond Tanglewood to the north is one of the East's most enjoyable and rewarding summer events, the Music Center at Marlboro, Vermont, run by Rudolf Serkin. Everything here is informal: the concerts (Friday and Saturday nights and Sunday afternoons) are almost an afterthought. The reason is that Marlboro is really a musical think-tank, where top professional musicians come just to spend the summer playing with each other (chamber music, that is). The weekend programs are seldom planned in advance; they consist of whatever has gone particularly well during the week. There is a spirit of music-for-music's-sake at Marlboro that has to be experienced to be understood.

Closer to home, there is music in all sizes and conditions. Around the Tanglewood area there are several other interesting smaller events: the South Mountain chamber series at Pittsfield that runs all the way into October, and the Saturday chamber concerts at Falls Village, Connecticut, where the Berkshire Quartet plays at, naturally, Music Mountain. Along the road south, two educational institutions get into the act. The Hartt School of Music in Hartford has a chamber music series that runs until mid-August, and, at Norfolk, there is an exceptionally interesting series of chamber-music and vocal concerts produced by the Yale School of Music. On the Yale campus itself in New Haven, there are some lovely Starlight Concerts in the Law School Quadrangle from now until the end of July, involving an excellent small chamber group under various conductors. And at the very edge of Connecticut's commuterland, in New Canaan, the Silvermine Guild presents works for chamber orchestra on July 21, and August 11 and 25.

And opera? You have to cross back into New York State for that, but there you'll find plenty. This summer's Lake George Opera Festival (through August 25) is doing something unusual: five operas based on Shakespeare, and none of them too well-known. They're doing, for example, not Verdi's *Otello* but Rossini's, and the list also includes Britten's *Midsummer Night's Dream* and Nicolai's *Merry Wives*. At New Paltz (across the Hudson from Poughkeepsie), the Turnau Opera will present fully-professional performances of more standard repertory through August 24. New York City's Lyric Arts Opera Workshop visits Port Jervis, also through Aug. 24.

New York State isn't all operatic, however. Just around the corner in Purchase (Westchester), Manhattanville College has an interesting music series (chamber, mostly) through the end of July, and Claude Monteux' Hudson Valley Philharmonic is running a chamber-music series at Pawling into late August.

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144.

LONG ISLAND DAILY PRESS
Sunday, July 14, 1968

Critic-at-Large

Nature Adds Dimension to City Ballet

By BYRON BELT

In the Adirondacks and the Berkshires, less than four hours from Long Island, two of America's outstanding summer festivals were launched last weekend.

BYRON BELT

Considering the extravagant beauty of setting for both the infant Saratoga Performing Arts Center and the Tanglewood Festival, it is almost idyllic to find the quality of performance standards extraordinarily high.

While summer events burst on the scene with frightening frequency, and disappear almost at birth, the success of these two nearby projects may offer clues for future ventures in this vein.

Both the New York and Massachusetts festivals are based on two unbeatable combinations: outdoor settings of unique natural beauty, pastoral charm and freedom from interfering noises of any kinds, coupled with performing ensembles of the very highest quality.

Saratoga is the summer home of two of America's greatest artistic organizations. In July, George Balanchine's glorious New York City Ballet is in residence in the handsome Performing Arts Center amphitheater, and in August the sumptuous sounds of Eugene Ormandy's Philadelphia Orchestra may be heard. And during both July and August at nearby Tanglewood Erich Leinsdorf leads his aristocratic Boston Symphony.

* * *

ANY WAY YOU look at it, these three organizations spell the kind of quality which assures success over the years. The lure of scenic splendor and recreation facilities for the entire family and the chance to see and hear three internationally acclaimed performing groups provide attractions only a Salzburg or Edinburgh can challenge.

Saratoga itself is loaded with history. Monuments to General Burgoyne's surrender may be found in Schulyerville and in the national historical park, both just a[illegible] miles from Saratoga Springs. Gideon Putnam[illegible] one of the area's famed springs to buil[illegible] near. The casino in Congress P[illegible] century-long fascination wi[illegible] toga race course w[illegible] Dowager of A[illegible]

Inde[illegible]

Ballerina Suzanne Farrell and George Balanchine, artistic director of the New York City Ballet, fondle horse at Saratoga Racetrack.

NEW YORK MAGAZINE
NEW YORK, N. Y.
MONTHLY - CIRC. N. AVAIL.

JUL 15 1968

OUT OF TOWN—NORTH AND EAST

The two biggest bigtime music festivals in the East are, of course, the goings-on at the Philadelphia Orchestra's home in Saratoga Springs and the Boston Symphony's domain at Tanglewood. Both events are sort of Establishment bastions; the programs are good, solid, nourishing symphonic fare, most of it in the masterwork-of-the-week category, but the settings are pleasant and the performances, naturally, of high caliber. In and around the basic symphonic fare is threaded a network of other events that music-lovers looking for adventure may find even more worth their while. At Tanglewood, especially, there's almost always something interesting happening: baroque programs in the Theatre-Concert Hall on Sunday mornings, impromptu programs by student composers, formal programs of new music sponsored by the Fromm Foundation, and rehearsals. One especially interesting feature that nobody ever seems to find out about until he arrives at Tanglewood: the public Boston Symphony rehearsals on Saturday morning. They're a little stagey, but interesting.

Saratoga's "other events" this summer are something else: a pop-celebrity series running all the way to an Indian Festival with Ravi Shankar (August 6 and 7) to a Rowan and Martin "Saratoga Laff-In" over Labor Day weekend.

Just beyond Tanglewood to the north is one of the East's most enjoyable and rewarding summer events, the Music Center at Marlboro, Vermont, run by Rudolf Serkin. Everything here is informal: the concerts (Friday and Saturday nights and Sunday afternoons) are almost an afterthought. The reason is that Marlboro is really a musical think-tank, where top professional musicians come just to spend the summer playing with each other (chamber music, that is). The weekend programs are seldom planned in advance; they consist of whatever has gone particularly well during the week. There is a spirit of music-for-music's-sake at Marlboro that has to be experienced to be understood.

Closer to home, there is music in all sizes and conditions. Around the Tanglewood area there are several other interesting smaller events: the South Mountain chamber series at Pittsfield that runs all the way into October, and the Saturday chamber concerts at Falls Village, Connecticut, where the Berkshire Quartet plays at, naturally, Music Mountain. Along the road south, two educational institutions get into the act. The Hartt School of Music in Hartford has a chamber music series that runs until mid-August, and, at Norfolk, there is an exceptionally interesting series of chamber-music and vocal concerts produced by the Yale School of Music. On the Yale campus itself in New Haven, there are some lovely Starlight Concerts in the Law School Quadrangle from now until the end of July, involving an excellent small chamber group under various conductors. And at the very edge of Connecticut's commuterland, in New Canaan, the Silvermine Guild presents works for chamber orchestra on July 21, and August 11 and 25.

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The summer site was appropriately named the Blossom Music Center honoring a long-prominent Cleveland family who had donated $1.3 million toward the $6.6 million total cost.

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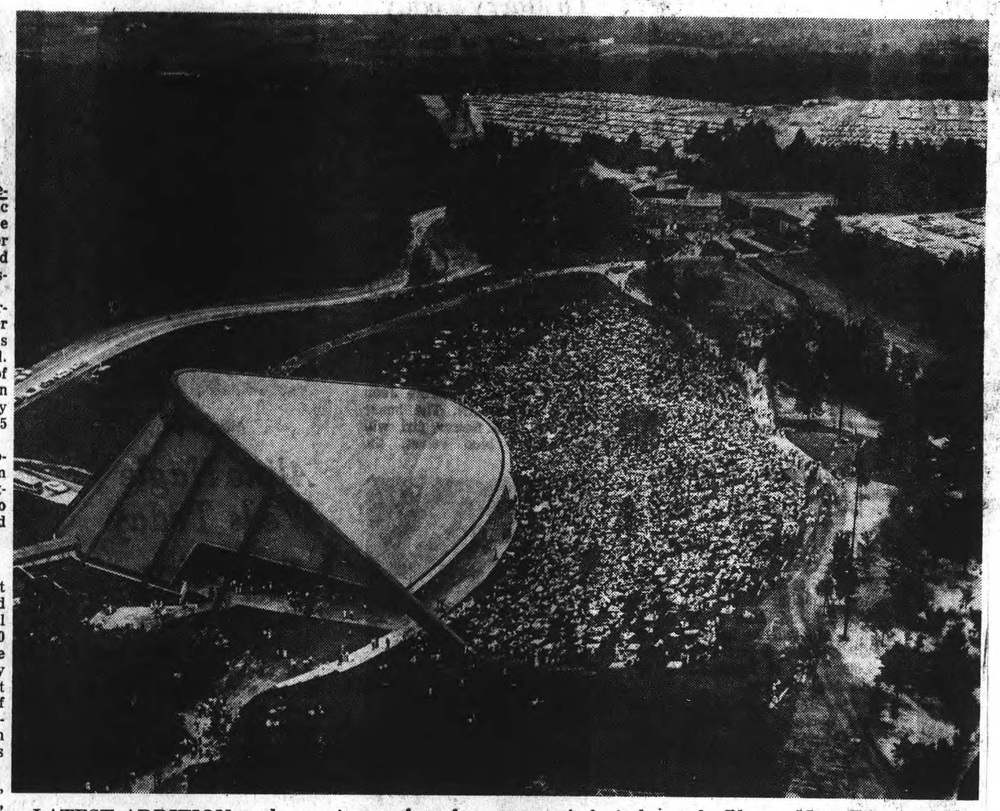

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Variety Dec. '68

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
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NOV 16 New England

A CRITIC'S NOTEBOOK

Summer Festivals Multiplying in East

By PETER ALTMAN
Minneapolis Star Critic

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Altman

Minnesota is not yet overrun with these shirtsleeve congregations of the arts. But it appeared from my summer perch in Cambridge, Mass. that on the East Coast the number of rural cultural installations is multiplying almost as fast as the number of "major league" sports teams. A corresponding decline of standards sometimes seemed general.

Summer music and strawhat theater can be stimulating, unaffected, fully professional and praiseworthy. The desire of musicians for year-round salary makes inevitable the proliferation of summer symphony concerts, and many of these will be in different format than traditional season programs.

Musicians and actors, like insurance underwriters and garbagemen, like to escape from sweltering cities into casual, shady environments. They like to be free from commercial pressures, deadlines and rackety air conditioners. Summer festivals are one way they can get away without going hungry. So long as city dwellers who go to summer houses in the country crave some reminders of civilization, they will have markets for their labors.

But festivals, city or country, highpowered or amateur, must have some reason for existence, some personality, some justification beyond finance, if they are to deserve our attention.

All too often this is not the case. An orchestra's summer festival turns out to be reprises of the most tired works from the previous season. A summer theater's programs reek with tried-and-true comedies originally designed for escape, which many playgoers now want to escape.

Festivals get more and more to be big business. The Cleveland Orchestra's new Blossom Center is a multi-million dollar facility; the Saratoga, N.Y. Performing Arts Center must draw thousands of persons to each performance to break even. Such size forces conservative programming.

Going to the Boston Symphony's summer home at Tanglewood to hear one of the world's best orchestras play in beautiful Berkshire surroundings can never be unrewarding. But why, oh why, does the season have to consist of all Tchaikovsky concerts, all Brahms programs?

Do bookers think that when concertgoers leave the city, they leave their brains behind? Do we park our imaginations at the city limits? Classics are classics because they deserve to be, but there are many less familiar works which we also should have a chance to discover, and a relaxed atmosphere encourages openmindedness.

Some smaller festivals in the East try to really use the summer for innovation, experiment, challenge. The Berkshire Playhouse this summer presented only new plays, by interesting writers like Elaine May, Jack Gelber and William Gibson. Because the theater, directed by Arthur Penn, has built up a good reputation, and because the plays got good reviews in the Boston and New York papers, box office business was brisk even though the plays were unknown.

At Dartmouth College, in Hanover, N.H., the summer music festival is built around composers-in-residence, who are invited to meet with festival musicians. Each composer is present for two weeks, and his latest works are introduced.

At Woodstock, N.Y., in the beautiful Hudson valley, I saw a fine production of Debussy's opera "L'Enfant Prodigue" that proved the worth of a neglected masterpiece. Amid the gargantuan chaos of Newport, and the impossible impersonality of the jazz and folk festival evening concerts, are wonderful, stimulating, little-attended afternoon workshops.

Before long the Minneapolis Symphony will almost certainly be having full summer seasons, some place outdoors, rather than just those awful Pops in the auditorium. The St. Paul Civic Opera is eyeing summer tent operations. College facilities are too good to be idle all summer.

Let's hope that those people lucky enough to have use of our facilities have a little confidence in us, the public. Informality is marvelous, but let's use it to stretch our mental muscles all year round.

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MINNEAPOLIS, MINN.
D. 282,219

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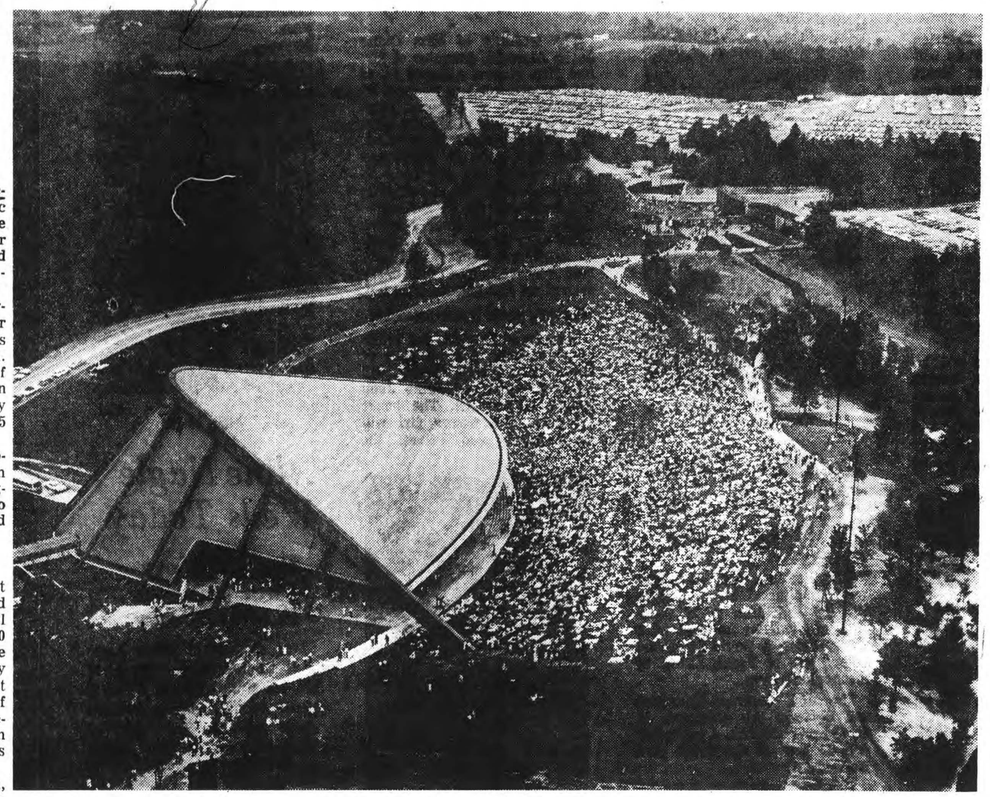

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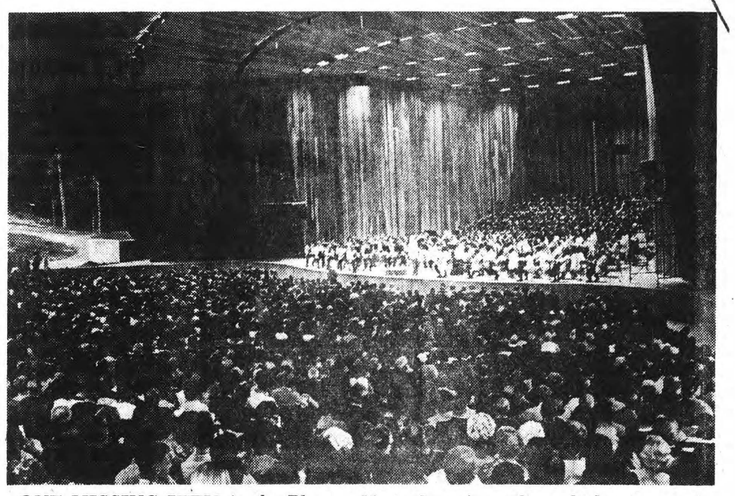

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Some smaller festivals in the East try to really use the summer for innovation, experiment, challenge. The Berkshire Playhouse this summer presented only new plays, by interesting writers like Elaine May, Jack Gelber and William Gibson. Because the theater, directed by Arthur Penn, has built up a good reputation, and because the plays got good reviews in the Boston and New York papers, box office business was brisk even though the plays were unknown.

At Dartmouth College, in Hanover, N.H., the summer music festival is built around composers-in-residence, who are invited to meet with festival musicians. Each composer is present for two weeks, and his latest works are introduced.

At Woodstock, N.Y., in the beautiful Hudson valley, I saw a fine production of Debussy's opera "L'Enfant Prodigue" that proved the worth of a neglected masterpiece. Amid the gargantuan chaos of Newport, and the impossible impersonality of the jazz and folk festival evening concerts, are wonderful, stimulating, little-attended afternoon workshops.

Before long the Minneapolis Symphony will almost certainly be having full summer seasons, some place outdoors, rather than just those awful Pops in the auditorium. The St. Paul Civic Opera is eyeing summer tent operations. College facilities are too good to be idle all summer.

Let's hope that those people lucky enough to have use of our facilities have a little confidence in us, the public. Informality is marvelous, but let's use it to stretch our mental muscles all year round.

THE MINNEAPOLIS STAR
MINNEAPOLIS, MINN.
D. 282,219
SEP 9 1968

146.

FRIENDS OF TANGLEWOOD

Albany Knickerbocker News
Monday, August 12, 1968

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UNION (m)
SPRINGFIELD, MASS.
CIRC. 77,424

OCT 18 1968 New England Newsclip

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HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 230,817

OCT 19 1968 New England Newsclip

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REGISTER
TORRINGTON, CONN.
CIRC. 11,750

OCT 16 1968 New England Newsclip

NEWS (E)
FRAMINGHAM, MASS.
CIRC. 18,650

AUG 16 1968 New England Newsclip

Schenectady Gazette
SCHENECTADY, N. Y.
D. 54,006

AUG 13 1968

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BOSTON, MASS.
CIRC. 230,817

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UNION (m)
SPRINGFIELD, MASS.
CIRC. 77,424

OCT 18 1968 New England Newsclip

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NEWS (E)
FRAMINGHAM, MASS.
CIRC. 18,650

AUG 16 1968 New England Newsclip

Schenectady Gazette
SCHENECTADY, N. Y.
D. 54,096

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REGISTER
TORRINGTON, CONN.
CIRC. 11,[illegible]

OCT 16 1968 New England Newsclip

TABULATIONS AND EVALUATIONS

FRIDAY, JULY 26, 1968 THE SPRINGFIELD UNION

sight and sound

Tanglewood Is Checking Up

By RICHARD C. HAMMERICH

The powers behind the Berkshire Music Festival at Tanglewood are not ones to rest on their laurels, as fragrant or prestigious as they may be after all these years of elegant concerts.

They are conducting a continuous random survey to gather information for a demographic profile of the Tanglewood audience.

The Objective

Let me quote a few words from Webster under the "demographic" entry: " . . . relating to the dynamic balance of a population especially with regard to density and capacity for expansion or decline."

Does that give us a hint of what they are up to? Yes. They are trying to discover scientifically if their long - standing notion of who goes to Tanglewood and where he comes from and what he is like is really true.

They want to know if they should change their advertising or promotion or procedure in order to retain Tanglewood's appeal to its audience.

At Each Gate

There are six gates at Tanglewood and at each this season is a counter who ticks off the entering music lovers according to a statistically "random" number which picks subjects for questioning.

The subject is then accompanied as he approaches his seat in the shed or spot on the lawn by a questioner with a list of 32 questions.

The questions seek to identify the listener according to where he is from and how long he is staying in the Tanglewood area, what sort of music listener he is in general, why he is attending this particular concert, what his attitudes are about the Tanglewood estate.

Facts Not Opinions

The questionnaire was designed by Harry Kraut, administrator of the Berkshire Music Center, and is intended, he says, to collect facts, not opinions.

It avoids opinions because recollections of impressions are hazy, says Harry, and because repliers to cultural questionnaires are likely to answer according to what kind of music lovers they would like to be rather than what kind they really are.

Harry says that the survey is reaching 250 of those who attend each of the season's 24 concerts and that the results will be kept secret.

Too bad. Some of the questions are interesting, such as: "Are you staying overnight? and, "Why did you come to Tanglewood this evening? . . . (check one) soloist, composer, conductor, orchestra, nice weather, pleasant scenery, someone brought me."

Probably we could draw some clever, fascinating false conclusions from all those statistics and make up some exciting, misleading stories from them.

UNION (m)
SPRINGFIELD, MASS.
CIRC. 77,421
AUG 2 1968 New England Newsclip

222,293 Hear 1968 Concerts At Tanglewood

LENOX — The total attendance at Tanglewood's 1968 Berkshire Festival for all events for which attendance records were kept wss 222,293.

The figure includes the 24 Boston Symphony concerts, eight open rehearsals, pops, gala, and three contemporary trends concerts.

Attendance for the eight weekends only (24 BSO concerts plus eight open rehearsals) was 188,731.

In 1967, attendance at all events for which records were kept was 216,506. Attendance for the eight weekends only in 1967 was 185,551.

Conference Survey

Tanglewood Tops List As Tourist Attraction

Tanglewood is the most popular summer tourist attraction in Berkshire County, according to a survey of summer visitors made by the Berkshire Hills Conference.

"This may not sound like startling news," said John V. Geary, conference executive director, "but I am continually amazed by the number of people, including some who are in the tourist business, who downgrade the importance of Tanglewood to our economy."

The survey was conducted by mailing questionnaires to the 994 persons who made advance room reservations this past summer through the conference office. Geary said that an unusually high percentage of 358 questionnaires were returned.

Geary Cites Figures

"The most popular single attraction for those answering was Tanglewood," he reported. "Their answers show that 93 per cent attended at least one concert by the Boston Symphony Orchestra. Forty-nine per cent said they attended performances at the area's summer theatres, and 47 per cent said they attended Jacob's Pillow."

Geary said that reports from conference members indicate that the summer tourist business was a record. He estimated that it was up 8 per cent over 1967 and 3 per cent above the previous record set in 1966.

He said the 994 advance reservations surpassed the previous record of 954 made in the summer of 1966 and was far ahead of the 1967 total of 775.

A majority of those answering the questionnaire indicated, according to Geary, that the two things they found of most benefit in deciding what to do in Berkshire County was the circle-tour map published by the conference and Berkshire Week, the summer Saturday supplement published by The Eagle.

Geary reported that a small percentage of those answering the survey complained about what they felt were exorbitantly high prices for motel rooms, especially on weekends.

"Although it is not within the jurisdiction of the conference to police room prices," he said, "we have looked into this situation in some detail this year and have found that, with only a few exceptions, the price for Berkshire bedrooms is within the norm found in other competitive vacation areas in New England and New York. The range is $16.80 to $37, and the average for a room at a motel with a swimming pool is $24 for weekends in the summer season."

Those answering the survey stayed here an average of 2¾ days and spent an average of $30 per day per person. Eight per cent of those answering came here in a two-person party. Fifty-three per cent were over 35 years old, and 73 per cent came from the New York metropolitan area.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 30,239
OCT 24 1968 New England Newsclip

Tanglewood Is Surveying Its Concert Audiences

In an effort to determine as much as possible about the varieties of people who visit Tanglewood each summer, the Berkshire Music Festival has begun a program to survey the audience at each concert.

Teams consisting of Tanglewood guides and students from the Berkshire Music Center have been approaching visitors with a 32-item questionnaire. The goal is to survey 250 visitors at each of the 24 regular symphony concerts, the eight open rehearsals, the three contemporary trends concerts, the Pops night and the Tanglewood-on-Parade gala. It is hoped that a total of 9,250 persons will be polled during the entire season.

"We make certain assumptions about the audience," said Marvin Schofer, the head of the Tanglewood press department, "based on long observation and a certain amount of research, and we'd like to know if our assumptions are borne out by a sampling of the audience, the results of which will be projected statistically."

The questionnaire asks about such subjects as home states, whether the subject came just to see friends, or to hear a special musical work, particular soloist or conductor, what his likes and dislikes about Tanglewood happen to be, his age, profession, and whether he has visited other festivals during the summer.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900
JUL 9 1968 New England Newsclip

Tanglewood Attendance 222,293

Tanglewood's 1968 Berkshire Festival in Lenox had an overall attendance of 222,293 persons — 6,000 greater than last season.

The attendance takes in 24 Boston Symphony concerts, eight open rehearsals, pops, gala, and three contemporary trends concerts.

Attendance for the eight weekend concerts of the Boston Symphony was 188,834 as compared to 185,551 a year ago. In 1967, attendance at all events was 216,506.

DEMOCRAT
HOLYOKE, MASS.
WEEKLY CIRC. 5,000
AUG 31 1968 New England Newsclip

SCHENECTADY GAZETTE
Tuesday, September 3, 1968

Attendance Up At Tanglewood For All Events

Total attendance at the 1968 Berkshire Festival at Tanglewood, Mass., for all events for which attendance records were kept was 222,293.

This figure includes the 24 concerts by the Boston Symphony Orchestra, eight open rehearsals, a pops concert, gala and three Contemporary Trends concerts.

Attendance for the eight weekends of the festival only (concerts and open rehearsals) was 188,734.

In 1967 attendance at all events was 216,506 and for the weekends only, 185,551.

UNION (m)
SPRINGFIELD, MASS.
CIRC. 77,421
AUG 30 1969 New England Newsclip

sight and sound

Conglomerate Season Is Ended

By RICHARD C. HAMMERICH

Each of the seasons at Tanglewood seems to take on a special character that make it different from the others. Many factors are involved, even, sometimes, gossip.

Erich Leinsdorf's first season as director, 1963, was full of excitement and promise. Everyone, especially the members of the orchestra, was impressed by his energy and the lively plans he had for the orchestra and the Berkshire Music Center.

Air of Diffusion

The season just ended, his next to last, was pervaded by an air of indirection, of diffusion, partly because of his position as a lame-duck boss, and partly because the musical programs and the Music Center activities were more conglomerate than heretofore.

In Leinsdorf's first season, the programs were focused around Prokofieff, and several of his seldom-heard works were presented.

This season the programs had no discernable focal point, except the usual scheduling of the standard concert sources: Brahms, Beethoven and other regular romantics.

New Midweek Series

Even the innovations tended to be diffuse. The new, midweek series called Contemporary Trends offered jazz, folk music, Indian music and rock - n - roll in the well -founded belief that these disparate sounds are contributing to the work of contemporary so-called serious composers.

And the students in the Music Center division conducted by Boston University were offered courses involving the graphic arts as well as drama and dance.

The most startling contribution to the conglomerate idea, of course, was the production of "Elephant Steps," identified as an occult opera by its creators, Stanley Silverman and Richard Foreman, as part of the Festival of Contemporary American Music sponsored jointly by the Music Center and the Fromm Foundation.

Sidelights of Interest

"Elephant Steps" is an attempt to combine disparate materials from the performing and graphic arts using the technique currently called "mixed - media" and to deliberately insert discontinuity into the combination.

It probably was the most concentrated diffusion of both festivals, if I may be forgiven the paradox.

But before I use up all my space with idle fancies, let me call attention to two or three bsidelights of interest to me before I list a handful of the performances during the regular season which I found most impressive.

State Council Group

Several days each week there was a large group of youngsters gathered from remote regions of the state being introduced to the beauties of one of Berkshire County's most attractive meadows, Tanglewood, as well as the sort of music being made there.

Their visits were sponsored by the State Council of the Arts, an agency which ought to have more money, especially if it continues to use it for such worthy purposes.

The great, 6000-seat shed celebrated its 30th birthday Aug. 4. Although it is no longer the most attractive of its many summer-festival imitators, it is still the one to beat acoustically.

Best-Liked Programs

Erich Leinsdorf, the retiring conductor, was the focus of sentimental insterest because of the announcement, first, of his divorce early in the year (he has five children) and second, of his marriage early in August to Vera Graf, a violinist.

Now let me, after a quick check of the season's programs, list a few of the performances I liked best: Beverly Sills, soprano, July 6; Claude Frank, pianist, July 7; Joseph Silverstein, violinist, July 12 and Aug. 18; Jorge Bolet, July 26 (Liszt); Steinberg's conducting of Mahler, Aug. 4; Gina Bachauer, pianist, Aug. 9, 10 and 11; Leinsdorf's conducting of Brahms' Symphony No. 1, Aug. 25.

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When Is a Festival Not a Festival?

By McLAREN HARRIS

The anticipation which greeted the facet of the so-called cultural explosion represented by the flowering of so many summer music festivals across the country has now become tinged with slight misgivings.

Summer festivals have essentially three attractions: most of them present music in a casual atmosphere, where concert-going may be combined with vacationing; many of them make available to outlying areas the cultural advantages enjoyed by cities during the winter season; and they provide summer employment for musicians who might otherwise suffer from only seasonal prosperity.

These are all good, healthy attributes. But there are festivals and festivals; beyond these characteristics the offerings differ widely, and upon such offerings often depends the success or failure of a festival beyond a season or two.

TWO FESTIVALS within our region provide an excellent opportunity for comparison — or contrast: the Berkshire Festival at Tanglewood, one of the oldest festivals in the country; and the Saratoga Performing Arts Festival a short distance across the New York state line, one of the newest. The differences between Tanglewood and Saratoga could hardly be greater.

Tanglewood was conceived and developed as a permanent summer home for the Boston Symphony Orchestra, and around its core of 24 BSO concerts over eight weekends there exists a full-fledged summer music school for performers, the Berkshire Music Center, with its own orchestra; chamber ensembles from the Boston Symphony and the Music Center; guest artists; a week-long Contemporary Music Festival; and more. All activities are coordinated by central planning and authority which gives the Berkshire Festival both unity and breadth.

SARATOGA, on the hand, presents two prominent and entirely separate organizations — the New York Ballet and the Philadelphia Orchestra — each of which gives several performances a week during separate months (the ballet in July, the orchestra in August).

There are also many one-night engagements with guest performers ranging in variety from the De Pasquale String Quartet to Rowan and Martin's "Laff-In". No one organization pays any apparent attention to the others. There is little if any continuity even among Philadelphia Orchestra programs. It's simply a new show every night.

The press, some patrons and even a few promoters are beginning to complain that the Saratoga Festival lacks the personality, the purpose, the unity which an artistic institution should have. They are wondering, sometimes aloud, if the festival isn't primarily set up to give the orchestra year-round employment.

LOOKING at the Philadelphia's programs, one may indeed suspect that it has taken the path of least resistance. There is a Russian program; two Beethoven programs; a Rachmaninoff program; a "Three B's" program; a Rodgers and Hammerstein program.

And note the Tchaikovsky program: "Romeo and Juliet," the Violin Concerto, Overture "1812" and "Capriccio Italien." Rarely have I seen anything so completely unimaginative, so utterly pedestrian as that which the Philadelphia Orchestra has been feeding the people of New York for these past three years.

There is an opposite-side story in the Metropolitan Opera's short-lived sojourn to Newport, R.I. After a disappointing four-night stand of concert opera in 1966, when the weather was blamed for poor audiences, the Met poured every effort into making 1967 a success. The Verdi Festival looked at the composer from every angle through concerts, recitals, exhibits, films, seminars, demonstrations. It was a superb effort. And it failed.

WHY? Because Festival Field in Newport, necessarily the Met's headquarters, is totally unsuitable for serious-music presentation. Electronic amplification was for most the only means to hear; there is little physical attractiveness to the location; audiences listened under the threat of rain in an open, rambling amphitheater; and Newport itself is not the most easily-accessible place around.

Tanglewood, heaven knows, is not perfect. Warhorses still ride in herds now and then through the Music Shed. The prices, for admission to concerts and especially for lodging, can be frighteningly high. But as a music festival and instructional center at which objectives of entertainment and education are closely interwoven, the Berkshire Festival is a veritable marvel of planning, organization, variety and, gratifyingly often, artistic results.

SUNDAY HERALD TRAVELER
BOSTON, MASS.
CIRC. 310,000

JUL 14 1968 New England Newsclip

PATRIOT-LEDGER (e)
QUINCY, MASS.
CIRC. 60,736

AUG 24 1968 New England Newsclip

As I Hear It

Dissatisfaction and Curiosity

By Jay C. Rosenfeld

HISTORY HAS a way of being unmindful of the calendar. Careers cross the turns of centuries; reigns and revolutions do not fit convenient pigeonholes and developments leading up to a culmination can be from a previous generation.

From that angle, therefore, it is difficult to place in time such composers as Richard Strauss, Mahler, Debussy, Ravel, Stravinsky, Schoenberg and others of that era. Instead of using the turn of the century as a benchmark, the dates of World War I might serve better. In any case, it is necessary to give and take a little here and a little there.

The current Tanglewood series, approached from that viewpoint, contained only one program of contemporary music and that was last night, although there were individual examples interpolated in several of the season's concerts. This is not particularly significant because on the same lot, but under different auspices, there was plenty of music to be heard which has been written within this last decade.

* * * *

THERE IS always an insistent demand that contemporary composers be given opportunities to have their works heard. This is not difficult to justify, although the amount of draff that must go through the mill to glean a scant percentage of wheat is always extremely high. This situation is not applicable only to music; it applies as well to literature and the theatre, and probably to the patent office, too.

Last night Aaron Copland was the conductor of a varied program of which all the composers but one are still alive. By far the greater percentage of the music heard in the 24 concerts of the season was from the 19th century. Of course there were the opening weeks of Bach, Mozart, Handel and Haydn, but with these exceptions in mind, the music world today thrives on the 19th century.

* * * *

A SURVEY of today's music shows that the art is in a state of revolt against the past as much as are its sister arts; as are college students and inhabitants of slums against the situations which tend to perpetuate conditions their fathers and grandfathers endured.

Dissatisfaction and Impatience have always been prime human motivating forces. And young people are Curious. In some cases, change can become progress. I steer clear here of social and civil matters. But, for the same reason that a hen crosses the road and a teenager tries cornsilk behind the barn, more mature students want to learn and hear what sounds come from instruments when they are utilized in unconventional ways and combinations or from sources and instruments not now employed.

* * * *

MUSIC HAS recently gone through, and is going through, periods which have not been so clearly identified as the various experiments in painting of the same era. We probably should no more restrain the hen and admonish the teen-ager than we should ridicule the efforts of men dissatisfied with the status quo of music—no matter how strange and new to us their music may sound.

Men climb mountains, descend to the bottom of the ocean, let themselves be launched into space and go to all manner of extremes out of a spirit of adventure and a desire to find new or better ways of doing old things or seeking problems to conquer of which we as yet know nothing.

* * * *

THERE IS a faction in music which contends that old-fashioned music, that is, music of the 19th century and before, has exhausted the scale. This group points to the sequel of Wagner's school—Richard Strauss, early Schoenberg and Mahler, who is credited with having made "anguish excruciating."

And so we now have music which has about as much sentiment and emotion as Mondrian or George Moore. We have no reason to deplore change. Years ago we went to the Berkshire Museum to see a Bougereau; to our Pittsfield City Hall Park to see the Union soldier and to Lenox center to see a Union officer. There would certainly be protests if it were suggested that the granite soldiers should now be junked and imaginative but discarded motors or machines be used to replace them. Stravinsky, when he became an American citizen, thought it would be a gesture of deep patriotism if he dolled up our national anthem a bit. He was nearly ridden off the dock at Ellis Island.

How long can Tanglewood or any other concert series hope to attract audiences with 19th century music?

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 30,229

AUG 24 1968 New England Newsclip

The Sound of Music

Soundings Of Change

By Dan Webster

Patriot Ledger Correspondent

LENOX — The air is clear and the atmosphere serene at Tanglewood. The Boston Symphony Orchestra goes through its routine of rehearsal and performance, its players relaxed beside the intense and shaggy students at the Berkshire Music Center. Things look much as they have for years.

But Tanglewood is not the same and very near that serene surface there is a bubbling sense of impending change, maybe even revolution.

The obvious reason is the scheduled change of music directors, but to anyone walking around the manicured grounds at Tanglewood, that change will contribute to the status quo, not to any revolution. William Steinberg, the 70-year-old conductor of the Pittsburgh Symphony Orchestra, will add the BSO to his duties after next season. Passed over in 1961 when Erich Leinsdorf was appointed in Boston, Steinberg will guide the BSO for three years at least. His role has been clarified by BSO officers.

Planning Ahead

Thomas D. Perry Jr., the symphony's manager, said "Obviously we will have to be thinking about a successor to Steinberg. We are delighted to have him: we wanted someone who would maintain the orchestra and for this he will be excellent. He is a master. We need his kind of genius now because we are rethinking the whole role of the symphony in our time and we may very well get lost in the woods.

"We wonder if the symphony can go on doing what it has been doing for generations, and if it is the central musical institution in American cities — and it is — we wonder if it doesn't have to adapt itself to contemporary life."

Perry noted that Tanglewood was the scene this summer of concerts by innovative rock groups and singers, a series entitled "Contemporary Trends." In urging this series, Gunther Schuller, head of Tanglewood's Contemporary Music activities, said that audiences and musicians have been exposed to music from many cultures and that "an interesting process of cross-breeding with so-called serious music has developed."

New Crowd

The concerts brought a large and new audience and, as Perry noted with some relief, an orderly, young audience there for the message as well as the medium. The idea may be repeated next summer if, Perry stressed, the best innovators are available. "We are not going to present the best we can get; we will present the best or nothing at all, but this too is something that needs a lot of thought.

"This is a very confused and interesting time. We have a lot of thinking to do about the Symphony, not just as an institution of 106 men, but as an entity. We have to think about the Symphony's role in education, we have to decide about its role in television. Television straight and television crazy. And we must know what its role will be in facing mixed media, in electronics, in rock, if you will.

"We think the Symphony must find a position in the developments that are taking place. I'm fascinated by the possibilities of mixed media. Some of the young people here at Tanglewood are showing us things that take your breath away. I think the symphony — as an institution — must get into the things that are happening.

"It's been terribly stimulating for us to sit at the table here with the young people in the Berkshire Music Center. They challenge every aspect of the symphony's existence — and they are such dammed good musicians, too.

Thinking Changes

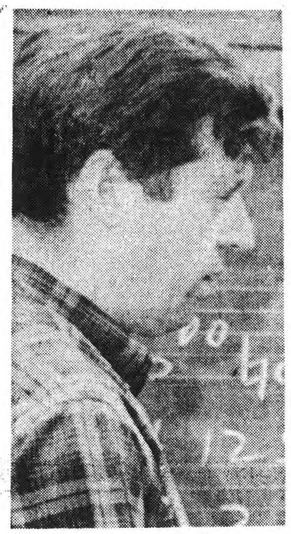
"We don't even know what a music director should be. Will the music director of the future be a conductor trained in the usual way? Will he even be a musician? Maybe he'll be a manager who can run up a balance sheet and sell tickets or maybe he'll be a man trained in communications, in theater. I don't know.

"But if we are to have an orchestra that is anything but a museum, we must find answers to these questions. This inability to justify the symphony's traditional role is what keeps bothering Leonard Bernstein and it keeps bothering us, too. We may find it impossible to adapt the symphony to all that's going on around us, but if that happens we will have failed to meet our responsibilities.

As he spoke, the BSO was playing the Tchaikovsky Symphony No. 5 under Sixten Ehrling's baton.

"We can play that until we're black in the face," Perry said, "but we will be missing half the world."

So Steinberg will move in to maintain stability while the Boston Symphony Orchestra tries to find a direction as it nears the end of its first hundred years.



GUNTHER SCHULLER
. . . a musical modern

149.

TIMES (E)
HARTFORD, CONN.
CIRC. 133,800

AUG 27 1968 New England Newsclip

Erich Leinsdorf Marries Secretly

BOSTON (UPI)—**Erich Leinsdorf** didn't remain a bachelor very long.

The handsome musical director of the Boston Symphony Orchestra has married violinist **Vera Graf**—but the ceremonies earlier this month in Albany, N. Y., were not disclosed until Monday.

The private ceremony was performed by **Judge Harold Segal** on Aug. 5.

Leinsdorf, 45, and Miss Graf, 33, each previously had been married and divorced. His divorce was announced on April 30.

The couple left for an undisclosed location following the end of the Berkshire Music Festival season at Lenox Sunday afternoon, a spokesman for the orchestra reported.

Leinsdorf has five children by his first wife, who now is employed on the staff of Beth Israel Hospital in Boston.

Miss Graf played for the American Symphony Orchestra and the New York City Opera Orchestra and has appeared as solo violinist with other groups, but not with the Boston Symphony.

Leinsdorf will retire as musical director of the orchestra next August. He has not announced future plans.

He succeeded **Charles Munch** as conductor in September 1962.

ERICH LEINSDORF

TIMES UNION
ALBANY, N. Y.
D. 68,912 SUN. 129,006

AUG 27 1968

Local Ceremony Kept Hush

Boston's Conductor Wed

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But, Judge Segal said, the couple had sought and were granted a waiver of the 24-hour waiting period by the Albany office of the State Supreme Court. "He said he had a perfromance that night," the judge explained "that's why they were in a hurry."

Both, Leinsdorf and Miss Graf had been married before. Leinsdorf's marriage to Anne Frohnknecht ended last April. They had five children.

Had His Critics

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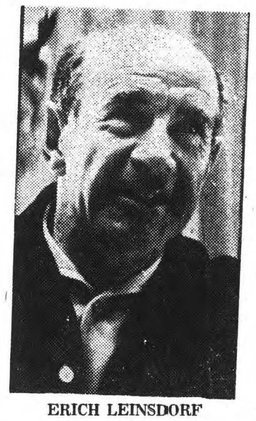

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Leinsdorf, a native of Vienna, Austria, announced in December, he will resign in August 1969, from the Boston Symphony because of a "heavy workload."

LONG ISLAND DAILY PRESS
Tuesday, August 27, 1968

Leinsdorf and Violinist To Hear Wedding Bells

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Leinsdorf is 56 and his bride 33. His 28-year marriags to his first wife was ended by divorce in Juarez, Mexico, April 30. They have five children.

Miss Graf, also divorced, has no children.

TIMES (e)
GLOUCESTER, MASS.
CIRC. 10,450

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Nuptials Announced

B Eagle Tues 8/27

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149.

TIMES (E)
HARTFORD, CONN.
CIRC. 133,850

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The news of his marriage came in a telegram to news media here from a New York public relations firm.

150.

Tanglewood's Maestro of the Camera

By RAYMOND MORIN
Telegram Music Critic

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He knows a lot about musicians. They are his favorite photographic subjects.

Five Presidents

That's saying a great deal because Weissenstein has focused his camera on some of the most famous personalities of our times. They include the last five presidents of the United States and heads of state from many foreign countries.

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A Message

On his way, he was stopped by a young man and asked if he would deliver a message to the conductor.

The young man showed him the letter. It was more of a poem that began, "Dear Father."

"I saw no harm in it so I put it in my pocket. After I'd set up my equipment on the Seranak patio, Koussevitzky came out and sat down. He'd pose stifly and order, 'Take It!' "

"I realized that I'd have to make him relax," Heinz says, "so I talked about many subjects. Nothing seemed to work. Then I thought of the letter amd handed it to him. Koussy read it, got up and walked to the edge of the patio overlooking the hills.

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Who are his best subjects?

Famous Ones

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Weissenstein sums it up with this philosophy: "When you have too much to do, you always have time for someting else. Those who have little to do, don't have time for anything."

A classic example of complete cooperation was his first important client, Eleanor Roosevelt.

In 1941, he was to report to her New York apartment to take some special pictures.

"I shook for a whole day before," he recalled.

Vase of Roses

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CIRC. 107,550
AUG 25 1968 New England Newsclip

BERKSHIRE EAGLE (e)
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CIRC. 29,900
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The young photographer was quick to accept and eventually taught photography for seven summers at Mahkeenac. He says he fell in love with the area. He vowed one day he would buy a house in the Berkshires, and in 1949 purchased the main gate house at Wheatleigh from the estate of Countess de Heredia.

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